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THE

Moving Picture World

AND VIEW PHOTOGRAPHER

The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

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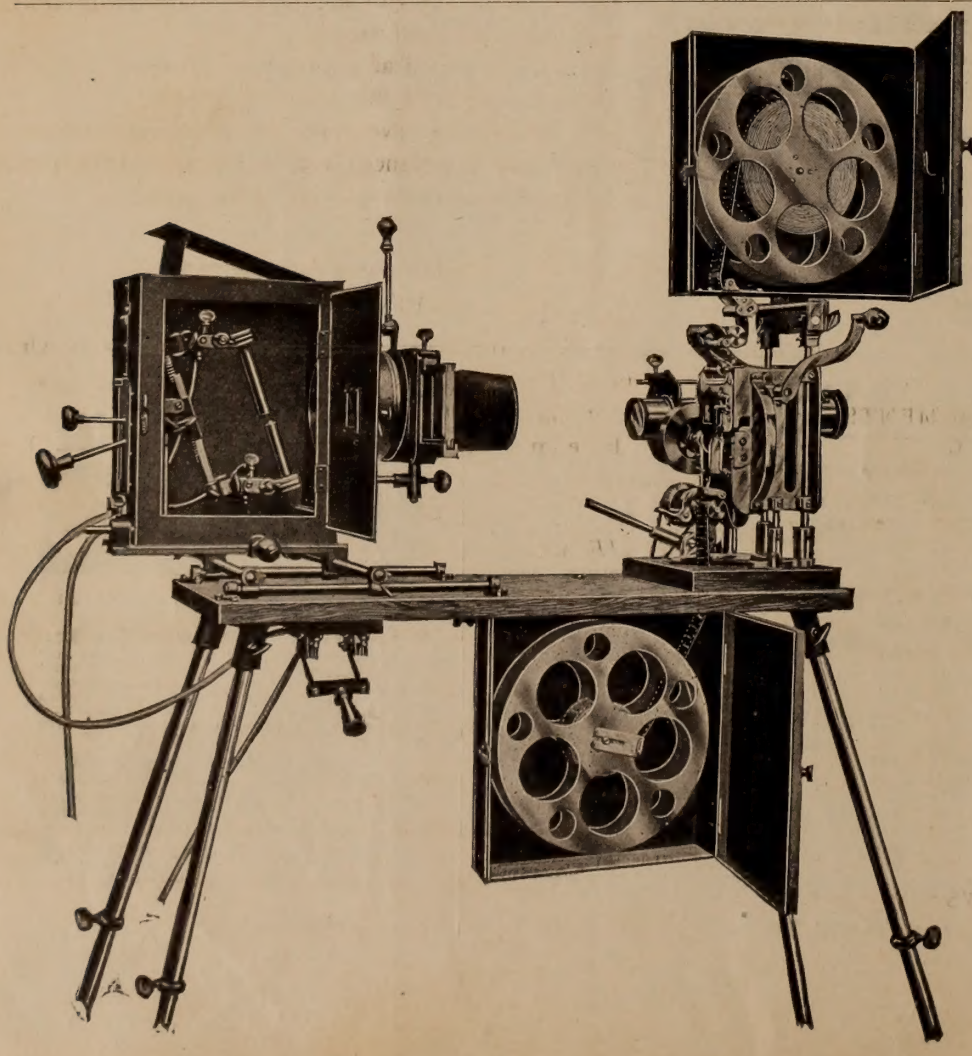

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Publishers' Note.

THE MOVING PICTURE WORLD AND VIEW PHOTOGRAPHER is an independent weekly paper published by the World Photographic Publishing Company, of New York City, under the editorship of A. H. Saunders and dedicated to all interested in animated photography and its projection, lanternists and slide makers, vocalists and song slides, lecturers and travel stories. The amateur and professional alike will find a fund of useful information in its pages. It is the intention of the publishers to give all the latest information procurable, here and abroad. A special feature will be the monthly English and French letters, showing what progress is being made in animatography. No item of interest to the profession at large will be excluded from its pages, which will be open to all alike who have any information or news to communicate. It will be their aim to make it your guide, philosopher, and friend when you are in doubt, or when you wish to buy a lantern, projection machine, or any of the numerous accessories appertaining thereto.

Numerous interesting subjects will be treated in its columns, written by practical and experienced men.

Correspondence.—All letters for information must be accompanied with the writer's name and address, not necessarily for publication, and will be answered in columns devoted to that purpose.

As an advertising medium it is unique. It will bring in direct contact vendors and users of cinematograph and lantern apparatus and supplies.

The editor's practical experience of twenty years is at all times available for the use of its readers.

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EDITORIAL.

An Excuse and a Defense.

What! Another trade journal? Is there room? Yes; another! and plenty of room! Before making our plans we visited the most prominent of the film photographers and manufacturers of accessories, and were assured of their support for an independent journal not allied with or controlled by any house or person connected with the profession—one that is free to speak the truth without fear or favor, treating all alike, giving due prominence to all that is new in the moving picture world, here and abroad. And with our experience of the wants of the various industries, gained as a practical photographer and slide maker during the past twenty-two years, and through editing our contemporary, the *Magic Lantern Journal* in London, England, and *Views and Films Index*, we make our venture, and bid boldly for the patronage of manufacturers and operators of films and slides, fully assuring them that their interests shall be ours and trusting they will make our interest and advancement theirs.

What Are Our Plans and What Do We Propose to Do?

It is our intention to give the best, *and only the best*, news concerning the film industry, describing briefly each new film as it is produced, taking note of its quality, and giving an unbiased opinion of its merits or demerits. We know there is a lot of rubbish on the market at the present day that ought to go into the junk heap.

We propose to keep in touch with all machine manufacturers, getting their ideas of improvement and every useful device, bringing the same before the notice of our readers, testing them whenever possible befor commenting thereon.

We shall note every fire that occurs through the youth or inexperience of the operators in Nickelodeon or other places, publishing full facts thereof, as we believe that full publicity should be given to these matters, and only skilled electricians should be employed in such responsible positions.

We will endeavor to get in touch with every lecturer of note who uses either slides or films, and give due prominence to the various subjects handled; also every vocalist who uses song slides, and the publishers who issue the same.

We propose to give useful items of information available for amateur or professional slide maker and photographer.

Once a month we will publish a London letter showing the best productions of England.

We hope to give a series of articles useful to the tintype and photo-button man, also to the miniature worker on ivory or other support.

Have we covered sufficient ground? Is there anything we have left out? If so, we will say that every bit of interesting information connected with the taking and projection of pictures and lantern slides will be found in our columns suitable for the tyro or the expert.

The following are a few of the articles we hope to publish for the cinematographist's information:

Visits to manufacturers of films, machines, cameras, and lantern slides.

Moving-picture machines—their making, construction and history, and how to use them.

Useful hints to cinematograph operators.

For the lanternist and slide maker: Optical projection, lens construction, light.

How to make lantern slides, wet collodion and dry plate processes, with articles from expert workers.

How to color lantern slides; American, Japanese and English methods; and the preparation of colors.

How to prepare and color wet collodion slides with aniline or oil colors.

How to copy matter for lantern slides, such as pictures, objects, paintings, flowers; and how to arrange models for illustrated songs and recitations.

How to prepare ferrotypes, and useful hints to the tintype man at the seashore and other resorts.

With a hundred and one other items of interest covered by photographic processes.

Edison *vs.* American Mutoscope and Biograph Company.

The litigation which has been going on for some years against the American Mutoscope and Biograph Company, under the Edison moving picture camera patent, was brought to a close, March 6, by a decision of the United States Circuit Court of Appeals for the Second Circuit.

The Court, in an exhaustive opinion, finds that the Mutoscope Company's biograph camera, which is the camera principally used by that company in its business and covered by patents owned and controlled by it, is not the "type of apparatus described and shown in the Edison patents involved in this suit and is not an infringement"; but that all other commercial forms of camera now in use embodying the sprocket movement engaging with a perforated film are within the scope of the Edison patent.

The effect of this decision, which is final, leaves the American Mutoscope and Biograph Company undisturbed in its right to use its own form of camera, which is fully protected by its patents and is the only practical form of camera described by the Court to be outside the Edison patent, so that the business of manufacturing moving picture films will, as the result of this litigation, be confined to the American Mutoscope and Biograph and the Edison companies.

The Cinematograph Shutter.

By The Editor.

To use, or not to use, the shutter is a question often uppermost in the minds of operators, and one which has called down more blessings (?) than some would like to own up to. Some operators discard it altogether, regardless of results; others cut it in half and get along after a fashion; others again use two wings; and again, others only one. Out of this multiplicity of methods the question arises, Which is best? We are all striving to abolish the flicker on the screen. Some blame the mechanism of the machine for this; others the film; some the illuminant; and the larger proportion say it is the shutter which is the cause of all the trouble. We are inclined to say it lies with all the above, and that each contention is correct, as far as it goes. But until we get perfection with machinery, that gives absolute correctness in the perforating of the film, a camera which is made to take such film, and the same mechanism, all made from the perfect model, with a shutter adjusted to the requirements of the picture, we shall have to put up with the flicker, or reduce it to a minimum, using the material we have at hand. It is surprising what individual operators use for the shutter, each swearing by his own idea, as though it were of any consequence what material is used so that it is opaque. Brass, zinc, or cardboard all will answer the purpose, and gelatine of various colors for the semi-transparent ones. Each kind of material visibly affects the light, and the puzzling questions with operators are: What is the proper shutter to use under certain conditions? When should the opaque one be used, or the semi-transparent one, or when to entirely dispense with it? We will endeavor to solve this difficulty by advancing the theory "that it all deepnds on the light," whether oxyhydrogen or electric, the rule differing in the quality of the same, and the distance from the screen that the machine is being worked.

Let us take, first, the oxyhydrogen (or calcium light). With this the opaque shutter can be replaced by the blue transparent one, if the distance is 30 feet or under, and fairly good results obtained. For over 30 feet—to, say, 65 or 70 feet—it is advisable to use a white transparent gelatine shutter, and for all distance beyond 70 feet good results are obtained without any shutter, although it is advisable to separate the distance from the screen more than 85 feet, as too much light is lost even with the most powerful jets on the market. These figures will also hold good when an oxylith generator is used. The makers of Nulite claim that it is suitable for cinematograph projection, but as we have not tried it we cannot give data, but we fancy that 25 or 30 feet from screen would be the utmost limit for this illuminant.

We now turn to the electric light, where the direct current is used. An opaque shutter is useful up to 50 feet from screen; over 50 feet and up to 100 the blue gelatine is good; from 100 to 150 feet distance the white transparent shutter will be all that is necessary; over 150 feet the shutter can be entirely dispensed with.

When using alternating current, about 20 per cent. of the distances can be deducted, and satisfactory results obtained.

While these figures are not mathematically correct, they will be found to be a very serviceable guide. The operator must, of course, use his own judgment and discrimination in selecting shutter between distances given, and if our readers will test and report the results they obtain it will be useful information for the craft at large, and by comparing data useful and reliable tables may be formulated for future publication.

Illustrating Song Slides.

By Chas. K. Harris.

The art of illustrating songs with the stereopticon is now one of the features at all vaudeville performances; in fact, it has become one of the standard attractions. To illustrate a song properly often entails a large expenditure of money. The most beautiful illustrated song pictures are those having natural backgrounds. It is not always possible to secure such pictures, and backgrounds have to be painted and prepared with scenic effects. After all the arrangements for the scenery have been made, there comes the hardest and most perplexing part of illustrating a song—procuring the subjects to pose in the pictures. They are generally secured by advertising, and often several hundred applicants will be turned away before suitable models are secured. If the song calls for a beautiful child with golden hair, 95 per cent. of the applicants (brought always by their parents) will be black-haired, freckle-faced, snub-nosed youngsters. The same rule applies to adults. In every case, however, where the work is well done, beautiful children, pretty women and handsome men must be secured for some songs, while old men and women, representing types from the beggar to the millionaire, must be found for others. Everything, whether pathetic, sad or comical, must seem real and perfectly natural. Interiors must also be furnished for the occasion, special costumes must either be made or hired, and often the models must be taken long distances to secure harmonious surroundings. All these things cost large amounts of money and often before the negatives for from fifteen to twenty-five slides have been secured the expense has amounted up to hundreds of dollars. In the case where large numbers of negroes posed in a cakewalk for a new song which I have illustrated, entitled "Linda, Can't You Love Your Joe," it was necessary to send photographers as far as Alabama and Tennessee, there to remain until the real Southern negro was rounded up and asked to pose for a picture. At least sixty subjects were used in this one set, and their services cost money. The cost of this set of slides has exceeded one thousand dollars. This gives an idea what it costs to illustrate a song properly.

Often the most expert of song illustrators sometimes fall into error and incorporate ridiculous incongruities in their pictures. I have noticed a certain song, by a well-known publisher of this city, where he has a wedding party dressed in costumes of the eighteenth century issuing from a church of the very latest packing-box style of architecture, yet if he had taken the exterior scene of the church four or five blocks away from where he took the photograph, he would have found an old Dutch church whose picturesque exterior would have been in absolute harmony with its subjects. There are many song illustrators who do not take the trouble to make their pictures harmonize with the sentiment of the songs. They never go to the trouble or expense of posing a song; most all of them, in fact, know little about the art of photography. They illustrate their songs by passing off upon the public a hodge-podge of old engravings which they have picked up in the old print shops and picture stores. A great many of these song illustrators are found mostly in this city, and Philadelphia also has its share. Some of these cheap slide-makers are pirates in a small way. As soon as some reputable slide-maker brings out a new set of song slides they manage to secure a set, and after washing the paint from the picture until the slide is left plain, they proceed, at the cost of a few cents, to copy by the "contact process" the work which has cost hundreds of dollars. They then proceed to flood the market with wretched imitations of the original slides at less than one-half the price. Even copyrights on pictures do not deter them from stealing, as they have nothing to lose and to prosecute them under the present copyright law would only be throwing money away. But the new copyright law changes all that and makes it a misdemeanor for any print or picture containing the word "copyrighted" to be used by any person or persons whatsoever without the consent of the owner of the copyright.

Singers as well as managers are now alive to the fact that a poor set of slides will do them more harm than good and managers of theaters are quick to recognize a first-class set of slides, as they must cater to ladies and children, and it is to their interest to see that their patrons get the best the market affords.

My new song entitled "The Best Thing in Life" (which is being illustrated by A. L. Simpson of this city) will revolutionize the slide industry. This set contains twenty-eight slides; in fact, is a drama in three *acts*. The song takes you from a club room crowded with club members in full evening dress, to Broadway, Fifth avenue, Madison Square, and to the principal points of interest in the city of New York. It was also necessary to secure a snowstorm scene for this set of slides, which was taken at night several weeks ago, corner of Forty-second street and Broadway, during the great snowstorm, and is an exact reproduction of same, which will no doubt create a sensation when thrown upon a canvas.

At the present time I have a staff of photographers in Florida, where they are now posing my latest Southern pastoral song, which will also no doubt be appreciated by both the singers and managers of America.

To illustrate how hard it is to sometimes secure a scene or a certain subject, I have sent photographers to San Antonio, Texas, to get the "real thing," which was a cowpuncher and his cabin for a song entitled "The Star and the Flower." It would have been easy enough to get some stage setting in some photograph studio and get some person to represent the cowboy, but I preferred to send where I could get the real thing. In another scene a herd of cattle grazing was necessary. To secure same, photographers were sent into Wyoming Territory, and there secured the finest slide ever thrown upon a canvas, which always receives a great round of applause. For my child song, "Hello, Central, Give Me Heaven," it was desirable to photograph the interior of a metropolitan telephone exchange. The officers in charge of the centrals are by no means anxious to have their switchboards photographed, and do not cater to curious visitors; but, as I was on friendly terms with the director of the Chicago Telephone Company, by his courtesy a camera was allowed to be introduced in the operators' exchange one Sunday morning and the necessary pictures were secured. Sometimes it is necessary to take an entire theatrical company to certain parts of the city, paying them their regular price, to pose for a series of illustrations on a farm or in any vicinity where the scene is cast. A great many of my personal friends often assist in posing, but I have found it more satisfactory to engage or accept the kindness of actors and actresses, as they understand the art of posing much better.

Publishers should take a personal interest in their slides; the slide manufacturers would then be more careful. As it is, some of the publishers take a new song and hand it to an illustrator, with the instructions to go out and make a set of slides for same. They forget all about it until they see the slides flashed in some theater, and are then horribly disgusted and disappointed. They have only themselves to blame. If they would have given a little time to the illustrator to see that he got his work in harmony with the song, they would get much better results. Each and every slide posed for any of my songs is under my personal supervision. A great many times one hundred and fifty negatives are taken of one set of scenes to secure sixteen slides. No set of slides is ever placed on the market unless O.K.'d by myself. Once they are there I am satisfied that the public, the managers and the singers have what they paid for.

A NEW USE FOR MOVING PICTURES.

The First Baptist Church of Gardner, Mass., is crowded every night to hear the well-known evangelist, the Rev. Morril Twin. The whole city is stirred and the people are discussing religion on the streets and in the stores. There are stereopticon views every night, with moving pictures, and a mammoth graphophone entertains the audience from 7 to 7:30 every night.

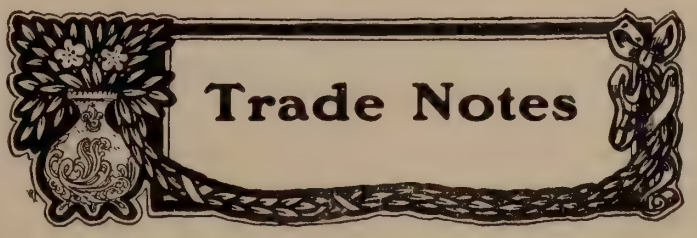
Lantern Slide Making

Lantern slide exhibitions, so very popular a few years ago, have suffered greatly by the advent of the moving picture shows. There is no better method of illustrating a lecture or song, or for studying pictures, than by projecting a good lantern slide upon the screen. We say a "good slide" advisedly, for it is our belief that the wretched work which is too often exhibited is largely responsible for the waning interest in these shows. In this department, therefore, we propose to print a series of articles on lantern slide making, so that our readers may learn what a good slide is, and be able to make one when desired. While there is much similarity between a window transparency and a lantern slide, there is this difference, that a bad slide may make a good transparency and *vice versa*. A transparency must be brilliant, clear and contrasty, because the direct rays of light pass through to the eye and the image must be strong to modulate the light. In viewing a slide, the light must pass through the slide, then spread over a white surface, then be reflected back to the eye, thereby losing in power, so the image on the slide must be far more translucent, or soft and flat, in comparison to a transparency; there must be little, if any, clear glass, and none except in the very highest lights, while the shadows must not be too dense to pass their proportion of light. Professional slide makers generally make their slides too contrasty; they may be pretty to look at, but when viewed upon the screen are tiresome to the eye and disappointing because not true to nature.

The first requisite towards making a good slide is the proper kind of negative. This should be rather thin and full of detail, and the sharper the better. Given a good negative, a lantern slide can be made from it either by contact, as in printing a piece of paper, or by copying it in a camera. The first method requires that the negative subject be of suitable size, while, in copying, the subject may be enlarged or reduced. In making a set of slides it is advisable that the figures or subjects shall be of uniform size all through the set, therefore the copying method is the best. However, good slides can be made by contact, and if the negatives have been made with this end in view, it is the easiest and quickest method.

There are several makes of lantern slide plates on the market, all good, only some are more sensitive than others, and we recommend the slower brands to start with. A printing frame a size larger than the negative used is necessary, and in this should be placed a piece of clean glass, fairly thick, so as to avoid breaking the negative. The film or glass plate negative is then placed upon this glass, face upwards, and a lantern slide plate adjusted into the desired position. The negative must be carefully dusted, as any particle of dust would show as white spots on the screen and also endanger the breaking of the negative when the back of the printing frame is closed. The negative and lantern slide plate having been placed in contact and the printing frame closed, it is held up to the light of a gas jet for about five seconds, at a distance of six or eight inches. The lantern slide plate is then removed from the frame and developed like a negative, after which it is dried, masked and bound with a protecting cover glass.

Various kinds of developers give different effects, and these will be treated of at length in future articles.



Mrs. Walker Fearn, whose charming stereopticon lecture on the beloved Queen of Roumania, known all over the world as "Carmen Sylva," and her original and great work for the betterment of the condition of the blind people of Roumania, has created much interest in Washington. Mrs. Fearn will continue through the South from Cincinnati, visiting the cities in Kentucky and as far south as Louisiana, west and north to Kansas and Canada, and will return here from the latter place. In all of these localities she will give her beautiful and instructive lecture, which is sure to touch a vein of human interest in every place.

* * *

Mecca Amusement Company, of Norfolk; A. Jahn, president; M. W. Forrest, treasurer; J. H. Edwards, secretary, all of Norfolk. Capital stock: Maximum, $10,000; minimum, $2,000. Arcades, slot machines and moving pictures.

* * *

At Lorain, O., a fire broke out on February 21 in the moving picture theater on East Erie avenue, burning up an expensive film and driving the spectators of the show out into the street. Operator C. H. Williams' right hand was badly burned while he was attempting to extinguish the blaze. The fire was caused by the film coming in contact with the flame. The spectators hurried out of the place without accident.

[Where was the safety device on this machine, and why did the film get anywhere near the flame of the lamp?—Ed.]

* * *

We learn that Charles Urban is shortly to pay a visit to New York, on business bent, his intention being to open an office here for the sale of the well-known Urbano films, cameras, etc. We wish him all success in the venture, especially as he will also carry a supply of Hepwix, Paul, Walturdaw, and other well-known English films. We shall also welcome with him another old friend, the

inimitable Rosenthal, photographer of the Boer war films, who will take a few American scenes.

* * *

Talking of film cameras, we paid a visit to Mr. Berst, of Pathè Frêres, to procure one for a friend, and learned that it would probably be a month or six weeks before one could be obtained from Paris. (There should be a good opportunity for some enterprising dealer to stock a few good makes. The amateurs are beginning to take to animatography.) He also informed us that he was giving up the sale of machines, and confining himself to pushing the film business only.

* * *

We want to say right here that THE MOVING PICTURE WORLD columns are open to every manufacturer "the wide world over," who has any film, machine, or supplies of every description, to receive due recognition, providing he will send us the information. We have no bias or animus. Our only object is to give all available information of value or interest to the trade, and so we say to all our friends and well-wishers: If you send us any trade news of what you are doing it will be published.

* * *

De Witt C. Wheeler informs us that he is now incorporated, and if the business grows apace, as it is now doing, they will soon have to look for much larger premises. They have on hand at the present time such a multiplicity of orders that it necessitates working at full pressure to cope with them, and with some of the orders it will be five or six weeks ere they can be filled, and he hopes the trade will bear with him under the circumstances.

* * *

Charles K. Harris has four reliable firms whom he commissions to make his slides, and which accounts for the high degree of excellence they attain. These firms are the Chicago Transparency Company and the Stereopticon Film Exchange, of Chicago, Ill.; Scott & Van Altend and A. L. Simpson, of New York City. All slides turned out by these firms are copyrighted and fully protected under the new copyright law, which fully covers them, and any person pirating these slides will be prosecuted to the fullest extent of the law.

* * *

Coney Island exhibitors of moving pictures are rejoicing over the decision made recently in the Seaside Court by Magistrate O'Reilly in the case of Morris Wachter, proprietor of the Golden Horn Casino, Ninety-sixth street and Third avenue, Fort Hamilton. Wachter was arrested on February 12 for giving a moving-picture entertainment without a license. In court his counsel, George Eldredge, said that it was no violation of the statutes to exhibit moving pictures without a license, as long as no admission was charged. He declared moving pictures to be nothing other than works of art thrown on a screen. Magistrate O'Reilly dismissed the complaint against Wachter.

There are many exhibitors of the motion pictures in Coney Island. Some have licenses, others are not provided with them. Those who have paid for licenses would like to have their money back.

* * *

Lyman H. Howe, traveler and exhibitor, opened his engagement in Harmon Hall, Detroit, Thursday evening, and an enthusiastic audience greeted the scenes depicted. For two hours one forgot he was seated in a comfortable chair, so realistic were the subjects produced. Several minutes one was in Italy with the men who gather grapes, then in another part of the same country in a battle of flowers with thousands of people at the festivities. The spectators were taken aboard an Atlantic whaler and witnessed the chase and capture of one of the monarchs of the deep. Ireland, of beautiful scenery and interesting characters, was visited. From a whirl through the Rocky Mountains by moonlight the spectators were taken to the great industry of locomotive making in England. There were twenty other subjects. More than two hundred mechanical effects are used in the exhibition.

* * *

We learn of the formation of the Washington Amusement Company, Michigan City; capital, $2,000. Directors: W. K. Greenebaum, Oscar Romel and C. F. Loftis.

* * *

From Albany we hear that William Brown, owner and manager of the penny amusement parlor on North Pearl street, has had plans prepared for the construction of an amusement hall on a larger scale than his present place. These plans have been drawn by Architect Hoffman and are ready for acceptance as soon as some minor details have been changed. Mr. Brown has secured the two upper floors of the building and will use the space for the project contemplated. Mr. Brown has a number of novel amusement features he wishes to exploit in the new house and will announce them as soon as he has definite assurance that a suitable place may be constructed from the space at his command.

* * *

Yale Amusement Company, of Kansas City, has increased its capital stock from $40,000 to $80,000. Assets, $60,000; liabilities, none. This is healthy progress.

The Mobile Amusement Company filed papers of incorporation in the probate court recently, with a capital stock of $10,000, and will begin business with $2,500 paid in. The officers elected are: Charles R. Garnett, president and treasurer; Carl A. Conley, general manager and secretary. The object of the corporation is to operate amusement enterprises of all kinds in Mobile and Mobile County.

* * *

From Albany comes word that the Washington Amusement Company of that city was incorporated recently with a capital stock of $5,000 and the following directors: Frank Loudis, Michael Loudis and William E. Woollard, of Albany.

In Columbus, O., there was recently held a meeting of men interested in a corporation styled the Westerman Park Amusement Company. The new corporation will make and lease a new amusement device for summer parks which has been invented by Harry J. Westerman, the well-known local artist. The device has been submitted to a number of the largest amusement parks in the country and all of them have pronounced it a winner. It is probable that one of the first of them will be seen at Indianola Park the coming summer. The company is incorporated with a capitalization of $100,000, and some of the best known men in the city will be interested in it. The devices will be manufactured in Columbus and will be placed in a number of the largest amusement parks in the United States. Patents fully covering the device have already been obtained.

* * *

New York is at last awakening from a Rip Van Winkle sleep, and is now lookng after the safety of the people. A fire caused through the carelessness of an operator resulted in the complete gutting of a building in the Bowery, and on Friday, March 1, the police, acting under instructions, closed 20 Nickelodeons, they not complying with the fire underwriters' laws. Full particulars next issue.

* * *

Tacoma, Wash.—On February 20 fifty-one slot machines, valued at $6,250, captured by the officials in various parts of the county, were taken out in the bay and dumped in fifty fathoms of water. These machines were all gambling devices and it was found the holes had been skillfully plugged so that it was impossible to win any of the higher prizes. This should serve as a warning to managers of amusement resorts to adopt only clean and legitimate schemes.

* * *

It is now proposed to employ a stereopticon as an instrument of advertising Houston on the Southwestern trip. Views of the many handsome business blocks, skyscrapers, public buildings and residences, street scenes, factory scenes, shipping scenes, park and school scenes will be used, and by the attractive presentation of such representations of actual conditions it is believed that some splendid advertising may be accomplished.

The moving picture proposition in Meriden, Conn., has proved so successful to the promoter, Archie L. Shepard, that he has decided to open another house on West Main street to relieve the pressure upon the one in Michaelis' Block, where the Bijou is located. Mr. Shepard went from New York a week ago and arranged to lease the place formerly occupied as the Globe dry goods store, at 44 West Main street. William F. Slack, who is managing the Bijou, will be in charge of both houses. Mr. Shepard is largely interested in the moving picture proposition, probably more so than any other promoter in the country. He has theatres all over the country, as well as picture shows on the road and dramatic companies as well.

Film Chat

Robert Macaire & Bertrand.

The latest production of George Méliès consists of a series of twenty-five scenes from the play so well known to old theater-goers, and illustrates the clever antics of those two French sneak-thieves and hoboes, and their escapades in the inn, with the police after them, whom they lead some merry antics. The following are the scenes represented:

1, The Sneak-Thieves' Inn; 2, The International Bank; 3, The Interior of the Bank; 4, Behind the Scenes; 5, The Costume Room; 6, A Statue as an Accomplice; 7, The Railway Station; 8, A Small Way-Station; 9, A Terrific Earthquake; 10, The Market-Place; 11, Hurled into the Clouds; 12, Planted on the Roofs; 13, The Police Always on the Trail; 14, Foiled Again; 15, Played Out; 16, The Farm; 17, The Murder of the Dummy; 18, The Death of the Two Heroes; 19, Resurrection; 20, The Balloon; 21, The Kidnapping of a "Cop"; 22, The Start; 23, In the Air; 24, The Balloon-Car; 25, The Column of the Bastille.

This film is as fine a specimen of a trick film that has been produced, showing great ingenuity of conception.

Fights of Nations.

AFFAIRS OF HONOR A LA MODE PORTRAYED BY THE BIOGRAPH.

Our latest production, under six titles, represents various types and nationalities, with comedy and tragedy consistently intermingled. Every scene is beautifully staged and each nationality well represented.

"Mexico vs. Spain," the first scene, shows the rejected Mexican suitor, in a jealous rage, watching the love-making between Carlos, the Spaniard, his hated rival, and the beautiful senorita. With drawn stiletto he pounces upon the Don, but the senorita seizes his arm, thus saving her lover from a horrible death. After a terrific hand-to-hand encounter, the Don has the point of vantage over the Mexican, but through the pleadings of the girl releases him and bids him go. Next is shown two of "Our Hebrew Friends," in a characteristic battle—all talk, but no blows. A third Hebrew is drawn into the argument, in the heat of which a policeman appears and threatens to arrest them. The third Hebrew is made the innocent victim. He offers the officer a bribe of a roll of money, which is accepted, but the Jew steals it back. Then follows "A Scottish Combat"—a broadsword engagement between two of America's leading actors in Scotch costumes, showing how quick and accurate these

weapons can be handled. A comedy scene, "Sunny Africa," takes place in a concert hall on Eighth avenue, New York, frequented by the colored element. Buck dancing, cake walking, etc., are indulged in. The bully resents the attentions paid to his sweetheart by a dusky gentleman. Immediately razors are drawn, and the affair winds up in a rough house. In "Sons of the Ould Sod" we show a laughable scrap between Haggerty and Fogarty, caused by the accidental dropping of a wet sheet by Mrs. Haggerty from her window upon the head of Fogarty. The men battle furiously, until that soothing balm to hurt feelings—beer—is proffered by the ever-thoughtful Mrs. Haggerty. "America" then serves as an appropriate finale. The scene is magnificently decorated with emblems of all nations, the American eagle surmounting them. In harmony, peace and good-will the characters of the different nations appear, making it an allegorical representation of "Peace," with Uncle Sam presiding at a congress of the Powers.

Correspondence.

A LONG-FELT WANT.

Editors, MOVING PICTURE WORLD:

For some time past, it has been patent that the trade actually required a medium through which its requirements could be made known, but that medium to be absolutely fearless and independent. Thus far no publication has been introduced, and it is, therefore, with great pleasure I hail the advent of THE MOVING PICTURE WORLD AND VIEW PHOTOGRAPHER and wish it Godspeed. If, as it has been reported, THE MOVING PICTURE WORLD will be subject to no certain class (and I believe it will be all that is claimed for it), your success is assured.

The only regret I have at the present time is that you cannot discriminate between the legitimate and the illegitimate, and by that I mean, refuse to accept advertisements from those who do not originate, but who copy all that is good in machines and films and have the brazen audacity to claim that they are originators. However, that may come later on.

There are pirates in all branches of trade, and it could not be otherwise than that they have been introduced in this line; but I frankly believe that the public, to use a popular expression, is becoming wise to the fact, and the angel born every day, popularly designated under a more homely term, will be induced to make extended inquiries before he invests his money.

There are sufficient good machines and good pictures on the market to-day to supply the demand without going into the imitations. These imitations appeal to the "cheap" class of showmen, who lose sight of the fact that, generally speaking, an article cheap in price is likewise cheap in quality, and this explains more eloquently than words why a machine breaks down during a performance, whether it is concert or Nickelodeon work, and the audience invariably condemns the operator, whereas they should condemn the proprietor, who, in order to save a few dollars, has bought a worthless article.

I hope in your editorials you will try to train a prospective purchaser of an outfit to buy a good article at a slight advance in price and thus save him the humiliation he will be subjected to if he buys an article merely because the catalogue is handsomely illustrated.

I wish you unbounded success, and remain,

Cordially yours,

LEWIS M. SWAAB.

A PLEA FOR FAIR TREATMENT OF THE OPERATOR.

The Editor of MOVING PICTURE WORLD:

What is an operator? A machine, a slave, a dog to be kicked, or *a man* to whom some consideration should be shown? We have in mind two types of operators, how they were treated, and the results. One class were working for a firm, and were treated as though they were serfs. We first noticed some fifteen or eighteen youths varying from seventeen to twenty years of age waiting in a corridor one Saturday at 2, and asked one, "What was doing?" "Oh," said he, "we are waiting for the dough, and have been here since 12 o'clock, waiting the boss's pleasure." While doing our business there was a scuffle, a fall, and some hearty laughter; when one of the principals of the firm went into the corridor and railed at these youths, with some of the vilest language ever heard outside Hades, thoroughly cowing and frightening all the fun out of them, threatening to keep them another two hours before he paid them their stipends of from eight to ten dollars, which he ultimately did do, they getting away about 4.15 o'clock. Now, note the sequel! We met one of these youths during the week, and commiserated with him. He said: "Oh, that's nothing; we are used to that. But I got even with him." "How?" we naturally asked. "Why, I cracked three condensors, scratched about 60 or 70 feet of film with a file, and took a $40 job off the boss to So-and-so, with whom I am going to work on Monday next." There he was better treated, and, we believe, is doing well. We tried to argue about the principal and the morality of the matter, showing there was no justification for being so spiteful. It was all in vain. He made up his mind to get even according to his light; and he got it. He was treated like no human being ought to be treated; and, like a dog who has been whipped without cause, when his master turned his back he snarled and bit his heel.

Now a brighter picture. A friend of ours who has held his present position for some years, speaking of his experiences, said his employer made it worth while to keep everything spick and span. He received a commission on all repeat orders he secured, and he often sold his machine outright at the place of exhibition. He never had a quarrel or harsh word all the time he had been em-

ployed, and at Christmas he and three others received substantial cash bonuses as gifts. He remarked that it was a pleasure to do the work, and it was worth while to make sacrifices and put himself to inconvenience sometimes, if the success of the exhibition demanded it, well knowing that his (and his colleague's) efforts were fully appreciated by their employer, who made their interests his, thus securing better service and more careful operators.

These are two extremes, mayhap. All are not alike, we know; but if the happy medium is struck it will tend to improve the status of the operator, save the machines, give a longer lease of life to the films, and a general trustworthiness all round.

AN OPERATOR WHO RUNS HIS OWN SHOW.

AN OPERATORS' LEAGUE, AND WHY?

The Editor of MOVING PICTURE WORLD:

Dear Sir—I enclose an article on the subject we talked over to-day. If we can establish a school of operating and issue certificates to graduates and have an enrolment of all duly qualified operators so that you can conduct an Operators' Bureau, I think it would meet a long-needed requirement. Now, if a good operator is required there are no headquarters to which to apply, and the trial of a poor operator is terrible for an entertainer to take chances upon. I enclose my card and would be glad to join you in pushing through an Operators' League and securing proper legislation in New York State.

From the viewpoint of eight years' experience as an operator of moving picture machines, I earnestly voice the necessity of all operators coming under an organization.

I. For Their Own Protection.

An operator sustains a *responsible position;* the safety of human lives depends on his knowledge. Is he qualified to operate? Has any responsible board of inspection passed upon his qualifications? The League would help to protect the operator by equipping him with full knowledge of the danger points to be guarded against in his occupation.

II. Organize for Mutual Advantage.

At the present time an expert operator who understands about the different electric currents, the capacity of rheostats; how to get as good a result, or nearly so, from an alternating as from a direct current; the perfect adjustment of the lamp; the kind of, and correct positions of the carbons; how to get a steady result without flicker—a man who understands how to meet every condition, whose experience makes every exhibition a first-class affair, and whose presence at the machine is a guarantee of safety to the audience, is worthy a fair compensation, and should not be headed off by inexperienced, raw, ignorant experimenters, whose presence at the machine is a menace and peril to the audience, and whose principal qualification is a willingness to try to operate at half-price, or starvation wages.

When operators are licensed, as in Massachusetts, where they are obliged to give evidence of their fitness for the position, such fires as occurred on the Bowery last week could not occur. Cheapness and ignorance of requirements may be blamed for the constantly occurring accidents.

III. Organize for Instruction.

The League could be made a "school of instruction" under the direction of an expert. After three months' instruction, covering a thorough knowledge and demonstration of the science of operating and electricity, a certificate could be issued stating the qualifications of the party, this being a guarantee of efficiency.

How few operators but wish there was some place to go, where they could secure instruction on the different points they do not understand.

Such a course would tend to safeguard every audience against disaster.

The financial interests of operators undertaking this course would be advanced, as then there would be less chance of a failure of a moving picture exhibition. Such instruction would create and maintain a high standard of efficiency among operators.

IV. Organize for Standing.

An operator should be entitled to standing as such by some accredited authority or organization. In Massachusetts it is placed by the Legislature under the authority of the Inspection Department District Police.

No operator can give an exhibition with a moving picture machine without a license. He must demonstrate before the Inspector his abilities, and pass a fair examination before he can obtain his license; but, once having this, it is a valuable asset wherever he goes. Further than this, the public are not only safeguarded by the State against ignorant, inefficient operators, but also against the use of machines which are fire-traps. Every machine must also pass a rigid examination, must be equipped with safety magazines, must be sealed and tagged, and for using machines or exhibiting other than above specified a fine of from five to five hundred dollars may be imposed.

Why should the New York Legislature delay regulating until some awful disaster emphasizes the importance of such a measure?

It is earnestly desired that every operator in New York State will at once send his name and address to the editor of THE MOVING PICTURE WORLD, 361 Broadway, New York, and by so doing safeguard the welfare of the public who enjoy and patronize the moving picture shows.

"G."

[We are quite willing to allow THE MOVING PICTURE WORLD to be the official organ of the League and report its progress from time to time. Operators desirous of carrying out the suggestion of the bureau can use our free register slip in sending in their names for registration.—ED.]

Operators' Register.

Operators in any locality may register without charge of any kind.

In your application be sure to fill out the "locality" blank.

Fill out blank and send to THE MOVING PICTURE WORLD.

Name .....

Permanent Address.....

.....

Age.....Married or single.....

Salary per week.....

Desires position as.....

Also proficient in.....

.....

Employed last by.....

.....

From .....

To.....

Previously employed by.....

.....

From .....

To.....

Other experiences and references, with machine accustomed to.....

.....

.....

What locality do you prefer working in?.....

.....

It is hereby understood that I will at once notify the Editor on acceptance of a position, whether obtained through THE MOVING PICTURE WORLD or not.

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Enclose a Two Dollar Bill, Check, Post-Office or Express Money Order in an envelope and send to

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American Biograph Co., 11 E. 14th st., New York.
American Vitagraph Co., 116 Nassau st., New York.
Edison Mfg. Co., 31 Union sq., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 116 Turk st., San Francisco, Cal.
Selig Polyscope Co., 41 Peck court, Chicago.

DEALERS.

Acme Exchange, 133 Third ave., New York.
American Film Co., 87 E. Washington st., Chicago, Ill.
American Exchange, 630 Halsey street, Brooklyn, N. Y.
Boswell Manufacturing Company, 122 Randolph street, Chicago.
Burke & James, 118 West Jackson Boulevard, Chicago, Ill.
Chicago Projecting Co., 225 Dearborn st., Chicago.
O. T. Crawford Film Exchange, Fourteenth and Locust streets, St. Louis.
Harry Davis, Davis Building, 247 Fifth avenue, Pittsburg, Pa.
Edison Mfg. Co., 304 Wabash ave., Chicago.
Enterprise Optical Co., 154 Lake st., Chicago.
Erker Bros., 608 Olive st., St. Louis.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
C. L. Hull & Co., 209 East Fifty-seventh street, Chicago.
Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 52 State st., Chicago.
Kleine Optical Co., 127 W. 32d st., New York.
I. H. Knowlton Company, Westbrook, Me.
G. Melies, 204 E. 38th st., New York.
Pathe Cinematograph Co., 42 E. 23d st., New York.
People's Vaudeville Company, 1123 Third avenue, New York.
Sears-Roebuck Company, Chicago.
Montgomery-Ward Company, Chicago.
L. M. Swaab & Co., 338 Spruce st., Philadelphia.
Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

P. Bacigalupi, 1107 Fillimore st., San Francisco, Cal.
Boston Film Exchange, 564 Washington st., Boston, Mass.
Calcium and Stereopticon Co., 720 Hennepin ave, Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Chicago Film Exchange, 133 S. Clark st., Chicago.
Detroit Film Exchange, Telegraph Building, Detroit, Mich.
Eug. Cline & Co., 59 Dearborn st., Chicago.
Globe Film Service, 59 Dearborn st., Chicago.
W. E. Greene, 228 Tremont street, Boston, Mass.
Harstn & Co., 138 E. 14th st., New York.
Hetz, 302 E. 23d st., New York.
Inter Ocean Film Exchange, 99 Madison st., Chicago.
Kinetograph Company, 41 East Twenty-first street, New York.
Kleine Optical Co., 52 State st., Chicago.
Laemmle Film Service, 167 Dearborn st., Chicago, Ill.
F. Meyers, 123 W. 27th st., New York.
L. Manasee & Co., 88 Madison st., Chicago.
Miles Bros., 10 East Fourteenth street, New York.
Miles Bros., 116 Turk street, San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark st., Chicago.
Novelty Moving Picture, 1063 Broadway, Oakland, Cal.
Wm. Paley, 40 W. 28th st., New York.
Peerless Exchange, 112 E. Randolph st., Chicago.
Pittsburg Calcium Light Co., 515 First ave., Pittsburg, Pa.
Geo. K. Spoor & Co., 62 N. Clark st., Chicago.
Stereopticon Film Exchange, 106 Franklin st., Chicago.
Wm. H. Swanson & Co., 79 S. Clark st., Chicago.
Temple Film Co., Masonic Temple, Chicago.
20th Century Optiscope, 91 Dearborn st., Chicago.
U. S. Film Exchange, 59 Dearborn st., Chicago.
Williams, Brown & Earle, 918 Chestnut street, Philadelphia, Pa.

Stereopticons.

Chas. Beseler Co., 251 Centre st., New York.
Calcium and Stereopticon Co., 720 Hennepin ave, Minneapolis, Minn.
Chicago Film Exchange, 133 S. Clark st., Chicago.
Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
Pioneer Stereopticon Company, 237 East Forty-first street, New York.
Kleine Optical Co., 127 W. 32d st., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
Lumiere & Co. (Ltd.), 11 W. 27th st., New York.
L. Manassee, Tribune Building, Chicago.
McAllister, 49 Nassau st., New York.
McIntosh Stereopticon Co., 37 Randolph st., Chicago.
Riley Optical Lantern Co., 23 E. 14th st., New York.
Stereopticon Film Exchange, 106 Franklin st., Chicago.

Moving Picture Machines.

AND SUPPLIES.

Acme Exchange, 133 Third ave., New York.
Chicago Film Exchange, 133 S. Clark st., Chicago.
Calcium and Stereopticon Co., 720 Hennepin ave, Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Ch. Dressler & Co., 143 E. 23d st., New York.
Eug. Cline & Co., 59 Dearborn st., Chicago.
Edison Mfg. Co., 31 Union sq., New York.
Edison Mfg Co., 304 Wabash ave., Chicago.
Enterprise Optical Co., 154 Lake st., Chicago.
Erker Bros., 608 Olive st., St. Louis.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Harbach & Co., 809 Filbert st., Philadelphia.
Kleine Optical Co., 52 State st., Chicago.
Kleine Optical Co., 129 W. 32d st., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
Lumiere & Co. (Ltd.), 11 W. 27th st., New York.
McIntosh Stereopticon Co., 37 Randolph st., Chicago.
Wm. Paley, 40 W. 28th st., New York.
N. Power, 117 Nassau st., New York.
Pittsburg Calcium Light Co., 515 First ave., Pittsburg, Pa.
H. E. Roys, 1368 Broadway, New York.
Selig Polyscope Co., 41 Peck court, Chicago.
L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark st., Chicago.
20th Century Optiscope, 91 Dearborn st., Chicago.
20th Century Optiscope Co., 2 W. 14th st., New York.
Williams, Browne & Earle, 918 Chestnut st., Philadelphia, Pa.

Song Slides.

FOR ILLUSTRATED SONGS.

Boswell Mfg. Co., 122 Randolph st., Chicago.
Chicago Film Exchange, 133 S. Clark st., Chicago.
Chicago Transparency Co., 69 Dearborn st., Chicago.
Elite Lantern Slide, 207 W. 34th st., New York.
Eugene Cline & Co., 59 Dearborn st., Chicago.
Kleine Optical Co., 52 State st., Chicago; 127-129 W. 32d st., New York.
McIntosh Stereopticon Co., 37 Randolph st., Chicago.
Scott & Van Altena, 59 Pearl street, New York.
Selig Polyscope Co., 43 Peck court, Chicago.
Stereopticon Film Exchange, 106 Franklin st., Chicago.
DeWitt C. Wheeler, 1215 Broadway, New York.

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Brooklyn Calcium Light Co., 112 Front st., Brooklyn, N. Y.
Calcium and Stereopticon Co., 720 Hennepin ave, Minneapolis, Minn.
Carrick Electric Mfg. Co., 218 N. Ashland ave., Chicago, Ill.
Cincinnati Calcium Light Co., 108 Fourth st., Cincinnati.
Coleman & Newton, 237 E. 41st st., New York.
Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
Globe Electric Co., 419 W. 42d st., New York.
Indianapolis Calcium Light Co., 116 South Capital ave., Indianapolis.
New York Calcium Light Co., 410 Bleecker st., New York.
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The BEST Songs—Illustrated by the BEST Slides—at the BEST Prices

I manufacture to order only and do not deal in slides of other makes

I DO NOT RENT SLIDES

Lantern Slide Review.

"No One Knows How Much I Miss You."

Ballad. Words by Ed. Rose. Music by Theodore Morse. Copyright by F. B. Haviland Publishing Co., 125 West Thirty-seventh street, New York City.

Slide 1. Interior, with loving couple seated on couch.

2. A lake side, with foliage, the same couple seated under a tree resting.

3. Interior hall of home, staircase with father, mother and little baby girl giving father good-night kiss.

4. Interior, with couple looking out of window upon the moonlit scene.

5. Country bridge over brook, with forlorn female listening pensively to singing birds.

6. Couple coming down steps of country lane, a long vista of trees in background.

7. Garden scene with female bending over drooping flower bush, as though telling them her loneliness and seeking their sympathy.

8. Same figure sitting alone in boat on edge of lake, listening as if in anticipation of some one's coming.

9. Brook scene with disconsolate woman sitting on stone at foot of tree.

10. Loving couple advancing down country lane, foliage and flowers in full bloom.

11. A magnificent bush of flowers in full bloom, drooping their heads.

12. Lake scene with full foliage, boat in foreground, and couple rehearsing the old, old story.

13. Lake side, foliage in background, woman seated on rock watching her own reflection in water at her feet.

14. Garden scene, couple hand-in-hand, lady plucking flower.

15. Lake and woodland scene, couple hand-in-hand, woman stooping and plucking flower from water's edge, man preventing her falling into water.

16. Summer arbor with female sitting on rail lost in reverie.

17. Title slide.

The above slides are manufactured by Scott & Van Altena, of New York. The posing is good, the models having entered into the spirit of the song, fully carrying out the thoughts and ideas expressed. The coloring is rich, natural, and artistic.

A New Set of 52 Slides Illustrating the Three Degrees of Free Masonry.

A new set of 52 slides illustrating the three degrees of Free Masonry.

1. Interior Masonic Temple, New York. Altar with Holy Bible, Square and Compasses.

*2. Ancient Lodge in the valley. Woodland scene showing the craft at session, well guarded.

3. Form of Lodge with emblems in proper positions.

4. Three pillars—Ionic, Doric, Corinthian.

*5. Jacob sleeping on stone with dream effect and three staves prominent, angels ascending and descending.

6. Furniture of Lodge, duplicate of No. 1.

7. Ornaments of Lodge. A well-arranged tessellated pavement with border.

8. Interior of Austen Room, New York Temple, showing the Three Great Lights.

9. Photographs of the Grand Lodge jewels of New York, representing the immovable jewels.

10. The East of Austen Room, showing the three movable jewels.

*11. Tabernacle in the wilderness showing the High Priests at their devotions; true design of tabernacle.

*12. Brotherly Love is represented by two gladiators engaged in mortal combat, discovering their Masonic relationship, throw down swords and shields and clasp hands in token of peace.

*13. Relief is illustrated by a traveling brother with emblems of craft receiving bread and mess of pottage from the almoner.

*14. Represents a rock in midstream on which is the Bible, showing Truth as on a rock.

*15. Saints John the Evangelist and Baptist.

*16. Points of Entrance. A Roman soldier standing at attention with camp in background.

*17. Fortitude. A newly-wedded Roman couple; on receiving news of war the wife arms her husband and bids him go forth in duty to his country.

*17a. Fortitude. Another scene showing the Roman soldier at his post in Pompeii, Vesuvius in background belching forth lava and fire, while his comrades flee for their lives. (Both slides show fortitude and the lecturer may use which he prefers.)

*18. Prudence is here depicted with the mirror.

*18a. Prudence, another illustration of this subject, showing a prudent woman, above flattery or admiration, passing down the vestibule of a Roman Senator's home, while the men look on with admiration, yet courteous.

*19. Temperance is shown by this goddess taking water from crystal spring.

*20. Justice is the usual blindfolded figure of woman, with scales and sword.

21. Chalk, Charcoal and Clay represent these elements.

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22. Pillars of the Porch. From Austen Room.

23. Five Orders of Architecture.

*24. Hearing is illustrated by woman at seashore with conch shell held to her ear.

*25. Seeing. Woman with eyes shaded, looking down the valley.

*26. Feeling. Seashore with mother and child in affectionate attitude.

*27. Smelling. Woman at rose bush, with bunch of roses in hand, smelling one.

*28. Tasting. Woman at vineyard eating grapes.

*29. Seven Liberal Arts. Shows seven steps, lower one inscribed Grammar, schoolboy with his book; Rhetoric, a Roman Senator holding forth; Logic, a middle-aged man studying from scroll; Arithmetic, boy with slate; Geometry, middle-aged man drawing circle with compasses; Music, woman with harp; Astronomer with telescope, globe, etc., gazing at stars.

*30. Scene at Water Ford. Our ancient brethren watching under tree (on which hangs sheaf of corn) the coming across the ford of brethren or foes.

*31. Corn, Wine and Oil. Shows Goddess of Plenty with cornucopia from which fall in abundance grapes and olives, while cornfields fill the background.

32. G. The East, Austen Room.

*33. Building K. S. Temple. Shows the ancient craftsmen, E. A., F. C., and M. M., with K. S. directing.

34. Ancient Grand Masters at their posts.

35, 36 and 37. E. A., F. C. and M. M. Lodges.

*38. Three steps, Youth, Manhood, Age.

39. Pot of Incense.

40. Beehive.

41. Sword guarding Constitution.

42. The All-Seeing Eye.

*43. The Ark and Anchor, Flood, Ark on Waters. Bodies bottom of the water and anchor.

44. Forty-seventh problem. Figure.

*45. Death and the Hour-Glass. This scene shows a majestic figure holding hour-glass in left hand, in which he intently looks, grasping sword in right, while the setting sun in background is reflected in the stream of life. (A poetic subject.)

*45a. Shows the usual figure of skeletonized Death.

*46. Scythe, lying on the greensward.

*47. Coffin, Spade and Maul.

*47a. Plant of Acacia—Immortality.

*48. The Broken Column.

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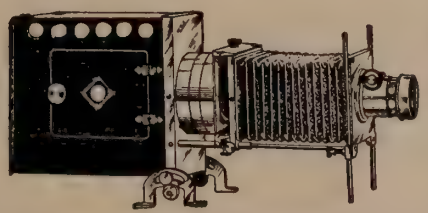

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EDITORIAL.

Ourselves.

The first issue was in such great demand that there are only *two copies left* for our own file. We are very grateful for the flattering encomiums bestowed upon us, and for the many kind wishes for success. To those of our readers who sent their subscriptions before issue, and the advertisers who gave us their support, we tender our thanks. To those who flatter us, we would say they remind us of a story told by the late J. B. Gough, who had been engaged to speak in a town some distance from home. At the close of one of his most fervid orations the audience were so carried away with enthusiasm that they forgot the most essential part—the dollars. Next morning a committee of the town waited upon him with a vote of thanks, which was delivered by the chairman of the evening meeting in a neatly set speech. To all of this J. B. Gough replied: "Gentlemen, I thank you for your kindly thoughts and the words you have just spoken, eulogizing my weak efforts; but if you would kindly put that vote of thanks on paper, maybe the hotel-keeper, the railroad people, and my landlord, will accept it in lieu of current coin of the States." The committee took the hint and recompensed him far better than he anticipated.

Will our readers act likewise? Printer, paper merchant, Postoffice and other items have to be met, and your *two dollars* for a year's subscription will materially assist the publishers, and yours truly.

The Closing of Nickelodeons in New York City.

As briefly mentioned in our last issue, some forty of these places of resort were closed for not complying with the conditions demanded by the Board of Electricity.

It appears, on inquiry, that certain owners are in the habit of buying up *old* and *wornout* machines of types that existed in the early days of cinematography, and by tinkering them up, adding a little here and a little there, making them work (after a fashion), and to this were adding all the film (bought cheap) that lumbered up the dealers' shelves, placing same in the hands of a coterie of boys, and instead of using up-to-date appliances, made of iron, to receive the film, it was run into linen bags, for the sake of cheapness. The result has been disastrous fires, caused through this inefficiency and carelessness, and although cautioned time and again, little notice was taken, until it resulted in the closing of the places and dismissal of the inexperienced boys. Further than this, it has caused the manufacturers of machines no end of trouble and expense, and one on whom we called voiced his sentiments as follows:

"The last two weeks have been a busy time for the manufacturers of motion picture machines. The Electrical Bureau of the Department of Water Supply, Gas and Electricity has deemed it necessary to restrict exhibitors and make necessary certain changes in the machines to guard against fires. Several fires have lately occurred on account of unscrupulous operators, who did not use the ordinary precautions for preventing accidents. Of course, most operators are mere boys, very poorly paid, and hence a decent operator cannot take any work at such places. All operators should be over twenty years old and licensed, and made responsible for any neglect on their part in leaving their films and machines unprotected.

"Film made of celluloid is naturally very inflammable and the rays of the electric or calcium light must not too long rest at one point, to avoid burning of the film. Various devices have been made by manufacturers as precautionary auxiliaries, but the operator usually leaves the fireproof magazines open, does not take proper care of the reels with film on them, and either forgets or deems it unnecessary to shut off the light if anything happens to the mechanism or there is a break in the film. Now, the manufacturers are perfectly willing to make further precautionary devices, but a proper time allowance should be granted and not the exhibition places shut up, as it injures greatly both parties in doing business. It would be advisable to pass each machine and put a license tag on it, but the manufacturer and showman should get at least one month's time to get their equipments in approved shape.

"Examine and license operators."

These sentiments fully accord with our own views, and we would like to see laws passed, similar to those in existence in Massachusetts (which will be found on another page), to cover the whole of the cities of the United States. A tall order, you may remark. Well, yes, it is; but nevertheless, no valid reason can be adduced why such laws are not in existence.

With a view of getting operators licensed, if possible, we paid a visit to Mr. Brown, of the Electric Bureau of New York, and in the course of an interesting conversation we learned that the requirements of this department are far more rigid than those of any other city in the world, so far as appliances go and the manner in which tests are made. On referring to the licensing of operators, Mr. Brown informed us that there was no provision made for such a procedure, and if we were willing to draft a bill for Albany, calling for such action, it would have his fullest sympathy and support, and that he would like to see a registration of electrical workers on similar lines to the plumbers, fully believing it would be a boon to the worker and the city. In reply to our question about the reopening of the Nickelodeons, we were answered that permits for a period of thirty days had been granted, provided certain alterations and safeguards had been made, and that all the obsolete machines were made over with safety devices, where such was possible, or new machines substituted.

In relation to the machines, we learned that as a result of this action the principal makers were asked to submit their machines to the bureau for inspection, and some

very drastic experiments were made. The Edison and Waters kinetoscopes passed with little alteration; the cameragraph of N. Powers and the Chas. Dressler Company's machine were ordered to be improved in one or two minor points, chiefly in the mechanism of the safety shutter devices. Both these firms are now hard at work, complying with the suggestions made, after which the machines of these three firms will have arrived at the acme of perfection, so that customers may be assured that every safeguard the ingenuity of man can devise will be there for protection of the public. One remark is very pertinent here, that is, with all this work and toil, while the machines are everything that can be desired, *they are not fool proof;* by this is meant, that if operators will not use common sense and care they can always find a means to have an accident (?).

In penning the above remarks, we have no desire to imply that these three machines are the only ones that come up to the proper standard. Other makers have good machines, and no doubt they will pass the necessary examination, but at the time of writing we have no knowledge of them, and if the various manufacturers will send us particulars of tests made with their machines we will give them full publicity.

Edison vs. Biograph.

Owing to the importance of the decision handed down from the United States Circuit Court of Appeals, Second Circuit, *in re* Thomas A. Edison *vs.* American Mutoscope and Biograph Company, we deem it necessary in the interests of the profession at large to publish the opinion of the judges in full; consequently, several matters of interest are held over till next issue.

UNITED STATES CIRCUIT COURT OF APPEALS,
Second Circuit.
Before WALLACE, LACOMBE and COXE, Circuit Judges.

THOMAS A. EDISON,
Complainant-Appellant,
vs.
THE AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY,
Defendant-Appellee.

This cause comes here upon appeal from a decree of the Circuit Court, Southern District of New York, dismissing a bill in equity for infringement of a patent. The patent is Re-issue No. 12,037, dated September 30, 1902, original No. 589,168 (August 31, 1897), to Thomas A. Edison for a kinetoscope. The opinion below will be found in 144 F. R., 121.

The original patent was before this court in a suit by the same complainant against the same defendant, reported 114 F. R., 926. The claims of the original patent were:

"1. An apparatus for effecting by photography a representation suitable for reproduction of a scene including a moving object or objects, comprising a means for intermittently projecting at such rapid rate as to result in persistence of vision images of successive positions of the object or objects in motion, as observed from a fixed and single point of view, a sensitized tape-like film and a means for so moving the film as to cause the successive images to be received thereon separately and in a single-line sequence.

"2. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a single camera, and means for passing a sensitized tape film at a high rate of speed across the lens of the camera, and for exposing successive portions of the film in rapid succession, substantially as set forth.

"3. An apparatus for taking photographs suitable for exhibition of objects in motion, having in combination a single camera, and means for passing a sensitized tape-film across the lens of the camera at a high rate of speed and with an intermittent motion, and for exposing successive portions of the film during the periods of rest, substantially as set forth.

"4. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a single camera, and means for passing a sensitized tape-film across the lens at a high rate of speed and with an intermittent motion, and for exposing successive portions of the film during the periods of rest, the periods of rest being greater than the periods of motion, substantially as set forth.

"5. An unbroken transparent or translucent tape-like photographic film having thereon equidistant photographs of successive positions of an object in motion, all taken from the same point of view, such photographs being arranged in continuous straight-line sequence, unlimited in number save by the length of the film, substantially as described.

"6. An unbroken transparent or translucent tape-like photographic film provided with perforated edges and having thereon equidistant photographs of successive positions of an object in motion, all taken from the same point of view, such photographs being arranged in a continuous straight-line sequence, unlimited in number save by the length of the film, substantially as described."

In the prior suit the circuit court sustained claims 1, 2, 3 and 5 and those only came before this court upon the appeal. It was held that the patentee was not entitled to such broad claims, the decree of the circuit court was reversed and the bill dismissed. Thereupon the patentee applied for and obtained a re-issue, in two patents, one for the film as a new article of manufacture (the subject of original claim 6), which is not involved in this case, and the other which is now sued upon. This re-issued patent contains four claims; the first three are as follows:

"1. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

"2. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a continuously-rotating shutter operated by said shaft for exposing successive portions of the film during the periods of rest, substantially as set forth.

". An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; a shutter exposing successive portions of the film during the periods of rest; and a reel revolved by said shaft with variable speed for winding the film thereon after exposure, substantially as set forth."

The fourth claim of the re-issued patent is identical with the fourth claim of the original. One of the alleged infringing devices, that namely which, it is contended, infringes only claims 1, 2 and 3, is the same device that was before the court in the first suit and is known as the biograph camera; the other alleged infringing device is known as the Warwick camera and it is contended infringes also claim 4.

LACOMBE, *Circuit Judge.*

Upon the appeal in the first suit we discussed the prior art and the general character of the device sought to be patented at very great length. It is unnecessary to repeat that discussion; all that was said in the prior opinion, however, may be considered as embodied herein, since the conclusion hereinafter expressed is founded upon the findings then made and which nothing in the present record or argument induces us to qualify in any manner. We held that Edison was "not a pioneer in the large sense of the term, or in the limited sense in which he would have been if he had invented the film. He was not the inventor of the

film. He was not the first inventor of apparatus capable of producing suitable negatives, taken from practically a single point of view, in single-line sequence upon a film like his, and embodying the same general means of rotating drums and shutters for bringing the sensitized surface across the lens and exposing successive portions of it in rapid succession. . . . Neither was he the first inventor of apparatus capable of producing suitable negatives and embodying means for passing a sensitized surface across a single lens camera at a high rate of speed and with an intermittent motion, and for exposing successive portions of the surfaces during periods of rest." Also that "the real invention, if it involved invention as distinguished from improvement, probably consists of details of organization, by which the capacity of the reels and moving devices are augmented and adapted to carry the film of the patent rapidly and properly."

Upon the record in that cause, however, we held that the "prior art did not disclose the specific type of apparatus which is described in his patent. His apparatus is capable of using a single sensitized and flexible film of great length with a single lens camera, and of producing an indefinite number of negatives on such a film with a rapidity theretofore unknown." The case was therefore an appropriate one for re-issue under Sec. 4,916, U. S. Rev. Stat., since there is no suggestion of any fraudulent or deceptive intention in claiming more than the patentee was found to be entitled to. Upon re-issue with claims restricted to the specific type of apparatus described in the patent, the question would be presented whether those claims as thus restricted were properly allowed in view of the state of the art and whether defendant's device infringed them.

The specific type of apparatus shown in the patent was thus described in our former opinion; it "is enclosed in a box-like casing from which light will be excluded except through the lens, and which embraces an ordinary adjustable camera having the lens mounted in the side of the box. Two reels, enclosed in suitable cases, are located on opposite sides of the camera lens. The film is drawn from one of the reels on to the other across the lens. It is transparent or translucent, and tape-like in form, and is preferably of sufficient width to admit the taking of pictures one inch in diameter between the rows of holes on its edges. These holes are for engagement with the feed wheels for positively advancing the film. When the film is narrow it is not essential to use two rows of perforation and two feed wheels, one of such rows and one feed wheel being sufficient. The two feed wheels are carried by a shaft and engage the film on one side of the camera opening. The power is supplied by an electric motor which drives a rotating shaft carrying the feed wheels through a pulley held in frictional engagement with the feed-wheel shaft. The take-up reel, or the reel which receives the tape after passing the lens, is also driven from the motor shaft through a pulley which is frictionally mounted upon the reel shaft. The shaft carrying the feed wheels is controlled by a stop or escapement movement which is driven positively by another shaft, so that, although the motor tends to drive the feed wheels continuously, they are only permitted to turn with an intermittent motion by the stop or escapement device, the pulley which drives the feed wheels slipping on the feed wheel shaft while that shaft is held at rest by the stop or escapement device. A shutter consisting of a rotating disk having an opening in it is mounted directly upon the motor shaft and revolves past the lens, so that the light from the lens is intermittently thrown upon and cut off from the sensitive surface of the film. The camera is shown as a single lens, and is arranged to project the image of the scene being photographed upon the film when the openings of the shutter disk are opposite the aperture between the lens and the film. In operation the apparatus is first charged with a tape-film several hundred or even thousands of feet in length. The specification states that the parts are preferably proportioned so that the film is at rest for nine-tenths of the time, in order to give the sensitized film as long an exposure as practicable, and is moving forward one-tenth of the time, and that the forward movement is made to take place thirty or more times per second, and preferably at least as high as forty-six times per second, although the rapidity of movement or number of times per second may be regulated as desired to give satisfactory results, and there should be at least enough so that the eye of the observer cannot distinguish, or, at least, cannot clearly or positively distinguish, at a glance, the difference in position occupied by the objects in the successive pictures."

The securing of intermittent action to the parts which engage the film is effected by certain stop devices, the details of which need not be enquired into; they are equally adapted to other uses than those shown in the patent and are the subject of a separate patent to Edison No. 491,993. The important distinctive feature is the manner in which these intermittently moving parts handle the film. In addition to the references in the earlier case, there are a number of patents introduced here, of which it is sufficient to say that we concur with the judge who heard the cause at circuit that the apparatus described in the patent exhibits patentable novelty. Such novelty, however, cannot be predicated solely on the circumstance that the intermittently moving parts operate directly upon the film; the meritorious feature of the device is that they seize hold of the film firmly, move it positively, regularly, evenly and very rapidly without jarring, jerking or slipping, producing a negative which can be printed from and reproduced as a whole without rearrangement to correct imperfect spacing of the successive pictures. The specification states that when the film is clamped in the delivery case "the loose pulleys 7 18 slip without pulling said film along," and that when the film is released from that clamp "the pulleys operate to pull the same along." Loose pulley 18 turns the take-up reel and it has been suggested that the phrases quoted imply that such reel is, in fact, the feeding mechanism. A careful study of the patent has satisfied us that this is not so. The specification explicitly states that the "teeth of the wheels 5 enter the holes along the edges of the film for the purpose of positively advancing the film." The organization described shows that the sprocket wheels are adapted to push the film along as they revolve, as well as to hold it back when they are at rest. The distance to be moved for each exposure is so short (an inch) that the film can apparently be moved forward by pushing as well as by pulling, since the guard or guide through which it moves protects it against buckling. While the film may at times be practically tense between the intermittently moving sprocket wheels and the take-up reel, it would seem that operation at high speed would soon produce a slack or loop between the sprocket-wheels and the delivery reel, and the evidence of complainant's expert shows that in practice this is so. The specification states that when the film is narrow it is not essential to use two rows of perforation and two feed-wheels, but at least one sprocket wheel and one row of perforations are essential to the organization described. In succession each sprocket enters a hole, thereby holding the film firmly and positively, and either advancing it forward or holding it at rest by a method of engagement, which eliminates all chance of slip. The engagement between the feed-wheels and the film is not frictional; the film is continuously held by the interlocking of a sprocket and a hole; as one sprocket leaves a hole the next succeeding sprocket enters the next succeeding hole. Irrespective entirely of any action of the take-up reel the film *must* advance as the sprocket wheel moves and *cannot* advance when the sprocket wheel is at rest. Complainant's expert has operated a camera constructed in substantial accordance with the specifications, and from which he had removed the take-up reel. He found that the sprocket wheels alone moved the intermediate section of film across the camera at the requisite high rate of speed and with the intermittent motion.

In the defendant's Biograph Camera there are the usual reels and devices for giving to some parts of the apparatus a continuous and to others an intermittent motion. The "intermediate section" of the film is moved across the lens by two friction rollers located just beyond the film-guide; these move continuously and draw the film forward. The mechanism for holding the same stationary during exposure is stipulated in the record. "Mounted upon the motor shaft N is a grooved cam n, imparting movement to an arm n^1 (which arm rocks a shaft n^2). * * * Loosely mounted upon the journal n^2 (of the rock shaft) is a tension leaf W forming part of the film slide (or film-guide) F. The film B passes between this tension leaf and the back plate f of the guide. * * * n^5 designates a projection mounted upon the rock shaft n^2 and co-acting with the tension leaf W to throw the same away from the back plate and therefore out of engagement with the film when a portion of the film has been exposed and it is desired to again move the film relatively to the lens. The rolls, which draw the film, rotate constantly, and would feed the film past the lens with a continuous motion were it not that the film is gripped by the tension leaf momentarily to admit exposure."

Figure 5 of the drawings of Defendant's Biograph machine will facilitate the misunderstanding of this description.

It will be observed that there is a part marked n^4 called a "punch," which might be supposed to have, in part, the function of complainant's sprocket, holding back the film by interlocking engagement. This is not so, as will be seen when the necessity for using a punch is pointed out later on.

The engagement of defendant's moving parts with the "intermediate section" of film is wholly frictional; there is no such interlocking as will hold the film firmly, advancing it with mathematical accuracy precisely the same distance between exposures, making its motion absolutely co-extensive with that of the sprocket wheel from the beginning of the operation to the end, and thus securing a perfection of spacing of the negatives upon the exposed film. It is apparent that in defendant's engagement

there is the possibility of "slip"; and it might be expected that the likelihood of such action would be increased by the extremely high speed at which these machines are run, giving 20 or more exposures per second. This, moreover, is not a matter of conjecture; there is positive proof. Marvin, who has had large experience in operating defendant's machines, testified:

"Negatives, to my knowledge, are never exhibited in public. In order to exhibit a picture it is necessary to print positive reproductions. The apparatus in which such positive reproductions are printed can readily be arranged so that the pictures upon the positive strip of film are uniformly spaced, although the pictures upon the negative strip may be very unevenly spaced. As a matter of fact, *none of the cameras of our company produce uniformly-spaced negatives.* In the manufacture of our mutoscope pictures the positive pictures are printed upon bromide paper and the paper is cut up so that each piece of paper carries an independent picture."

It is solely to facilitate this operation that the punches are brought into the combination. The film has no holes along its edges as it leaves the supply-reel; they are punched in only at the moment of exposure. The stipulated description reads: "Secured to the rock shaft n^2 are two punch arms n^3 at the outer ends of which are mounted punches n^4. * * * The film B is perforated in its passage between said tension leaf and back plate by means of the punches n^4 * * * The film is gripped by the tension leaf momentarily to permit exposure. During this gripping interval the punch n^4 is actuated to perforate the film opposite each exposed portion and at or adjacent to each of the film."

The use of the perforations as an aid to correcting the results of imperfect spacing is shown in the testimony of Johnson, superintendent of defendant's photographic department:

"The feed in the biograph camera is by friction rollers, and the feed is tolerably regular so long as the film is of one thickness and so long as all the adjustments on the machine are kept in first-rate condition. As a matter of fact, however, the film varies very considerably in thickness, and the feed is by no means regular, varying from three-sixteenths to five-sixteenths of an inch in some cases. The normal proper feed is one-quarter of an inch. It would not be possible to exhibit properly a positice fac-simile of the negative film which our company's (Biograph) camera produces.

"Q. 21. Please explain how defendant company prepares the films and prints from these negatives which are used in the exhibiting machines?

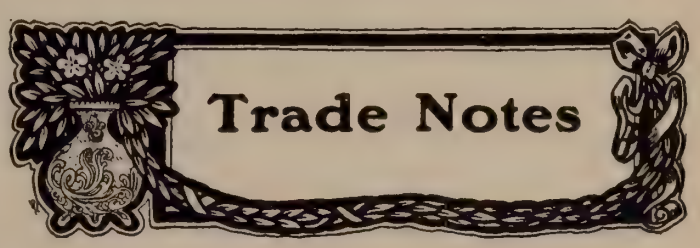
"A. The camera is provided with a pair of punches and dies, which are brought into operation and perforate the film during the period of exposure. The perforations are situated in a blank space underneath the picture proper and always bear a fixed relation to the picture itself, so that these holes being fitted over dowel pins in our printing machine, enable us to print a picture which shall be perfect in register with every other picture, irrespective of the spacing in the negative film. * * * The spacing of the pictures on the positive film made by our company is such that the scenes which the photographs represent will not be properly produced by simply passing the film through the Biograph."

Because of these differences in parts, in action and in result, we are of the opinion that the defendant's Biograph camera is not the type of apparatus described and shown in the original and re-issued patent. The language, even of the re-issued claims, considered by itself and giving no force to the words "substantially as set forth," may be broad enough to cover it, but that is not sufficient. "Infringement should not be determined by a mere decision that the terms of a claim of a valid patent are applicable to the defendant's device. Two things are not precisely similar because the same words are applicable to each. The question of infringement involves consideration of practical utility and of substantial identity, and therefore must be quantitative as well as qualitative." Goodyear Shoe Mach. Co. v. Spalding, 101 F. R. 990. We conclude, therefore, that defendant's Biograph camera does not infringe claims 1, 2 or 3 of the Re-issue.

The other apparatus used by defendant, viz., the Warwick camera, has a different mode of operation. The engaging rollers, which advance the film after it has passed the film-slide or guide where exposure is made and which deliver it to the take-up reel are located about half way between the take-up reel and the film-slide, and their movement is so regulated as to other parts that there will always be a loop of slack film between said rollers on the film-slide. In consequence the film cannot be advanced by any revolution of these rollers, as was the case with the Biograph camera. The film as it comes from the delivery roll has a row of holes along each edge; when it is in the film-slide these holes are engaged by means of a reciprocating two-tined fork, carrying small studs or pins which pass into the holes on the opposite edges of the film, in the same way as the sprockets pass into the holes in complainant's machine. As these studs or pins are inserted on the down stroke of the fork and withdrawn on the up stroke, the film is intermittently fed across the field of the lens. These pins or studs do not hold back the film against any forward pull, because there is no forward pull to be resisted; neither an intentional forward pull as found in the Biograph, nor an accidental or occasional forward pull when the film is taut between the film-slide and take-up roll as found in the camera of the patent; when the pins are withdrawn the film lies, inert, in the film slide. But the "intermediate section" is moved across the lens just by the interlocking engagement between a sprocket or pin and a hole in the film, thereby moving it positively, regularly, evenly and very rapidly without jarring, jerking or slipping—the parts being arranged so that the movement shall be intermittent. In our opinion the bifurcated fork with studs is the fair equivalent of the wheel with sprockets, and the combination shown in the Warwick camera is an infringement of claims 1, 2 and 3 of the re-issued patent.

Claim 4 of the re-issue is identical with claim 4 of the original and differs from claim 3 of the original only by the insertion of the words "the periods of rest being greater than the periods of motion." It is obnoxious to the criticisms expressed as to original claim 3 in our former opinion, and for reasons therein expressed must be held void.

The decree of the Circuit Court is reversed, without costs of this appeal to either party and the cause remanded with instructions to enter a decree in accordance with this opinion.



The Burtis annex in Water street, Auburn, is opened for the exhibition of moving pictures and vaudeville. It is proposed to give six performances a day and the admission will be five cents.

* * *

A new company, to be called the Progressive Amusement Company, of Dallas, has been formed, with a capital stock of $10,000. The incorporators are L. A. Harris, Ike I. Lorca and B. Benno.

* * *

Arcadia Amusement Company, Arcadia, Los Angeles (Cal.), has been formed for the purpose of establishing a resort in which a large theater will be set aside for moving pictures. Capital stock, $200,000.

* * *

Dwight Elmendorf gave the last of his illustrated lectures on travel at Carnegie Music Hall, Pittsburg, recently. His subject was "The Land of the Midnight Sun." The motion pictures were excellent, one showing the sport of ski running being one of the most amusing ever seen by a Pittsburg audience.

* * *

It is announced that S. Z. Poli has purchased the St. Mary's church property on Church street, New Haven, where is now located his Bijou Theater, paying about $130,000. It is centrally located and happens to be the ground on which Mr. Poli made his first venture as the manager of a vaudeville theater fifteen years ago.

* * *

Rocky Glen, Scranton's first amusement park, has been sold to a New York and Boston syndicate. The consideration is not known, but is claimed by Mr. Frothingham to exceed $260,000. The new owners will take immediate possession and, it is claimed, will spend $50,000 in improvements, this year. Mr. Frothingham gives ill-health as his reason for disposing of the property.

Dr. W. H. Earle, vice-president of the Southern California Realty Company, is at the head of a syndicate of Los Angeles and Eastern capitalists which plans to erect a fine tourist hotel or a building devoted to amusement purposes on the ocean front opposite the Decatur Hotel. The site, which is 213 feet in length, extending from Marine street to Navy avenue, has just been purchased.

* * *

The building on Lisbon street, Lewiston, formerly occupied by the Lewiston *Morning News,* has been leased by the Shepherd Moving Picture Company for the opening of a theater.

Ralph Ward, identified with this company, has had the matter in charge. About $2,000 will be spent on the interior. Opera chairs will be put into the building, and the best kind of pictures will be shown.

It is to be called "The Bijou." It will be a "nickel" show after the style of these houses in other cities.

* * *

Before long Des Moines will be seeing moving pictures of the Thaw trial. Fred Buchanan has received word that pictures of the famous trial are now in preparation and will soon be sent out all over the country. They will show the entire tragic story from the time Evelyn Nesbit was a young girl to the thrilling episodes in the court room. The Lubens Picture Company is getting up pictures and they have scoured the country for models as nearly like the real actors in the tragedy as possible.

[Surely there is enough rubbish on the market, without inflicting the public with such nauseous films. We hope the better element of the public will express their disapproval, and that legal steps will be taken to prevent such exhibitions. —Ed.]

* * *

We learn that Dr. Henry R. Rose, of Newark, N. J., has prepared a special lecture for Y. M. C. A. meetings, which is something entirely new, in the way of an illustrated story of the life of Christ. The slides used were secured in a most interesting manner. Dr. Rose went to Europe and photographed every great painting, both ancient and modern, bearing on the life of Jesus. He thus secured reproductions of every noted masterpiece on this subject in Europe. Then he had his artist, the slide maker for the Metropolitan Museum of Fine Arts, sit before the originals in the galleries of Italy, Belgium, Germany, France and England and paint on each slide the colors exactly as they appear in the originals. The outcome was 125 stereopticon slides, said to be the finest of the kind ever produced.

* * *

Ernest Harold Baynes, the well-known naturalist, of Newport, N. H., was highly entertaining in his lecture on "The Blue Mountain Forest," the largest fenced game preserve in the world, at High School Assembly Hall, Stoneham, Mass. Many stereopticon views were shown of interesting topics touched upon.

Mr. Baynes' home is on the very borders of Austin Corbin's game preserve, which contains forty square miles of wild mountainous country in New Hampshire, and he is devoting much of his time to a careful study of the buffalo, bears, wild boars, moose, deer, elk and other smaller animals, with which the reservation has been stocked.

The lecturer spoke very entertainingly of his various experiences with these animals, and his description of their habits, appearance, and mode of life, proved him an authority on the subject.

Mr. Baynes is one of the leaders in the movement to preserve the buffalo from extinction, and told of the progress made toward that end.

MOVING PICTURES HELP DETECTIVES.

Rudolph Blumenthal, said to be one of the cleverest criminals in the country, has been captured between Long Beach and Los Angeles through the agency of the moving pictures taken of the training quarters of Tommy Burns at Long Beach three months ago.

To show as a preliminary to the main fight, Miles Brothers photographed the eager crowd which gathered around the out-door training stand of Tommy Burns.

Rudolph Blumenthal was in this crowd, and when the pictures were shown at Chicago three detectives who had Blumenthal's features stamped upon their memory because he was wanted on a hold-up charge, recognized him. They immediately set out for Long Beach and captured the man at a house ten miles north of there.

HOWE'S MOVING PICTURES.

The most weird and spectacular mountain peaks in the world were conquered a few months ago for the first time. They are the Dolomites in the northern Italian Tyrol. How they were conquered forms one of the most interesting features of Lyman H. Howe's lifeorama, now touring the States. Switzerland seems tame in comparison with the great shattered mountains of solid rock shown in this feature. In shape they violate all ideas of what mountains should be. They seem as though part of another world, or like some colossal castles nature has built above the clouds. It has always been regarded as utterly impossible to ascend them, even though climbers had nothing to look after but themselves.

But to secure these scenes the climbers had to care for the equipment necessary to reproduce them, as well as caring for themselves while facing the same great perils that defied and defeated all others. To succeed, handicapped as they were, where all others, without such disadvantages, had failed, intensifies the amazement at the triumph. The pluck, courage and ingenuity displayed is thrilling and sensational in the extreme. At times they are shown fairly hanging over vast depths. Again they are seen clinging to perpendicular walls of solid rock with only a few precarious inches between them and instant death below. A misstep, dizziness, or a false hold would be fatal at every moment of the hazardous venture. The fearful risks taken hold the spectator with breathless interest, and the wild grandeur of the scenery bewilders the mind.

MOVING PICTURES THAT TALK.

The "chronomegaphone" is the scientific name given to a new apparatus invented by M. Leon Gaumont, of Paris. A moving picture is thrown on a screen, and as the figures move the chronomegaphone gives them a speech. We thus get a combination of cinematograph and phonograph.

Mind, Voice, Interpretation.

MIND.

The relation of this trinity is being exemplified in the work which is demonstrated under the name of the "Psycho-Vowel Method" of voice culture.

Many ask the question, Why is mind placed first? The answer is, Because all power to produce voice is in the mind. First the mind must hold the model of true voice, then it must be trained or disciplined to control the vocal organs and breath. Of course, some have this concept to a large degree, unconsciously, or without study, due largely to prenatal influences.

The fact that the power is in the mind is proven by enabling those who have always had weak voices to produce fully developed voice within a few minutes. Again by teaching people, who seem to have no sense of pitch, to sing accurately.

People who have been invalids for twelve to fifteen years, with supposedly weak vocal organs, have produced, within a few days, as fully developed voice as they did in their most vigorous health.

The voice culture class, whose members ranged in age from 65 to 87 years, in the Old People's Home, at Sixty-eighth street and Lexington avenue, New York City, gave a complete demonstration of the mind power. After an investigation, the New York *Sun* said:

"When the writer passed the gray-haired sentinel at the entrance door, the lesson was in progress. Hearing the first lines of the love song, 'Drink to Me Only with Thine Eyes,' as the voices did not seem those of either men or women, the first impression of the visitor was that a boy choir was practicing, though attentive listening revealed the absence of the fresh flexibility which characterizes the voices of boys.

"But young men and women in the first flush of youthful ardor would scarcely have sung this song of sentiment with more feeling than did these ancient singers, who were so absorbed that they scarcely noted the entrance of a stranger. It was easy to believe that they were carried back of the years to the time in their lives when 'life was young and love was king,' on the tide of this heart-moving song."

Whatever the conclusion as to the vocal achievements of these old men and women, criticism is disarmed when it is taken into account that the main object in teaching them to sing is not vocalization, but "to master the great secret of life." This great secret enables its possessor instantly to assume under all circumstances and without effort the right mental attitude.

VOICE.

Voice is the instrument through which we express the thoughts of the Mind and the emotions of the Soul.

Voice is composed of five qualities or primes, as follows: Form, Intensity, Resonance, Purity and Flexibility. From these primes come the numberless shades which are necessary to interpret our varied emotions.

As these five qualities are the product of three laws, and as these laws are applied to thought, it is a matter of choice with each individual whether he possess a true voice. He will make others feel what he feels to the extent that he uses true voice.

In the development of true voice, introspective study is imperative. Through it one becomes acquainted with his inherent or latent powers.

By this study one so often performs instantly what has seemed to be impossible, that he is continually surprised to learn how little he knew of his real ability. He also proves, in every sincere study period, that all development comes instantaneously. And by this study he proves to himself the fallacy of the old saying, "Practice makes perfect." Hence, to those who wish to avoid procrastination, if they study without prejudice, it will not take long for them to understand that real development is the result of proving the sight or concept in the mind. Concentration upon the basic or natural law brings instantaneous results. Thus one becomes convinced of the truth of the above statement, even against his will.

The writer regrets to leave this subject, on account of its great value to humanity, when, with sufficient space, it could be made very much plainer. But as it is necessary to deal with the third part of the trinity, it will be necessary to rest with this brief presentation for the present.

INTERPRETATION.

Interpretation is a very important object of this life. The satisfaction we enjoy from expressing our thoughts and emotions is not the most important result, for in awakening our faculty of interpretation there is a very marked esoteric effect upon our lives. There is no character, however true, that will not be improved by this awakening. And though it be unsought, one soon becomes conscious of actual character building.

As evolution is unerring in its result, this awakening must affect all humanity in a similar way. The writer confidently predicts that the day is not far distant when the higher degree of concentration will be used.

Furthermore, we may realize results equally astonishing in all lines of study. It is an easy possibility to reduce the time necessary for most courses of study from one-fourth to one-third, by establishing a higher degree of concentration. At the present time there is no plan exemplified which will produce the wonderful results which are bound to follow an application of the above trinity. To illustrate, many young people in high school and college, whose time was entirely filled, have added this study and pursued it successfully, and through its concentrative effect upon the mind been able to accomplish their other studies so much more easily that they had several hours of recreation each week.

An excellent test could be made with 500 to 1,000 men by giving them an hour's instruction during the working hours. With all of this time taken away from the work, there will be no less work done at the end of a week.

The author of the plan stands ready to demonstrate the fact any time.

Lantern Slide Making

Before the Newton Heath Camera Club, Mr. J. Taylor recently gave a very instructive address and demonstration of lantern slide making by contact, and we are indebted to the *Photographic News* for the following report:

The lecturer, in his opening address, remarked that, in his opinion, more photographers would take up slide making if they only knew how simple and fascinating the subject was. For the benefit of those members who had never made a lantern slide, Mr. Taylor briefly described the method of procedure as follows: The negative is placed in the printing frame film side up, and the lantern slide is placed emulsion side downwards in contact with same. The exposure is then made in the same way as with bromide paper. The time of exposure varies with the make of plate and strength of light; therefore, no hard and fast rule could be given. About 12 inches from an incandescent burner is a good distance to expose it. In the course of his remarks, the lecturer urged the necessity of thorough cleanliness in all the operations of slide making; he also recommended the backing of the lantern plate in all cases, as by this means much better results were obtained with a minimum of trouble. He also remarked that a lantern slide printing frame is to be preferred to the ordinary frame, as one is apt to scratch the films of valuable negatives with the edges of the slides when placing same in contact with the negatives. The lecturer then proceeded to expose several slides, and developed same in accordance with the following data, getting a fine range of tones, viz.:

Solution A.		*Solution B.*	
Water	20 ozs.	Potassium bromide	1 oz.
Sodium sulphite	500 grs.	Water to	10 ozs.
Hydroquinone	80 grs.		
Sodium carbonate	500 grs.		

Tone required.	*Exposure.*	*Developer.*
Black	15 seconds	2 ozs. A
Warm black	30 seconds	2 ozs. A and 3 drops B
Brown	60 seconds	2 ozs. A and 6 drops B
Warm brown	2 minutes	2 ozs. A and 12 drops B
Red brown	4 minutes	2 ozs. A and 48 drops B
Red	8 minutes	2 ozs. A and 48 drops B

Exposure at 12 inches from incandescent burner, with an average negative.

In answer to a remark, Mr. Taylor said that an "average negative" was one that, when put on a sheet of fairly large print allowed of the reading being seen through the densest part of the negative.

With all lantern plates it is as well to thoroughly wash same in running water after development, even if an acid fixing bath be used. The lecturer recommended the following acid fixing bath formula, viz.: Hypo, 4 ozs.; metabisulphite of potash, about 30 grs.; water, 1 pint—as by using an acid bath it prevents stains on the slides. He also said that the plates should always be left in the fixing bath for 10 minutes to insure thorough fixing, afterward well washing for an hour in running water. When the lantern plates are thoroughly washed they should be wiped with a tuft of cotton wool while being held under the tap. This rids the plate of any deposit caused by the water, and the slide can then be dried. It is important that the slide be dried in a place where dust cannot get on same, as when it is placed in the lantern the dust is magnified and is very obvious. The simplest way is to put the plates about one inch apart on an ordinary plate rack and lay a clean sheet of paper over the top of them. The lecturer then went on to say that when dry the lantern plate has to be masked, mounted and spotted before it is ready for the lantern; for this purpose Mr. Taylor recommended the ruled masks, which can easily be cut to suit the subject, and at the same time they are provided with white space for titling and are already spotted, which saves some little time and trouble. He also showed how a lantern slide could be masked by means of the ordinary binding strips, and for this purpose recommended the use of a pair of compasses to insure getting the corners square. He strongly urged the members against using the ordinary ready-cut masks, which did not at all lend themselves to pictorial slide making.

Some magnificent results can be obtained by toning the slides in the hot hypo-alum bath, proceeding in a similar manner as when toning papers, except that the slides must be first hardened in a formaline bath; also any of the commercial toning baths for bromides, such as Velox re-developer, can be used for slide toning. Very fine tones can be got on lantern slides by means of the ordinary gold toning bath for P. O. P.

It is sometimes necessary to reduce a developed lantern slide which has been made too dense. The lecturer recommended the following: Potassium ferricyanide, 120 grains; water to 1 pint. To this, just before using, a dram or two of ordinary hypo-solution can be added. The plate is immersed in the reducer when it is to be acted on all over; or, if it is only desired to reduce locally, the solution is applied with a tuft of cotton wool. The plate after reduction is well washed and dried.

Correspondence.

THE SCHOOL OF OPERATING.

Editor MOVING PICTURE WORLD:

Dear Sir—The need of skilled operators cannot be too strongly emphasized. A poor moving picture show is the poorest of all shows; fuses blow out, pictures are dim, lenses are too short of focus for a clear definition on the screen, and the blame reflects first on the company putting on poor results and damages their patronage, while the real cause for it is the uninstructed, unqualified operator, who imagines that all that it is needful to do to get results is just to turn the handle of the machine. That is the

last thing to do, and where it is done the work of that operator is on trial—the picture tells whether he knows his business or not. So many theatrical managers say their pictures are not satisfactorily displayed, so many audiences turn away disgustedly, vowing they will not come again, that for the sake of good results and the thorough enjoyment of a truly delightful form of entertainment where rightly displayed, in self-defense let the demand come for licensed operators from theatrical managers and from the public.

To the managers of playhouses we say that it is due to them to know the importance of having a thorough mechanic at the machine, one who knows what size of wire will bring the current safely to the machine from the mains. One who knows that there must be no short-circuit in his rheostat. One who must see that his lamp is properly insulated. One who knows that if his carbons are left together he has a complete short-circuit that will put him out of business. One who knows the limitation of his machine and avoids being put out of business by trying to get a 25-ampere current through a 7½-ampere metre. In short, operating is an exact science, and should be so regarded by bureaus who employ operators and by the company managers who include moving pictures as a feature of their show.

Again, it is not a boys' sport; there should be an age limit, where a young man, realizing the responsibility which is on him to protect the lives of his audience, always keeps on safe ground and insures the delightful entertainment of those who visit moving picture shows.

Are you a licensed operator? If so, if you have a certificate issued by authority of any State, showing that you have given proof of your ability and through knowledge so entitle you to such certificate, register your name at the office of THE MOVING PICTURE WORLD.

If you are not a licensed operator, but wish to become one, send your name and address to THE MOVING PICTURE WORLD office.

One effect is organization and protection of self and otherwise.

It is to give the operator standing. It is a recommendation of efficiency. It eases the mind of his employer. It says to the bureaus employing him: You have a skilled mechanic at your command; your business will be properly taken care of; the party is worthy of your full confidence.

No more men to be sent out by booking firms to make good who cannot get a light, to say nothing of putting on a picture, their chief recommend being cheap help. Within a few days a moving picture show man opened a place and hired a good, efficient operator at $25.00 per week. After the first week he said: "Why should I pay $25.00 per week? I will put my son at the machine. I will save an operator's salary." He did so. He burned up the place, machine, films. He wanted to make money. He did not know until too late that cheap help was dear at any price. If cheapness and quality could chum up, but they can't. "Knowledge is power," and operating is skilled employment, entitled to fair compensation. A man who knows this branch of employment thoroughly demands a man's wages. Until firms who employ operators wake up to this fact there will be a constant flood of accidents. Yours faithfully, G.

"NOTHING SUCCEEDS LIKE SUCCESS."

By One Who Has Proved It.

Editor MOVING PICTURE WORLD:

Dear Sir—In reply to your favor of recent date, relative to items of growth and improvement and notes of general progress pertaining to this business, I desire to say that it has been phenomenal. Fancy, beginning less than three years ago with a desk and chair and to-day controlling the largest retail business of its kind in this city and carrying a stock twice as large as all the others collectively.

Of course, hard work has been a prime factor in the case, but the fact remains that after an almost total collapse the motion picture industry took a turn for the better and those interested sat up and took notice.

To-day the industry is on a footing that means permanency, and now that a flickerless and perfect machine is on the market, at a price within the reach of all, it is up to the film manufacturer. If he has not overdrawn the account known as "imagination," his field is large and financially inviting to a marked degree.

This applies to the *legitimate,* of course, and not to the plagiarist, who, lying in wait like a murderer in the dark, pounces on everything good, the emanations of a man of brains, and deliberately counterfeits the idea. It will be a happy day for responsible dealers when counterfeiters of machines and films will subject themselves to fine and imprisonment for so doing.

Then there is the same class who originate (?) startling, blood-and-thunder pictures, in which vault doors are made fully *one inch* thick and burglar's dark lantern painted on the wall; where a noted park is used because it costs nothing and a pad dog introduced in the same pictures for the same reason.

The public is gradually becoming educated, especially since the Nickelodeons have become a fad, and when one of these very fake pictures is shown, we hear the well-worn expressions, "Git the hook," etc., etc.

It is well. More power to the voices until they shall drive out every faker and counterfeiter, every falsifier and he who misrepresents for the sake of a few paltry dollars, when legitimate dealers will realize a fair per cent. of profit and operators again receive a fair wage.

This industry is bound to grow, and if by concerted action the pirates can be driven out (and I believe they can), then let the leading makers lead and every honest dealer lend a helping hand.

Your publication is deserving of success and I wish for it better things as time progresses.

Cordially yours, LEWIS M. SWAAB.

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Song Slide Review.

The Best Thing In Life.

By Chas. K. Harris.

1. *Title.*
2. *In a well-known club.* Shows interior of club room, with a group of five gentlemen, in the attitude of listening, one of them recounting a story.
3. *One young fellow* of the same group asking a question with upraised arm, to emphasize its importance.
4. *Some passed through adventures.* A saloon interior, with its usual sordid surroundings; a drunken quarrel over a girl, resulting in the shooting of one. (A picture true to life.)
5. *There are many here have sweethearts.* Quite a contrast from the last picture. A woodland scene, peaceful and calm, with sluggish brook running through; two figures, a lad helping a lass over the stepping stones of the brook.
6. *Come now, won't you tell us, General?* This question is being asked of a Civil War veteran, who is persuaded to take the floor, and in the recounting of doughty deeds exclaims:
7. *The best thing in life is glory,* fighting for home and its flag; winding up with the admonition,
8. *So never let it drag*—a picture showing lady with flag trailing on the greensward, with background of trees.
9. *You listen and hear crowds cheering.* Regiments of Uncle Sam's soldiers returning from the war, marching through the streets, with the crowd of onlookers cheering them on their way.
10. *'Tis then that your heart's blood's beating,* brings us back again to the club room, where the General's story has roused the enthusiasm of his fellows, and they stand, waving their handkerchiefs in their excitement.
11. *The dear General, he had spoken,* and they are shown applauding the sentiments he had expressed so well.
12. *They in fancy all could see him,* as he held the flag in his left hand, standing at guard, defending it even at the risk of his life, with a background of the setting sun in a blood-red glow.
13. *Then spoke a young financier,* brings us once more back to the club room, showing a millionaire extolling gold by saying.
14. *The best thing in life is gold, boys,* holding aloft before the eyes of his companions evidences of wealth, with the assertion that it aids those in poverty
15. *And gives you pleasures, too.* Showing a night scene at the great exhibition at St. Louis, with the buildings lit up with myriads of electric lights, boasting,
16. *You live like a king in his palace.* A fine interior view, with every luxury shown in its surroundings; beautiful lady seated in cosy chair, husband standing, both in earnest conversation, as though no troubles assail.
17. *The world's at your feet.* Same interior, with man looking out on the world below bathed in moonlight and the houses lit up.
18. *Then they all sat there in silence.* Changes again to the club house, where the group sit in reverie, pondering over the statements made.
19. *A crash upon the table* was caused by the eldest of the group, a gray-haired old gentleman, seemingly well-preserved in spite of his years, making assertion, most emphatic, that
20. *'Tis the love of wife or sweetheart.* Shows rustic garden seat, on which are a young couple; man has arm around neck of girl, who is smiling in response to his words, which sound pleasing to her ears; her left arm encircles a dog on her lap; the background of evergreens adds to the effect.
21. *The best thing in life is love, boys.* Brings a nursery interior to our view, wherein is depicted mother and child.
22. *A mother's love ne'er was equaled.* Gives a bedroom scene, with child saying prayers, kneeling in her cot, with mother listening.
23. *Your sweetheart, your home or your baby.* Takes us to a family at tea.
24. *So take all your gold and your glory.* Introduces us to a garden scene, where December and May are making love, with the god Cupid shooting arrow, showing that both old and young must succumb to his arts.
25. *Chorus.*

This set is well arranged and staged, the models are appropriate to the scenes, the photographing and coloring all that can be desired, and reflects highly upon the artist, A. L. Simpson.

When You Know You're Not Forgotten by the Girl You Can't Forget.

Words by Ed. Gardinier. Music by J. Fred. Helf.

1. Title slide. Fine moonlight effect, with a couple walking, strolling leisurely through the trees.
2. Same couple sitting on flower bank, sunlight and happiness abounding.
3. Same couple in boat on lake, in midst of overhanging trees and shrubbery.
4. Beautiful interior; gaslight effect on two figures.
5. Lady pensively watching, surrounded by circlet of flowers.
6. Effect scene. Lady on porch of house in her day dreams seeing her lover far away in India, riding on elephant.
7. Couple holding heart-shaped wreath of evergreens, in the center of which they are pictured in loving attitude.
8. In the foreground a rosebush in full bloom, backed by a fence, behind which are five maidens, rivaling the roses in front.
9. Lady seated in the open Gothic window of church, listening to her companion, who is outside.
10. Effect slide, showing couple holding hands over a heart, in which they are mirrored in each other's arms.
11. Snow scene; couple walking in midst of trees.
12. Portico of house; lady leaning against column, looking down a long vista of well-kept flower garden as though waiting and longing for return of her lover, whom she cannot forget.
13. Effect slide; interior of parlor in gloaming; male figure seated before fire, lost in reverie, and seeing in the leaping flames the image of the sweetheart whom he cannot forget.
14. Snow scene, with lady in foreground looking expectantly forward.
15. Effect slide; lady holding in each hand heart-shaped evergreens; in the left hand she is mirrored, in the right her sweetheart.
16. A bunch of flowers; a real beauty, showing eighteen typical ladies from as many nationalities.
17. Chorus slide.

This is one of the most effective sets of slides we have seen for a long while, for originality in conception and get-up. Messrs. Scott & Van Altena have departed from the stereotyped shape of mat and have introduced some innovations which add to the beauty of the slides—one is a diamond shape, another the five-pointed star, another has the four-leaf shamrock pattern—and is a set that must be seen to be fully appreciated. We predict a heavy run on this set both for the makers and publishers, Messrs. Helf & Hager.

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Film Review.

THE "TEDDY" BEARS.

In a lonely part of a forest stands a peculiar looking house, the ground and surroundings being covered with snow. In front of the house is a little bear, holding a "Teddy Bear" and dancing with glee. The mother bear emerges from the house and orders the little one inside, to which he pays no heed. As she approaches to compel obedience, the little one runs around in a circle, pursued by the mother. Unable to catch the little rascal, she calls the old father bear to her assistance, both of whom are pelted with snowballs by the young scamp. The youngster is finally captured and led by the ear into the house.

All three soon reappear, dressed for a walk in the forest. Shortly after they disappear, little Goldilocks, out on a ramble in the wood, comes upon this queer-looking house, and, being inquisitive, she approaches, finds the door open and walks in. The first thing that meets her gaze upon entering is three bowls of porridge on a table. After sampling each, the smaller one seems to suit her taste and she eats the entire contents. Having satisfied her appetite, she proceeds with her investigation, and presently finds her way into a strange-looking room. In searching for a door leading therefrom, she unexpectedly discovers a peephole, through which she sees something that astonishes and pleases her. In the room beyond are a number of "Teddy Bears" performing all sorts of tumbling, balancing and numerous other acrobatic feats. Becoming impatient, she endeavors to open the door leading into this room, but being unable to do so, tries a nearby door, which she succeeds in opening, but finds herself in another room Climbing the stairs before her, they lead her to a sleeping room containing two large and one small bed. Becoming tired and sleepy, she gets upon the first bed, but finds it too hard; tries the next and finds it not to her liking, but when she reaches the small bed, to her surprise, she spies, sitting on a chair at the head, a "Teddy Bear," takes it in her arms, pulls down the bedcovers, gets into bed and soon is fast asleep.

Having finished their walk, the three bears return home. As soon as they enter, discovery is made that someone has been eating their porridge, which had been prepared for their meal upon return. The little fellow, finding his bowl empty, starts to cry, but is soon consoled. All three then leave the room, but almost immediately the little one returns for his "Teddy Bear," and sits down in a rocker to amuse himself. His mother opens the door and calls him, but he refuses to accompany her, the consequence of which is a lively chase around the table. At this moment old Bruin enters, captures the young rascal, leads him over to his mother, who administers a good sound spanking.

Preparations are now made to retire, and dressed in their night clothes, led by father Bruin with a candle, they start upstairs, but the little one falls down, and after considerable crying and wiping of tears, they proceed. On entering the bed chamber, father Bruin discovers there has been someone on his bed, the mother bear finds her bed in a like condition. Upon examining his bed, however, the little bear discovers the intruder, Goldilocks, fast asleep. Awakening suddenly, she is startled to find three bears in the room, but grasps the "Teddy Bear," jumps up, runs over the three beds, pursued by the bears. She gets to the door, but finds it locked, darts around the foot of the beds, spies an open window, reaches it, throws the "Teddy Bear" out, hurriedly crawls through and drops to the ground, runs down through the forest with the three bears in pursuit. An exciting chase leads over hills, through deep snow, until finally Goldilocks strikes a road, which she follows. She soon has the good fortune to meet the great hunter, "Teddy," to whom she hurriedly explains her predicament. The bears soon come within range, Teddy takes good aim, fires and kills old father Bruin; fires again and drops the mother bear. The little bear, bringing up the rear, seeing the hunter ready to shoot, drops on his knees and begs to be spared. Goldilocks also pleads with the hunter not to shoot. He accedes to her wishes, approaches the little fellow, fastens a chain to his neck and under the guidance of little Goldilocks return to the bearhouse. Goldilocks waits outside while the fearless Teddy, with his captive, enters the house. He returns and, after assuring her there is no danger within, they re-enter. In a few moments they all appear, including the hunter and the little bear. Each carries a "Teddy Bear," while Goldilocks has her arms full of "Teddy Bears."

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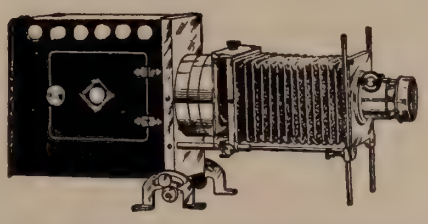

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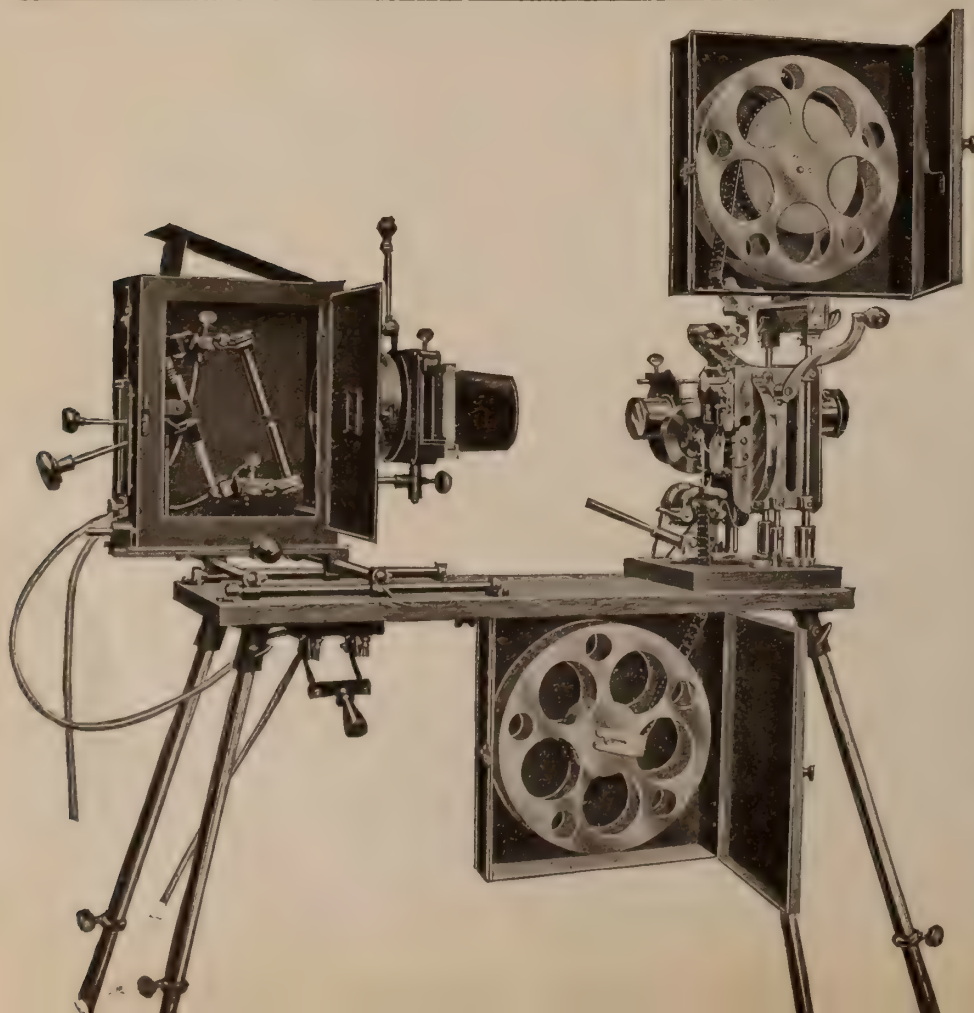

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Publishers' Note.

THE MOVING PICTURE WORLD AND VIEW PHOTOGRAPHER is an independent weekly paper published by the World Photographic Publishing Company, of New York City, under the editorship of A. H. Saunders and dedicated to all interested in animated photography and its projection, lanternists and slide makers, vocalists and song slides, lecturers and travel stories. The amateur and professional alike will find a fund of useful information in its pages. It is the intention of the publishers to give all the latest information procurable, here and abroad. A special feature will be the monthly English and French letters, showing what progress is being made in animatography. No item of interest to the profession at large will be excluded from its pages, which will be open to all alike who have any information or news to communicate. It will be their aim to make it your guide, philosopher, and friend when you are in doubt, or when you wish to buy a lantern, projection machine, or any of the numerous accessories appertaining thereto.

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EDITORIAL.

An Operators' League, or School of Instruction.

Our Correspondent "G" is very enthusiastic about the suggested League of Operators, where they may learn the rudiments, or advance themselves in the use of technical knowledge of projection.

We gather from his letters, in our issues Nos. 1 and 2, and the present issue, that his suggestions are not to form an union or to antagonize any existing or pending unions of electrical workers, but rather to enlarge their sphere, by forming a class or classes, under a competent instructor, who will coach them fully in all the requirements of the use of a moving picture machine and its appurtenances. Several correspondents have expressed themselves in full accord with this idea, and their willingness to form such a league.

Our position in the matter is at present neutral; it is for the profession to say if they need such a scheme brought to perfection, and if a sufficient number step forward to make it a success, we will do our utmost to give it the required publicity, and once it becomes an accomplished fact, other cities or centers will be ready to fall in line and do likewise, and a growing industry filled with capable men fully equipped for any emergency that may arise in the course of their career.

We would point to the Polytechnic of London, where successful pupils are being turned out with full knowledge of all requirements necessary to make success in taking, developing, printing, and projecting of films, thus making a man doubly competent, and there is no reason why New York should not have the same facilities, and when the unions about to start are at work they might amalgamate to advance this idea.

We have done our part and are willing to do more when the time is ripe and the scheme matures. It is now up to the operator.

Edison vs. Biograph.

We have received a large number of enquiries for our opinion on the recent decision in the Courts of Appeal, *re* Edison *vs.* Biograph, asking us to define the position of the manufacturers of films, and the effect it will have upon the profession at large in relation to imported films.

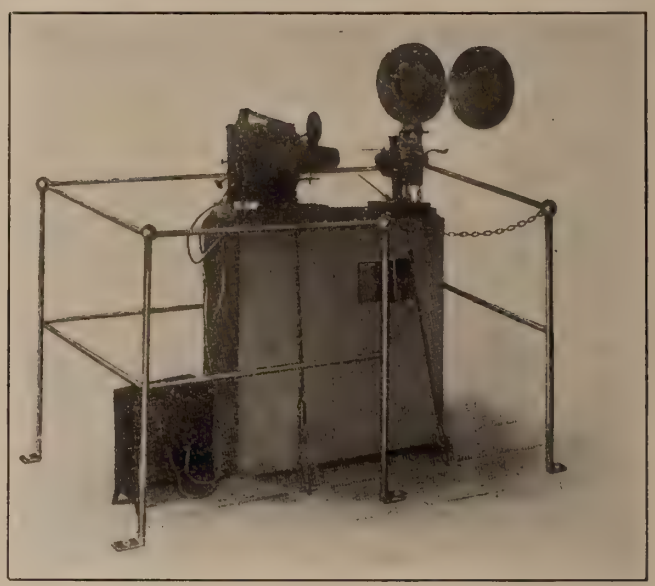
We must ask our readers' patience for a short time until we gain reliable information, but may say this, that as the decision now reads, *only Edison and Biograph companies can make films in the United States.*

This is made manifest by the fact that one of the large manufacturers has already put negotiations in operation for removal of their studio to Canada, and to the present extent of our information, imported films do not come within the scope of the decision.

Massachusetts and the Cinematograph or Moving Picture Machines.

The Legislature of 1905 enacted a law restricting the use of moving picture machines. Said law is contained in Chapter 176, Acts of 1905, and Chapter 437, Acts of 1905. The wisdom of this law has been demonstrated by the fact that but one accident has occurred during the year, and that not serious. A man brought into this State a machine which was not approved by this department, and which he had no permit to operate. His machine was so arranged that the film was allowed to escape upon the floor, and his rheostat, not being protected as the rules of this department provide for, being upset, caused a short circuit, thereby burning the film and causing something of a panic. The party operating the machine is now a fugitive from justice, there being a warrant issued for his arrest.

Following are copies of the law, with the rules and regulations issued by this department in accordance with said law; also, a copy of the permit, and illustrations of the machine as approved by this department:



No. 1. Approved Motion Picture Machine, showing guard rail and manner of fastening machine to floor.
The film passes through a tube, provided with a tongue, into an iron box and is considered the safest and most efficient manner of guarding it.

Chapter 176, Acts of 1905.

AN ACT TO REGULATE THE USE OF THE CINEMATOGRAPH.

Be it enacted, etc., as follows:

Section 1. No cinematograph, or other similar apparatus involving the use of a combustible film more than ten inches in length, shall be kept or exhibited on premises licensed for entertainments, until such cinematograph or other similar apparatus has been inspected and approved by the district police, and until such precautions against fire as the district police may designate have been taken by the owner, user or exhibitor of such cinematograph or other similar apparatus.

Section 2. The district police are hereby empowered and directed to inspect any cinematograph or other similar apparatus involving the use of combustible films more than ten inches in length which is used or kept on premises licensed for entertainments, and to make such rules and regulations as they may deem necessary for the safe use of such apparatus.

Section 3. Any person keeping, using or exhibiting a cinematograph or other similar apparatus contrary to the provisions hereof, or in violation of any rule or regulation made by the district police, shall be punished by a fine of not less than five nor more than five hundred dollars.

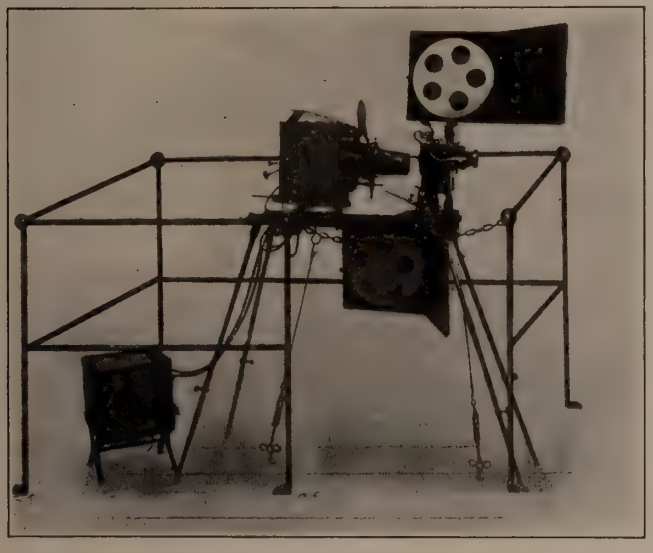
Approved March 14, 1905.

Chapter 437, Acts of 1905.

AN ACT TO REGULATE THE USE OF THE CINEMATOGRAPH IN CHURCHES AND OTHER PUBLIC BUILDINGS.

Be it enacted, etc., as follows:

The provisions of chapter one hundred and seventy-six



No. 2. Approved Motion Picture Machine, showing guard rail and manner of fastening machine to the floor.
The film is taken up on a reel inclosed in an iron magazine, and is also an approved device.

of the acts of the year nineteen hundred and five, being an act entitled "An Act to regulate the use of the cinematograph," shall apply to the use, keeping, exhibition and inspection of cinematographs which are to be used, kept or exhibited in any church or other public building, whether such use, keeping or exhibition is on premises licensed or not licensed for entertainments.

Approved May 23, 1905.

RULES AND REGULATIONS GOVERNING MOVING PICTURE MACHINES.

In accordance with the Acts of the Legislature of 1905, Chapter 176, Sections 1, 2 and 3, and Chapter 437, the following rules are hereby promulgated:

The films must be wound upon a metal reel encased in an iron box with a slot in the bottom only large enough to permit the film to pass through to the metal rollers, which must fit tightly to the film. The joints necessary in the construction of this box must be made tight without the use of solder. The cover which admits of the placing or removing of the reel in said box must have hinges so arranged that it will at all times close tight, and be provided with a spring catch to lock when closed. Under this box may be arranged a box of similar design and construction, containing a reel for the reception of the film from the box above, with a slot in top as directly under the top box as possible, or an iron box may be substituted without the reel, the joints of which are made tight without the use of solder, with a sliding door for the purpose of removing the film; the film to be conducted from the upper magazine into the machine and thence into the iron box as near below the focus as possible, adjusted with a metal tube large enough to permit the film to pass through that tube, said tube to be telescoped into a tube adjusted upon the iron box, which will permit the film to slide through both tubes into the box without any friction whatever.

The support upon which the machine rests must be of iron, or covered with fireproof material, and no portion shall come in contact with the woodwork except the iron or fireproof material. The film reels must be operated by a crank firmly secured to the spindle or shaft on head of machine, so that there will be no possibility of its coming off. The shutter must be placed in front of the condenser, so as to be instantly closed when necessary.

The arc lamp box must be covered with an iron box, so arranged as to catch all sparks and hot pieces of carbon. The rheostat must be covered with wire netting of fine mesh, to prevent any metal substance from coming in contact with it when in operation.

The machine and operator must occupy a position not used as an aisle or passageway, and must be so constructed as not to be liable to interference by chairs or benches or any person in the audience, by constructing a rail around the machine, with space for the operator to have free action between the machine and the rail.

The wire attachments conveying electricity must be properly insulated, and must be inspected by the operator before every operation, and one hundred and ten volts must be the limit of the electric power used in operating said machines.

A fire extinguisher or fire blanket must be provided, and located as the inspector may direct.

No person will be permitted to operate such a machine who has not had six months' experience, or who cannot furnish satisfactory evidence of his ability to do so.

All members of the inspection department of the Massachusetts District Police are hereby directed to see that the above rules are enforced, and to prosecute all violations of the same.

Any violation of these rules will be sufficient cause for revocation of the permit.

All officers inspecting machines must file in this office a duplicate of permits to the operator, as well as the machine number, maker's name and tag number.

All rules pertaining to moving picture machines heretofore promulgated are discontinued upon the issuance of the above rules.

Approved: JOSEPH E. SHAW,
Chief, Massachusetts District Police.

INSPECTION DEPARTMENT, DISTRICT POLICE,
CHIEF'S OFFICE, STATE HOUSE, 190 .

Permit is hereby granted....., of ..... to have charge of and operate any moving picture machine that is approved, tagged and sealed by this department. Any change in the mechanism of any machine so approved, tagged and sealed, without the written consent of an inspector, will be considered cause for the revocation of the approvel of the use of said machine.

Inspector of Factories and Public Buildings.

Animated Photography: The Principles and Advantages of Duplex Projection.

A Lecture Delivered Before the Royal Photographic Society of London.

BY ROBERT THORN HAINES.

I do not propose to deal exhaustively with the subject of "Cinematography," nor to enter upon an explanation of the details of those well-known methods of producing "animated pictures" which are to be found in the pages of the various books compiled by authorities on the subject, but rather to confine myself to the subject of "Duplex Projection," and to refer to those existing methods, only in so far as they will apparently assist me in explaining the work done and experiments I have conducted in my effort to obviate the defects which are so well known to exist in the ordinary system of projection.

An important era in pictorial history was marked by the introduction of cinematography or art of reproducing animated scenes.

The physiological phenomenon of "Persistence of Vision," upon which its principle is based, was known and demonstrated long before its application to the production of living pictures.

The great variety of card illusions, and the innumerable devices which were from time to time introduced for the purpose of illustrating and exhibiting various phases of motion, were all the forerunners of the cinematograph.

With knowledge of the fact that the image or impression of an object persists or continues to exist upon the retina for a definite period after it has been removed, or the eye is taken from it, together with the fact that by instantaneous photography, impressions of moving objects could be taken so rapidly as to make them, for all practical purposes, appear stationary, it was not difficult to obtain successive pictures of moving objects, with sufficient rapidity to secure the various phases of the movements, nor to devise an instrument to exhibit them so rapidly, that before one image on the retina would cease to exist, the one next in succession would take its place, and so on continuously, conveying to the mind the conception of continuous motion.

Although the period during which the image persists or continues to remain on the retina varies from about the eighth to the twenty-fourth part of a second, according to the intensity, duration, and color of the light received by the eye, it is evident, from what is visible, that it does not continue in full strength for that length of time. For if the image persisted in full intensity for a definite period, any obscuration of it for a shorter time would not be perceptible, but it would extend over the dark interval to the limit of its persistence, and convey the impression of absolute continuity of an evenly illuminated image. That it clearly does not do, and the supposition that the moment the light is obscured it commences to gradually disappear until it has entirely left the retina does not fully account for the dark intervals, which demand some other more satisfactory explanation. If darkness could be regarded as a condition of our vision that persists for the same time as light, the dark intervals could be accounted for, by supposing that the light is suddenly reduced in intensity, owing to the dark period which continues to persist in its stead. In such case we could expect the light of the first picture to persist after it was obscured, and the darkness to continue to the limit of its persistence after the light from the next picture was admitted to the screen.

Darkness, which is merely the absence of light, does not admit of any such condition, but if, instead of supposing that the darkness persists, we consider the light only, and assume what is natural, viz., that the light takes the same time to impress itself upon the retina as it does to fade from it, we obtain precisely the same result in effect as if the darkness really did persist, and in that way the dark intervals are fully accounted for.

Whatever doubt may have existed in reference to the scientific effect of the physiological phenomenon of persistence, or the precise action of the light upon the retina, no doubt whatever exists concerning the presence of those dark intervals which intervene between the successive pictures projected by the ordinary cinematograph, and cause the appearance of "flickering," so detrimental to the art and injurious to the eyesight of the spectators.

Almost every conceivable form of shutter and means have been resorted to to minimize the evil, chiefly by reducing the dark period to its least possible extent relative to the time during which the light is allowed free and uninterrupted access, or by splitting up the dark intervals, or allowing light to reach the screen to substitute the dark periods while the change takes place.

All that could possibly be hoped to be attained by any of these methods was a partial and not a complete removal of the defects; and it is very doubtful whether the short, sharp, momentary impact of the reduced intervals,

brought about by those new methods, are not more injurious to eyesight, from a physiological point of view, than the longer periods which are not quite so much concealed.

No serious, well-directed effort was ever made successfully to completely eradicate the evil, which obviously could not be done without effecting an entire change in the existing methods of projection, by introducing a new principle or system through which a continuous evenly illuminated picture could be obtained.

It is in that direction that my efforts were directed, and considerable experimental work was done by me towards the perfecting of a new continuous illumination system, and the production of instruments for carrying it into effect.

Before explaining these experiments, or describing my apparatus, let us carefully consider what is the "ideal of perfection" to be aimed at in the reproduction of living pictures, in order that it may be more clearly understood how far my system will contribute towards its consummation.

Manifestly the highest perfection that could possibly be attained would consist in the reproduction of the moving objects, in such a manner that they would appear upon the screen exactly the same in every respect as they in reality naturally do—that is to say, that in their reproduction upon the screen they should be presented to the eyes precisely as they are in nature.

Notwithstanding the very many improvements in the art which have been made from time to time, cinematography is still far from reaching that ideal. On carefully considering the matter with the view of determining its constituents it will be found that it comprises three important essentials:

First—That all the still objects in the composition must remain stationary and the moving ones should perform their movements steadily and at the proper rate of speed, while the whole picture must be evenly and continuously illuminated without a variation, interval, or interruption of any kind whatever.

Second—That all the objects in the picture must be correctly proportioned and in their proper relative positions to one another, while they stand out solid in relief, that is to say, "stereoscopically."

Third—That they must appear on the screen in the true colors of nature. It might be contended as an essential, that the sounds should accompany the actions, but I do not consider that such is necessary while we regard the subject from a pictorial point of view.

If a systematic and well-directed effort is to be made with the view of ultimately attaining perfection, obviously the first and most important step to be taken is to bring about the conditions necessary to fulfil the requirements of the first of these essentials, for no matter what perfection may be reached in producing "stereoscopic effect" and "natural colors" the reproduction would still be very incomplete without it.

When we look at moving as well as stationary objects in nature, the light is continuously and uninterruptedly reflected from them, so that there is formed upon the retina of each of our eyes a picture which continues without any break, interval, or interruption, so long as our eyes continue to be directed towards the objects and nothing intervenes to obstruct our view; although the objects are moving, the picture, so formed, is not composed of a series of successive images of their different positions blended together into one composite picture, but is one complete continuous picture of the subject, momentarily visible at every point in its path of movement. The objects moving slowly at first, are clearly well defined and distinctly recognizable, but as their speed increases they become blurred and less distinct, until at last they are not visible at all. Our physiological capacity for receiving impressions therefore lies within the range, commencing with the clearest impression where the objects are still, and ending where the speed is such that the eyes fail to receive any impression of them.

The image continues to persist or exist upon the retina for a definite period, and I conceive that when the objects move beyond the limits of that persistence, notwithstanding that the movement is continuous, there would be a continuous overlapping of the persisting impression on the fresh image or phase of the motion, which is being continuously received and forms a distinct impression at each point in its path. It is this overlapping which causes the "blur," and in order that the image on the retina, from which our conception is formed, shall appear sharp and well defined, the speed of the objects must not be greater than will allow the image to cease to exist during the time that the objects take to travel between the two nearest points, which would be clearly visible as distinct points at the distance from which the object is viewed. There would then be no overlapping, and consequently no blur.

(*To be continued.*)

Novel Uses for Moving Pictures.

The United States Government is trying to get recruits for the army and navy by exhibiting in interior towns and cities, moving picture representations of the daily life of the sailor and soldier. As far back as 1889 moving pictures were used to record an eclipse in South Africa. Another Government use of moving pictures is to make records of the daily life of many tribes of Indians which are rapidly becoming extinct.

The same thing has been done with some of the remaining herds of wild animals in the West, which also will soon have disappeared, such as the buffalo, elk, etc.

Dr. Walter G. Chase, of Boston, took a moving picture machine, some time ago, to the Craig colony of epileptics at Sonyea, N. Y. He remained there for two months, watching his chances. He succeeded from time to time in getting many moving pictures showing patients in epileptic fits. The value of these photographs as a means of demonstration to students is very great, for in no other

way could an accurate illustration of the various forms of epilepsy be presented at a moment's notice. Not long ago a man had moving pictures taken of the working of a car seat of his invention side by side with that of another car seat which he alleged infringed upon his patent. By means of a thumb book of pictures showing the workings of the two seats he clearly proved his contention to be true in court and won his case.

An odd use of such pictures was found the other day by a rowing coach. His crew had been photographed while going at full speed by a moving picture machine. Afterward, in looking slowly over the photographs, he discovered one of the oarsmen right in the act of a faulty movement. He declared that never had he been satisfied with that particular oarsman's stroke, yet could never tell exactly where the trouble lay. But, the mistake having been made clear in this manner, it was soon remedied.

The United States army has had pictures taken of a soldier going through the manual of arms. Thumb books with these pictures are made up and furnished to the recruit, who by looking carefully through them can easily trace every minute movement that goes to make up the completed action.

Football coaches use similar means to show new men the best methods of kicking the ball. A crack punter goes through the form of kicking the ball, and every movement is faithfully recorded by the machine, which furnishes the beginner with better insight of the art of kicking than all the coaching in the world.

Nowadays many of the big corporations have moving pictures taken of the workings of the various departments of their plants. One of the best things of this kind was the reproduction of a scene in the forging room of the Westinghouse Company, which was shown after a banquet of the officials of the concern at the Waldorf-Astoria. The pictures showed the welding of a giant ring of iron used to encircle one of the largest dynamos.

The lights for taking the pictures were so arranged that every single detail stood out with remarkable clearness. One could almost imagine that he was looking at the actual scene. There were half a dozen workmen busily engaged in the work of welding the huge piece of metal, which was suspended from a traveling crane in such a way that it could be handled easily and quickly, and every part of the work was shown from the moment the metal left the forge until the finishing touches were made by means of a large triphammer.

As a demonstration it was in every way as clear as if one had been standing in the workroom. One of the striking features of the representation is the fact that at no time during the ten or fifteen minutes necessary to forge this piece of metal did any of the workmen glance in the direction of the picture machine or in any way show that they knew every action was being photographed.

The Value of Film Negatives.

The costliest negative ever taken by one moving picture concern shows the occupation of Pekin by the foreign soldiers during the Boxer rebellion. A photographer took the pictures of the allied troops as they scaled the walls of the city. That film cost $7,000. Many of the films taken of the Boer and Japanese wars were almost as costly.

The greatest picture ever taken was that of the fight between Jeffries and Sharkey, at Coney Island, in 1898. The film was 37,125 feet long—over seven miles. On this were 198,000 photographs, and the machine ran continuously for 110 minutes.

Some idea of the cost of this film may be had when one learns it is estimated that the total expense per minute of running the machine is $50. The film is used at the rate of 74 feet a minute and costs 25 cents for each foot.

Usually in taking pictures of long duration three machines are used, two in operation, one in reserve. The films come in lengths of 250 feet, and the machines alternate.

Moving Pictures at Dallas.

There are now in Dallas more than a dozen—nearly a score, in fact—moving picture shows. They literally line Main and Elm streets from one boundary of the business district to the other. From early morn till late at night the man whose business keeps him on the streets walks down the sidewalk under a row of big tin horns, which shout into his ears the latest gag, joke or jest, sing the most popular song or whistle the newest ditty. They are the "outside performances" of the moving picture show. They are the prelude or the overture, as it were, to the fifteen minutes' entertainment promised the prospective patron on the inside.

The story sent out from St. Louis some weeks ago to the effect that a "moving picture wave was sweeping over the Southwest," and that "the public was developing a mania for this sort of entertainment" is nowhere, perhaps, south of the Missouri city, better realized than in the Texas metropolis. If the "craze" had just begun in the big Western town when the story was sent out it overspread the thousand miles between that city and Dallas in a remarkably short time. The first moving picture show was opened up in Dallas two or three months ago. At first it was largely an experiment. Patrons were so scarce that two doors were cut in the front entrance and one side of the house turned over to the simple-minded darkey. For some weeks it jogged along and failure loomed up and down the future as prominently as a treasury deficit. Then all of a sudden the "craze," or whatever it was, struck the city. The public began to attend the moving picture show. First the audiences were largely women and children. Then the men began to drop in and while resting view the swiftly chang-

ing scenes. They generally came out with smiling faces. At any rate, they did not begrudge the small 5-cent sum invested. Business picked up so rapidly for the "miniature" theatre that it was with difficulty the crowds that surged in and out of its doors were accommodated.

Some thrifty-minded individual noticed this, and reasoned out that Dallas was big enough and her population theater-going enough to afford two of the low-priced shows. He accordingly set up a rival establishment across the way. Business in a very few days grew larger for both shows than it had been for the one, and the number was accordingly changed into three. Then it began to grow as the "fever" spread, and the momentum seems to have gained and developed every day since. It is almost impossible to walk half a dozen blocks in the business district to-day without passing a building—often two or three of them—being remodeled and converted into a moving picture theater. Often they grow up in two or three days. For instance, those passing a certain building on Main street last Friday might have noticed a stock of goods being moved out. Carpenters were at work on one side of the building being so hurriedly emptied, and it was apparent that some new enterprise was preparing to make its home in the building remodeled and overhauled. All that day and until far into the night they worked, and the next morning it was plainly evident that a new moving picture show was to be added to the long list already established. More carpenters were added Saturday morning, and by the middle of the morning painters were added to the working crew. The electrician was on the scene by noon, and all were as busy as bees. At 2 o'clock in the afternoon, and while the electrician was hanging the showy new electric sign, the painter smearing on the last coat of paint, and before the carpenter had driven the last nail the doors were thrown open to the amusement-loving public and a new 5-cent theater added to the "mushroom" list. Sunday morning the new establishment had all the appearance of having been "one of the original," and its patronage was apparently as large as if conditions had been as they seemed.

And the fever is spreading to every large center throughout the States.

Among the corporations to file certificates of incorporation with the Secretary of State recently we observe the Mobile Amusement Company, of Mobile, Ala.; capital stock, $10,000.

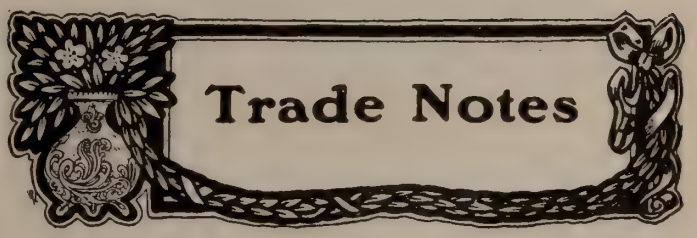
* * *

Harvey B. Mogle, of Shoemakersville, Pa., has embarked in the motion-picture business. He purchased a first-class machine and enough pictures to give a two and a half hour's entertainment.

* * *

MACON, GA.—The proceeds of all the moving-picture galleries in Macon on Monday, March 11, were turned over to the Macon Hospital Association, and the ladies who are the members of this organization will devote the proceeds in paying for a new heating apparatus that has just been installed.

[We commend this action of the Macon fraternity to others of the cult, elsewhere.—ED.]



In Auburn, N. Y., the residents are wild over moving pictures. Two little moving picture "theaters" have been doing a rushing business for a long time, and others are soon to be open. Several saloonkeepers are of the opinion that the moving-picture business has hurt their business, and they are talking about installing machines themselves. A minister is considering the use of moving pictures in his church. "We are always ready to checkmate the devil," he says.

* * *

"Yellowstone Park" was the title of a lecture delivered in Charleston on the 14th by Mr. E. C. Culver, a veteran stage driver, who has spent twenty years in Yellowstone National Park. Mr. Culver's long personal experience in this region, and his intimate knowledge of its history, its marvelous phenomena, and its wonderful scenery qualify him to tell of its attractions in an unusually interesting manner. This lecture was illustrated with moving pictures of the great geysers, mammoth paint pots, wild game, moving troops of cavalry, stages and trains of tourists, and of the Great Falls of the Yellowstone, and also with beautifully colored stereopticon views of the Grand Canyon of the Yellowstone, Firehole River, Yellowstone Lake, Hot Springs, terraces, mountains, and of buffalo, elk, deer, mountain sheep, antelope and bear.

Mr. Culver is assisted by Mr. E. B. Thompson, formerly connected with the Interior Department at Washington, and Mr. George Breck, superintendent of the Yellowstone Park Transportation Company.

* * *

Ferd Jennen, proprietor of "Wonderland," 119 Main street, who first introduced moving pictures as an exclusive entertainment in Little Rock, Ark., so far from being alarmed at the recent competition, is inclined to welcome his competitors to the field. He says:

"To use an old phrase, 'the more the merrier as far as I am concerned.' When I began the moving-picture business here people said 'it will never pay.' Well, the patronage kept on increasing until I had to open up in a larger and more costly place. At first a few came. They liked the show and told their neighbors and friends, and children got to coming regularly in the afternoons, and men alone, and with their families filled the house evry night. The more people who saw the pictures the more wanted to see them.

"Very well, now there are three places and another to come. That means that still more will get the habit. People are being educated to the real value of moving pictures as a means of education. People unable to travel have Paris, London, the Alps, every part of the world, brought to them. Not mere panoramic pictures, but pictures of living, breathing men and women, street scenes, mountains, rivers, all that the traveler ever sees, is brought to you at home. Why, a child can learn more of Europe in a few pictures than he could out of a book in a year. And at such ridiculously small cost—only 5 cents a visit."

The Craft in Washington, D. C., send advance notes that a museum in which will be displayed many of the wonders of ancient and modern times and some of no known age or period in history, moving pictures, two photograph outfits, one of the instantaneous kind and one of the common or garden variety; shooting galleries, with air rifles for weapons; a Chinese laundry, and palmists, who will tell fair visitors their past, present, and future, are some of the attractions and features of the Masonic fair of 1907. The museum, with an ice cream parlor attachment, is to be conducted by Mount Vernon Chapter. The moving picture show is to be provided by B. B. French Lodge, and there will be a nightly change of programme. The photograph machine, which turns out a completed photograph in about half a minute, will be at the booth of Osiris Lodge. The other photographic outfit, a regularly equipped gallery, with artists in attendance, has been arranged for by Columbia Commandery.

* * *

From Springfield, Mass., we hear the Nelson theater is open as a competitor of the Nicolet, and will serve the public in that capacity for an indefinite season. The house will remain under the direction of the Shuberts, and George H. Miller will remain as resident manager. The programme will consist entirely of moving pictures and illustrated songs. A continuous show will be given every afternoon from 1.30 to 5.30 o'clock, and each evening from 7.30 to 10.30 o'clock. In reality it will be a series of hourly shows repeated. This form of entertainment has been tried in many other cities, at times in first-class theaters, with marked success. Admission to orchestra and balcony seats will be 10 cents, to the gallery 5 cents. An entire change of show will be made every Monday and Thursday. The pictures used are from the latest films by the Edison Company, Pathe and Melies companies of Paris, and the Chicago Polyscope Company. The films will include all the comic pictures made, historical subjects, travel views and special subjects of every description.

* * *

Here's another: The success of the moving-picture entertainments in Bridgeton, N. J., have been remarkable, and Manager Moore of the Criterion has determined to make such entertainments a feature of the house. He has purchased a new Powers machine, which is one of the best made, and will have it installed in the theater permanently. He has arranged to secure feature films for all occasions when he presents entertainments and will have many delightful programmes before the season is over. Harry Cowan, the stage manager, is a most successful operator, having had charge of the pictures at the Park last season. He will have the operation of Mr. Moore's machine.

* * *

It has come to our knowledge that J. William Neff, Alderman and Police Justice of Pittsburg, is endeavoring to interest local capital in the construction of a Luna Park, patterned after the Luna Park of Coney Island fame, at Cambridge Springs. When seen by a reporter Mr. Neff said that he had received no little encouragement and that he believed he would be successful in putting through his project.

"I am now engaged in an attempt to interest some Erie capital," he said. "It is my plan to form a stock organization and capitalize the company for $75,000 to $100,000. It is my plan to build a Luna Park patterned after the Luna Park of Coney Island, but of course on a smaller scale. I have approached railroad officials and find that they will grant very low week-end excursion rates to Cambridge and return from Pittsburg."

* * *

From a modest beginning six or seven years ago the moving pictures of the Passion, which become more and more popular every Lent, have risen to the distinction of being the most expensive productions in the whole moving-picture world.

"No American firm that I know of now attempts to create a Passion play for the kinetescope," said the manager of one of the large amusement companies in New York. "The expense is too great, considering the short season when they are in demand.

"There are two spectacles of the kind going the round of churches and religious societies this Lent. One is from England and the other from France. The English Passion Play, photographed at Oberammergau, with the original actors, who are specially trained, cost between $30,000 and $40,000 in the making, and the French one, faked-up copy, is nothing like the original, which is shorter, a little less."

* * *

From Texas there comes a whisper that President Pritchard, of the North Fort Worth Commercial Club, wants a moving-picture show. For that purpose he visited Fort Worth Saturday night to present the claims of his town to some of the many like attractions in Fort Worth.

"The moving-picture show is all the go now," said Mr. Pritchard, "and we want one in North Fort Worth, so we can keep our folks from running over to the city every evening."

* * *

Slot machines have got to stop doing business in Wayne County; they have got to stop now, and they have got to stay stopped as long as George F. Robison is prosecuting attorney of Wayne County and the law remains on the statute books forbidding them. The edict has gone forth from the prosecuting attorney's office, over the official signature of the prosecutor, and it means just what it says—business.

[We trust there will be some discrimination used. There are machines, and machines; and while we favor doing away with gambling and such devices, we think the legitimate ones should be allowed to stay. A friend of ours likes the gambling ones, for the reason that he wins out every time. He has learned the knack, by keen observation, and usually leaves the machine with at least two dollars to the good in his pocket, and very kindly offers to tell our readers how the trick is done.—ED.]

* * *

Attractive Show Company, New York (moving pictures); capital, $600. Directors—Morris Weisman, 51 East 109th street; David Weisman, and Henry Smith, New York.

Campbell Estate, Inc., New York; capital, $3,000. Directors—Sigmund Solomon, 128 Broadway; A. L. Taylor, P. J. Whittaker, New York.

* * *

The extra attraction to the World in Max at the Eden Musee, New York, is J. Warren Keane, assisted by Miss Estelle d'Arville, in his magical act. He will introduce his latest mystery, "Askme," of the dial of eternity, as well as a clever illusion, "Zenah," the girl from nowhere. New cinematograph pictures and a special programme by Karl Kapossy's Hungarian Gypsy Band are given every afternoon and evening.

Correspondence.

Editor, THE MOVING PICTURE WORLD,
361 Broadway, New York City.

Dear Sir:—Our attention has been called to an advertisement of the Edison Manufacturing Company relating to the recent decision of the United States Court of Appeals in the suit of the Edison Company against the American Mutoscope & Biograph Company. We note that the phraseology of the advertisement indicates that this company is dependent upon the Warwick camera or some similar camera for its business. While disliking newspaper controversy, we deem it only just to ourselves and the public to emphasize what we have already stated: that the business of our company is in no way dependent upon the Warwick camera or similar cameras, either for our film or mutoscope service, and is in no way affected by this decision. The validity of our patents has been established and our business will continue to be conducted without in any way infringing the rights of the Edison Manufacturing Company or others.

Very truly yours,
AMERICAN MUTO. & BIO. CO.,
GEO. E. VAN GUYSLING,
V. P. & G. M.

THE RHEOSTAT.

Editor, THE MOVING PICTURE WORLD,
Dear Sir:—

What relation has the rheostat to the brilliancy or the dimness of light upon the curtain?

Operators inexperienced do not understand why they get so dim a light, why the prismatic colors show upon the curtain.

If the light is dim an operator begins to cut out resistance, as the coils are cut out the resistance throws out heat and the coils get cherry red. To that point he may get a little better light but can go no further. Let him stop and cut in resistance until his coils are black and he will see the same intensity of light upon the screen and at the same time protect his resistance.

To get a light without over-heating a resistance, equal almost to a direct current is one of the objects of "The School of Operating," it is very necessary that an operator be skilled in knowledge of multiple of ampherage without which he falls down in giving a fine result. A fact not understood by many who purchase an outfit is that most resistances are tuned to a direct current with a capacity of 25 ampheres. This will give a good picture under direct current conditions of 110 voltage but it will miserably fail when an alternating current is to be used.

This places an uninformed operator at a disadvantage. He does not know how it is his light is so poor. The management of opera house and entertainments are dissatisfied. They blame the machine, they curse the operator; the trouble is lack of knowledge which "the School will correct." The moral is, know your book, then refuse to be imposed upon by anyone selling a machine to you equipped with rheostats with a capacity of 15 ampheres, when you require 35 for a decent result.

A 15 amphere rheostat is built for stereopticon work, it is useless for moving picture work. Enter a school of instruction which will be a guarantee that you are efficient, thoroughly qualified to get results; then you can get your price for your knowledge.

A first-class operator demands $5.00 per day and gets it.

When the league is formed no $2.00 a day men will be found to impoverish themselves and cheapen skilled labor.

The position of operator is *professional,* it requires skill, judgment, ability. He must be alert, he is entitled to rank with skilled mechanics. It is his privilege to know his true value and realize upon it. Then let operators register at THE MOVING PICTURE WORLD office and get in line to perfect an organization that will mean everything to the expert operator. "G"

LOCAL NO. 546.

(ELECTRO CALCIUM PROJECTING MACHINE OPERATORS)
I. B. E. W.

Meets every Tuesday, 11 a. m., 8 Union Square.

At last meeting, held March 19th, there were elected 24 new members, making a total of 50, to which may be added at least another 50 at their next meeting. This is good showing for three weeks' work. The objects of the Union are those advocated by all who know the business, viz.: A competent set of men able to work a machine, pass an examination, and be of the legal age of 21.

The Secretary is John Doorman, 142 East Fourteenth street, New York, who will supply all necessary information.

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Latest Illustrated Colored Song Slides for 1907-1908

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Dreaming Love of You	9.50
Somewhere	11.00
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Fly Away Birdie to Heaven	9.00
I'm Trying So Hard to Forget You	10.50
Why Don't They Play With Me	9.50
Sister	10.00
Farewell, Sweetheart May	11.00
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I'm Wearing My Heart Away for You	10.50
Always In the Way	9.00
Hello, Central, Give Me Heaven	9.00
You Never Spoke to Me Like That Before	10.00
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NOTE: The above slides are sold to the Profession at Five Dollars ($5.00) per set. No free slides and no slides sent C. O. D. under any circumstances; cash must accompany all orders. If not entirely satisfactory, money will be refunded in each instance. Each set of slides guaranteed. Complete piano copy, containing both words and music, furnished free with set of slides. Extra charge for Title Slides with Singer's photograph Each and every slide is copyrighted and fully protected. Any infringement upon same will be prosecuted to the fullest extent of the law.

CHAS. K. HARRIS

NEW YORK: 33 W. 31st St. CHICAGO: 33 Grand Opera House Bldg

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2. MANAGER desires position; $35.00 weekly salary; married; 40; New York.
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Operators in any locality may register without charge of any kind.

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From .....

To.....

Other experiences and references, with machine accustomed to.....

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What locality do you prefer working in?.....

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It is hereby understood that I will at once notify the Editor on acceptance of a position, whether obtained through THE MOVING PICTURE WORLD or not.

THE BUYERS' GUIDE.

Films.

MANUFACTURERS.

American Biograph Co., 11 E. 14th st., New York.
American Vitagraph Co., 116 Nassau st., New York.
Edison Mfg. Co., 31 Union sq., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 116 Turk st., San Francisco, Cal.
Selig Polyscope Co., 41 Peck court, Chicago.

DEALERS.

Acme Exchange, 133 Third ave., New York.
American Film Co., 87 E. Washington st., Chicago, Ill.
American Exchange, 630 Halsey street, Brooklyn, N. Y.
American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
Boswell Manufacturing Company, 122 Randolph street, Chicago.
H. H. Buckwalter, 713 Lincoln Ave., Denver, Colo.
Chicago Projecting Co., 225 Dearborn st., Chicago.
O. T. Crawford Film Exchange, Fourteenth and Locust streets, St. Louis.
Harry Davis, Davis Building, 247 Fifth avenue, Pittsburg, Pa.
Edison Mfg. Co., 304 Wabash ave., Chicago.
Enterprise Optical Co., 154 Lake st., Chicago.
Erker Bros., 608 Olive st., St. Louis.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
C. L. Hull & Co., 209 East Fifty-seventh street, Chicago.
Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 52 State st., Chicago.
Kleine Optical Co., 127 W. 32d st., New York.
G. Melies, 204 E. 38th st., New York.
Pathe Cinematograph Co., 42 E. 23d st., New York.
People's Vaudeville Company, 1123 Third avenue, New York.
D. W. Robertson, 407 Park Row Bldg., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
L. M. Swaab & Co., 338 Spruce st., Philadelphia.
Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
P. Bacigalupi, 1107 Fillimore st., San Francisco, Cal.
Boston Film Exchange, 564 Washington st., Boston, Mass.
Calcium and Stereopticon Co., 720 Hennepin ave, Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Chicago Film Exchange, 133 S. Clark st., Chicago.
Detroit Film Exchange, Telegraph Building, Detroit, Mich.
Eug. Cline & Co., 59 Dearborn st., Chicago.
Globe Film Service, 59 Dearborn st., Chicago.
W. E. Greene, 228 Tremont street, Boston, Mass.
Hetz, 302 E. 23d st., New York.
Inter Ocean Film Exchange, 99 Madison st., Chicago.
Kinetograph Company, 41 East Twenty-first street, New York.
Kleine Optical Co., 52 State st., Chicago.
Laemmle Film Service, 167 Dearborn st., Chicago, Ill.
F. Meyers, 123 W. 27th st., New York.
L. Manasee & Co., 88 Madison st., Chicago.
Miles Bros., 10 East Fourteenth street, New York.
Miles Bros., 116 Turk street, San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark st., Chicago.
Novelty Moving Picture, 1063 Broadway, Oakland, Cal.
Wm. Paley, 40 W. 28th st., New York.
Peerless Exchange, 112 E. Randolph st., Chicago.
Pittsburg Calcium Light Co., 515 First ave., Pittsburg, Pa.
D. W. Robertson, 407 Park Row Bldg., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
Geo. K. Spoor & Co., 62 N. Clark st., Chicago.
Stereopticon Film Exchange, 106 Franklin st., Chicago.
Wm. H. Swanson & Co., 79 S. Clark st., Chicago.
Temple Film Co., Masonic Temple, Chicago.
20th Century Optiscope, 91 Dearborn st., Chicago.
U. S. Film Exchange, 59 Dearborn st., Chicago.

Stereopticons.

Chas. Beseler Co., 251 Centre st., New York.
Calcium and Stereopticon Co., 720 Hennepin ave, Minneapolis, Minn.
Chicago Film Exchange, 133 S. Clark st., Chicago.
Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
Walter L. Isaacs, 81 Nassau st., New York.
Kleine Optical Co., 127 W. 32d st., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
L. Manassee, Tribune Building, Chicago.
McAllister, 49 Nassau st., New York.
McIntosh Stereopticon Co., 37 Randolph st., Chicago.
Pioneer Stereopticon Company, 237 East Forty-first street, New York.
Riley Optical Lantern Co., 23 E. 14th st., New York.
Stereopticon Film Exchange, 106 Franklin st., Chicago.

Moving Picture Machines.

AND SUPPLIES.

Acme Exchange, 133 Third ave., New York.
Chicago Film Exchange, 133 S. Clark st., Chicago.
Calcium and Stereopticon Co., 720 Hennepin ave, Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Ch. Dressler & Co., 143 E. 23d st., New York.
Eug. Cline & Co., 59 Dearborn st., Chicago.
Edison Mfg. Co., 31 Union sq., New York.
Edison Mfg Co., 304 Wabash ave., Chicago.
Enterprise Optical Co., 154 Lake st., Chicago.
Erker Bros., 608 Olive st., St. Louis.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Harbach & Co., 809 Filbert st., Philadelphia.
Kleine Optical Co., 52 State st., Chicago.
Kleine Optical Co., 129 W. 32d st., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
McIntosh Stereopticon Co., 37 Randolph st., Chicago.
Wm. Paley, 40 W. 28th st., New York.
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L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark st., Chicago.
20th Century Optiscope, 91 Dearborn st., Chicago.
20th Century Optiscope Co., 2 W. 14th st., New York.
Williams, Browne & Earle, 918 Chestnut st., Philadelphia, Pa.

Song Slides.

FOR ILLUSTRATED SONGS.

Boswell Mfg. Co., 122 Randolph st., Chicago.
Chicago Film Exchange, 133 S. Clark st., Chicago.
Chicago Transparency Co., 69 Dearborn st., Chicago.
Elite Lantern Slide, 207 W. 34th st., New York.
Eugene Cline & Co., 59 Dearborn st., Chicago.
Kleine Optical Co., 52 State st., Chicago; 127-129 W. 32d st., New York.
McIntosh Stereopticon Co., 37 Randolph st., Chicago.
D. W. Robertson, 407 Park Row Bldg., New York.
Scott & Van Altena, 59 Pearl street, New York.
Selig Polyscope Co., 43 Peck court, Chicago.
Alfred Simpson, 257 W. 111th st., New York.
Stereopticon Film Exchange, 106 Franklin st., Chicago.
DeWitt C. Wheeler, 1215 Broadway, New York.

Calcium and Electric Light.

OX-HYDROGEN GAS MANUFACTURERS.

Brooklyn Calcium Light Co., 112 Front st., Brooklyn, N. Y.
Calcium and Stereopticon Co., 720 Hennepin ave, Minneapolis, Minn.
Carrick Electric Mfg. Co., 218 N. Ashland ave., Chicago, Ill.
Cincinnati Calcium Light Co., 108 Fourth st., Cincinnati.
Coleman & Newton, 237 E. 41st st., New York.
Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
Globe Electric Co., 419 W. 42d st., New York.
Indianapolis Calcium Light Co., 116 South Capital ave., Indianapolis.
New York Calcium Light Co., 410 Bleecker st., New York.
New York Calcium Light Co., 309 S. 51st st., Philadelphia, Pa.
Philadelphia Calcium Light Co., 621 Commerce st., Phiadelphia, Pa.

3-9-07

New Patents.

HENRY S. ISAACS AND LEO ISAACS.

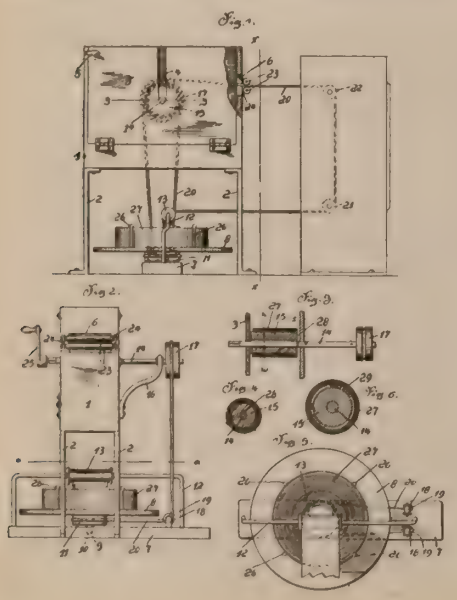
MOVING-PICTURE APPARATUS.

This invention relates to motion-picture machines, and more particularly to means for winding and unwinding the film strip employed in apparatus of this character.

Heretofore in all of the various types of so-called "motion-picture" apparatus the pictures are contained on a continuous strip of film and said strip is wound upon a spool or reel mounted upon a suitable shaft, the outer end of the strip being passed into the machine and fed into proper position to be acted upon by the stereopticon, which forms an essential feature of these machines. As the strip passes from the stereopticon it is wound upon a spool or reel, the result being that after the film strip has been entirely wound upon the receiving-reel the end of the strip which was the outer end of the roll before the winding commenced is on the inside of the coil or roll of film, and before the picture can be produced again the entire strip must be unwound from the receiving-reel and wound back upon the feed-reel in order to present the first picture in position to be again fed into the stereopticon.

The primary object of the present invention is to avoid the great loss of time and labor incident to this unwinding of the wound roll of film, and this we accomplish by providing mechanism whereby the coil or roll may be unwound from its inner end or innermost convolution instead of from its outer end or outer convolution. Then after the roll is coiled upon a receiving-reel the coil is slipped off of said reel and placed upon a feed-disk and again fed to the machine, uncoiling as before from its innermost convolution. Thus the usual unwinding of the coil or roll before it can be again used is obviated.

The invention consists, broadly, in a film-feeding mechanism for motion-picture machines comprising a revoluble support for a coil or roll of film, means whereby said coil is unwound from its center or inner convolution, and a receiving-reel.



The invention consists, further, in a feed device for motion-picture machines comprising a revoluble feed-disk to support a coil or roll of films, means whereby said coil or roll may be unwound from its center or inner convolution, and a receiving-reel from which the wound strip or coil is adapted to be removed.

The invention also includes certain novel features of construction, which will be fully described hereinafter in connection with the accompanying drawings, which form a part of this specification, and defined in the appended claims.

In the drawings, Fig. 1 is a front elevation of an apparatus embodying the invention, the stereopticon being conventionally represented, as it forms no part of the present invention. Fig. 2 represents an end elevation of the device, the strip of film being in section, as indicated by the line *x x* of Fig. 1. Fig. 3. is a longitudinal section of the receiving-reel on the line *y y* of Fig. 1. Fig. 4 is a section on the line *w w* of Fig. 3. Fig. 5 is a top plan view of the feed-disk, and Fig. 6 is a transverse sectional view of a modification.

The invention is susceptible of embodiment in a variety of forms and constructions of apparatus, and the drawings illustrate a simple arrangement of parts capable of carrying out the invention.

The reference-numeral 1 designates a box or casing supported by legs 2 and having one of its sides hinged at its lower edge to the bottom of the box to provide a door 3, formed with a central vertical slot 4 and provided with a catch or fastening 5 of any suitable construction. One end wall of the box or casing is formed with a horizontal slot 6.

Below the casing 1 is arranged a block 7, serving as a support for a feed-dish 8, the latter having a centrally-depending stud 9 fitting a bearing 10, formed in the block Below the disk 8 and concentric therewith is a belt-pulley 11, fixed to the disk to revolve the same. Rising from the base-block 7 is a bail 12, spanning the disk 8 and serving as a guide for the film strip, a roller 13 being mounted upon said bail, over which the strip passes, as will be more fully explained hereinafter.

The numeral 14 designates a shaft supported in bearings in the sides of the casing the lower end of the slot 4 serving as one of said bearings. Upon this shaft within the casing is mounted a reel 15, upon which the film strip is wound, and said shaft is extended beyond one side of the casing, where it is supported by a bracket-bearing 16. Upon the extended end of the shaft 14 is mounted a belt-pulley 17, said pulley corresponding in diameter to that of the pulley 11 below the disk. Mounted in bracket-bearings 18, projecting from the block 7, are two guide-pulleys 19, under which the driving-belt 20 passes. This belt passes around the pulleys 11 and 17, and the revolution of the shaft 14 thus revolves the disk 8 as well as the reel 15 and at the same rate of speed. Adjacent to the casing 1 is a suitable stereopticon, through which the film strip extends, passing over guide-pulleys 21 and 22. This strip also passes between a pair of guide-rollers 23, supported in horizontal position outside of the end slot 6 of the casing by bracket-bearings 24.

The end of the shaft 14 opposite to that which carries the pulley 17 is squared to receive a removable crank-handle 25.

Projecting from the upper face of the disk 8 are a number of pins 26, adapted to support the coil or roll of film 27 in position on the disk.

The operation of the mechanism constructed and arranged as thus described is as follows: The roll or coil 27 is placed upon the disk 8 and supported thereon by the pins 26. The inner end of the strip is then passed over the guide-roller 13, under the pulley 21, over the pulley 22, and between the guide-rollers 23 to the reel 15, around which it is wound. Thus the film strip is brought into proper position within the stereopticon, and as the shaft 14 is revolved by the crank 25 the strip is gradually uncoiled from the center, as illustrated in Figs. 1, 2, and 5, and wound upon the reel 15. After the strip has been all wound upon the reel the crank 25 is removed from the shaft 14 and the door 3 of the casing is opened to permit of the coiled strip being slipped off of the reel and returned to its position upon the feed-disk 8. To accomplish this removal of the coil or roll of film from the receiving-reel 15, we preferably secure the reel upon the shaft 14 by means of a removable key 28, and by removing said key the reel may be readily slipped from the shaft and then withdrawn from the center of the coil and replaced upon the shaft.

In Fig. 6 we have shown a modified construction of receiving-reel, which is similar to that shown in Fig. 4, except that an additional element is employed, consisting of a longitudinally-split sleeve 29, fitting upon the reel. The film strip is wound upon this sleeve, and when the wound coil is to be removed the sleeve (which is preferably of thin sheet metal) is slightly compressed to permit it to be readily drawn out of the center of the coil. This compressible sleeve or other like means may be employed to facilitate the removal of the coil without removing the shaft 14, which latter is retained in position by pins 30, extending through the shaft on opposite sides of the adjacent side wall of the casing, or other suitable retaining devices.

It is obvious that our improvement entirely avoids the usual rewinding of the strip, thus effecting a material saving of time and rendering the operation of motion-picture machines practically continuous with the use of a single strip of film.

It will be understood that the invention is not restricted to either the construction or precise relative arrangement of parts shown in the drawings, but includes all such modifications and variations in the details as may be resorted to without departing from the spirit of the invention as defined in the claims.

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Film Review.

A Trip Through the Yellowstone Park.

MAMMOTH HOT SPRINGS.—A circular panorama of Mammoth Hot Springs from the center of the Basin, commencing with a distant view of Gardiner Cañon, the Northern entrance to Yellowstone Park; the various Government Buildings and U. S. Cavalry Post; headquarters of the Park Superintendent; Capitol Hill and Old Fort Yellowstone; Jupiter Terrace, the first great wonder of the Park; Liberty Gap; Devil's Thumb; the various other curio shops and cottages, and an excellent view of the Mammoth Hot Springs Hotel.

NEW CRATER GEYSER. — Some twenty miles from Mammoth Hot Springs in Norris Geyser Basin, we find "New Crater Geyser," one of the prettiest Geyser formations in the Park, formerly an ordinary bubbling pool, but in 1891, during a terrific thermal convulsion, great volumes of hot water belched forth, since which, it has settled down to regular eruptions of about every fifteen minutes. The "play" is spasmodic and irregular, emitting considerable steam.

FIRE-HOLE RAPIDS.—This is one of the prettiest cascade formations to be found in Yellowstone Park. The beauty of the wild sylvan surroundings only helps the more to enhance the charm of this crystal clear river in its roaring, struggling turmoil over the battlement of rugged rocks. This is one of the finest water scenes ever photographed, and the effect of animation in the Motion Picture is most pleasing.

RIVERSIDE GEYSER.—In Upper Geyser Basin, on the sloping banks of Fire-Hole River, and quite close to the water's edge, is located Riverside Geyser, a fine specimen of Geyser formation that "plays" for about thirty minutes every eight hours, throwing great volumes of water at a graceful angle out over the Basin.

CASTLE GEYSER.—The striking resemblance this very peculiar formation bears to an old castle ruin, is no doubt the origin of the name. Prominently situated in Upper Geyser Basin, its commanding presence and great size (being much larger than any other single formation) is an indication that it is the oldest active Geyser in the Park. The eruptions of hot water seem to occur about every thirty hours or so, and rises to various heights from twenty-five to seventy-five feet, accompanied by great noise and exhausts of steam, and unusual commotions seem to take place when steam and water are emitted to several times the usual height, producing a grand spectacular effect.

OLD FAITHFUL GEYSER.—No one feature perhaps in all the many wonders of Yellowstone Park can vie with "Old Faithful" in her hold upon the sentiment of the tourist. Long before they ever contemplated the trip, they had already heard something, read something, or seen something of this grand old Geyser, with the pretty name. Many miles have already been traveled, and many strange, curious things seen and forgotten—there is yet one grand climax in waiting—"Old Faithful."

UPPER GEYSER BASIN.—A circular panorama of the most important Geyser formation in the Park, for here are located in this immediate vicinity the "Castle," "Devil's Well," "Giant," "Grotto," "Riverside," "Turban," "Grand," "Saw-Mill," "Surprise," "Lion," "Lioness" and the two "Cubs," "Beehive," "Chinaman," and the famous "Old Faithful," ending with a view of the new magnificent Hotel, the finest of the kind in the world, "Old Faithful Inn."

BRINK OF UPPER FALLS.—From a commanding position on a jutting rock, and quite close to the brink where the rushing, foaming waters break over the cliff and fall to the depth of one hundred and forty feet, this excellent picture of "Running Waters" was made, of what is known as Upner Falls on the beautiful Yellowstone River.

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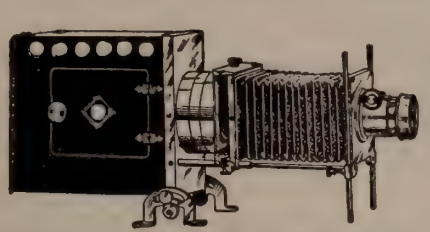

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EDITORIAL.

OURSELVES, AND THE EDISON-BIOGRAPH CASE.

We have been taken severely to task for our remarks anent this decision. We wish to say in defense that we made every inquiry we possibly could from legal and lay friends, and the general opinion was that all film makers were using the Warwick camera, an English invention The American Biograph Company being the sole exception. The decision of the court is that the Warwick machine is an infringement on the Edison patents. This decision is final. There is no appeal from it and under its terms the Edison Company may proceed against all moving picture makers except The American Biograph Company and compel them to give an account of business done by them in which they used the Warwick machine. The Edison Company may, if it choose, compel all moving picture makers using the Warwick machine or a machine that infringes upon the sprocket device, to cease making moving pictures.

Moving picture manufacturers of the United States are fully aware of the meaning of this decision. It is a great surprise to them; they did not anticipate such an outcome of the case. It was the firm belief of all that the Circuit Court of Appeals would decide the Warwick machine was not an infringement of the Edison patents, or, that the Edison patents had no priority over any other moving picture camera. Many of them have gone to great expense erecting plants for the manufacture of moving pictures and a number of firms have been recently formed, have built factories and purchased machinery in anticipation of a favorable decision; although several we know were wise enough to await the decision, and have not lost much in consequence.

So much for the camera of the Warwick type. We tried to ascertain what make of camera was used that did not infringe, and in the course of inquiries were told there were three or four cameras that could be used and not infringe upon the patents, but were unable to learn the makers of them. Our experience points to two others, vis.: the Gaumont and Lumière. If there are others, will our readers send us particulars thereof? One with whom we conversed declared he could produce a camera perfect in all details, that will not infringe or copy any existing camera. We are convinced of this, that if such was gotten out his fortune would be made, and urged him to put his models to work. The position as regards projecting machines is the same as before. Moving picture exhibitors have no cause for alarm, they can go on the even tenor of their way and feel assured that if there is not a sufficiency of the home product, the English, French, German and Canadian firms will be able to fully supply the demand, providing the importing houses will rise to the occasion.

In answer to one question, we have no authority for our statement, but feel satisfied that the Edison Company has no desire to hamper or restrict what has become a vast industry, and that it will do all that is possible to advance the interests of all users of films.

I. B. E. W.

LOCAL NO. 546.

(ELECTRO CALCIUM PROJECTING MACHINE OPERATORS)

Meets every Tuesday, 11 a. m., 8 Union Square.

At the meeting, held March 19th, there were elected 24 new members, making a total of 50, to which may be added at least another 50 at their next meeting. This is good showing for three weeks' work. The objects of the Union are those advocated by all who know the business, viz.: A competent set of men able to work a machine, pass an examination, and be of the legal age of 21.

No. 546, at their meeting, held March 26, 8 Union square, had a gathering of members. The chief business was the election of some twenty-two members, who passed the full examination, and several were rejected as they did not come up to the required standard, but will have another chance as soon as they qualify by experience. At the next meeting there are over sixty propositions to be examined, which is Tuesday, April 2, at 9.30 a. m. All experienced operators are invited. After the business is transacted, there will be a social time, when F. J. McNulty, Grand President of the Brotherhood, is expected to address the assembly. A committee has been appointed from the Union to visit the Board of Fire and Electrical Underwriters to discuss the necessary qualifications they desire in an operator.

For the Lantern Operator.

One of the most interesting items of information for the traveling lanternist, and which practically every one of the English fraternity carried in his notebook, is the following, prepared by J. Hay Taylor, and published in the *Optical Lantern Journal.* It was also published in pamphlet form and many hundred copies were sold at five cents, showing the estimation of value it held in the opinions of those entitled to know. By request from several readers we herewith reproduce the article, and also in reply to a question for information which is often put to the dealer: "I am showing in a hall and sixty feet from the screen; what lens shall I use to show a fifteen-foot picture?"

When one is called upon to give a lantern entertainment in a hall or room, the following questions will be uppermost in the mind of the operator: (1) What size of disc can be obtained with a lens of a certain focus? (2) How far distant from the screen must the lantern be placed in order to get a disc of a certain size with a given lens of ascertained focus? Doubtless many more

questions will arise, but these mentioned will be of the most importance. It is a "rule of thumb" practice for an operator to wheel his apparatus up and down a room in order to find the desired position from which to officiate, and the minds of any spectators will not be confirmed in the idea that the exhibitor thoroughly understands his business. How very much more simple and satisfactory it is to reason thus before starting for the place of entertainment: A screen of — feet diameter is required, so if I bring a lens of — focus the lantern must be — feet from the screen, the length of the room being, of course, taken into consideration in order to ascertain that it is possible to erect the lantern at the desired distance. This having been ascertained beforehand, all that is required is to take an objective of the desired focus and measure off the necessary space between the screen and the place where the lantern should be set.

Supposing we are called upon to operate the lantern in a hall twenty-five feet in length. We first ascertain the size of the disc desired, which we will suppose to be ten feet. With an objective having a focus of six inches, how far from the screen must the lantern be placed in order to produce a ten-foot disc?

Here is a rule by which it can be ascertained.

Let A = focus of objective.

Let B = diameter of slide.

Let C = diameter of disc.

Let D = distance between the lantern and screen. Multiply the diameter of the circle required (C) by the focus of the lens (A) and divide by the diameter of the slide (B).

$$\frac{C \times A}{B} = D = \frac{10 \times 6}{3} = 20 \text{ feet.}$$

It is thus seen that in order to produce a ten-foot disc with a six-inch objective, the lantern must be placed twenty feet from the screen.

On the other hand, we may possess several lenses of different foci, and it is necessary that the screen and the lantern must occupy certain positons which we will suppose to be just twenty feet apart, and that the diameter of the disc must be ten feet. How are we to ascertain whether we must use a lens of 4, 5, 6, 7, or other number of inches in focus?

Multiply the distance between the lantern and the screen (D) by the size of opening of slide (B) and divide by the size of disc (C).

$$\frac{D \times B}{C} = \text{A focus of lens} = \frac{20 \times 3}{10} = 6 \text{ inches focus.}$$

Again: We have a lens of six-inch focus, and intend that twenty feet shall intervene between the lantern and the screen, and wish to know what size of disc can be produced. In order to calculate this it is necessary that we multiply the distance between the lantern and the screen (D) by the size of slide opening (B), and divide by the lens used (A), which gives us $\frac{D \times B}{A}$ = C size disc = $\frac{20 \times 3}{6}$ = 10 feet diameter of disc.

The Ready Reference Table following has been computed by the foregoing rule, and by a glance it will show the relations between lantern and disc with object glasses of every focus from four to fifteen inches.

READY REFERENCE TABLE.

FOCUS OF LENS.

Distance between Lantern and Screen.	4 in.	5 in.	6 in.	7 in.	8 in.	9 in.	10 in.	11 in.	12 in.	13 in.	14 in.	15 in.
	DIAMETER OF DISC.											
	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft in.	ft. in.	ft. in.	ft. in.	ft. in.
10 feet	7 6	6 0	5 0	4 3	3 9	3 4	3 0	2 9	2 6	2 4	2 2	2 0
11 "	8 3	6 7	5 6	4 9	4 2	3 8	3 4	3 0	2 9	2 6	2 4	2 2
12 "	9 0	7 2	6 0	5 2	4 6	4 0	3 7	3 3	3 0	2 9	2 7	2 5
13 "	9 9	7 10	6 6	5 7	4 11	4 4	3 11	3 7	3 3	3 0	2 9	2 7
14 "	10 6	8 5	7 0	6 0	5 3	4 8	4 2	3 10	3 7	3 3	3 0	2 9
15 "	11 3	9 0	7 6	6 5	5 8	5 0	4 6	4 1	3 9	3 6	3 3	3 0
20 "	15 0	12 0	10 0	8 7	7 6	6 8	6 0	5 6	5 0	4 7	4 3	4 0
25 "	18 9	15 0	12 6	10 9	9 4	8 4	7 6	6 10	6 3	5 9	5 4	5 0
30 "	22 6	18 0	15 0	12 10	11 3	10 0	9 0	8 2	7 6	6 11	6 5	6 0
35 "	26 3	21 0	17 6	15 0	13 1	11 8	10 6	9 6	8 9	8 1	7 6	7 5
40 "	30 0	24 0	20 0	17 2	15 0	13 4	12 0	10 10	10 0	9 2	8 6	8 0
45 "	33 9	27 0	22 6	19 3	16 10	15 0	13 6	12 3	11 3	10 4	9 8	9 0
50 "	37 6	30 0	25 0	21 5	18 9	16 8	15 0	13 8	12 6	11 6	10 9	10 0

EXAMPLES.—An 8-inch focus lens at a distance of 35 feet will give a disc of 13 feet 1 inch. To produce a disc of 12 feet with a lens of 10-inch focus, the lantern and screen must be separated by 40 feet. To produce a disc of 15 feet at a distance of 45 feet requires a lens of 9-inch focus.

Animated Photography: The Principles and Advantages of Duplex Projection.

A Lecture Delivered Before the Royal Photographic Society of London.

By Robert Thorn Haines.

(*Continued from last week*)

It would seem impossible, by any known means, to obtain one continuous picture of moving objects, necessitating one continual exposure, resulting in a blur; but for practical purposes, all that is necessary is to photograph the movements by a series of successive exposures, producing a series of separate photographs of the successive phases of the movements, taken at such short intervals as do not allow the objects during the interval to move further than the distance between any two points which would cause them to appear as distinctly visible phases of the movement, at the range from which the photographs are taken. It is imperative, in order to attain the same speed of movement of the objects, that they be exhibited or shown at the same rate as they were taken.

According to the law of persistence, the longer the duration of image the longer it continues to remain upon the retina, and there can be no doubt about this being due to the fact that the image takes as long to gradually impress itself upon the retina as it takes to fade away. It will be readily understood, therefore, why it is that the faster the objects are travelling the greater the number of impressions which must be taken, not alone to secure a complete analysis of the movements, but to ensure the individual pictures of the series being taken at such a speed as will enable them to be projected within the limit of persistence, when the same number per second are exhibited as were taken.

If an insufficient number of pictures be taken and projected in a given time to satisfy these conditions, the distinct differences between the pictures will be visible and show a disjointed instead of a smooth continuous movement. The principal object I aimed at in my experiments was not to provide a means for producing stereoscopic effect, nor yet to produce the pictures in natural colors, but to consummate the first essential of the ideal by devising a means of reproducing the moving objects naturally and continuously, without any break, interval or interruption.

I realized that whatever means I adopted for remedying the defects, it would be absolutely essential to arrange the projections so that one picture would always be stationary on the screen. But as the pictures must necessarily be successively changed, it was obvious that if the film be moved continuously some means should be employed for rendering it optically stationary. This could be done by a system of prisms and mirrors or moving lenses, but none of these methods appealed to us as being thoroughly practicable, or likely to produce satisfactory results.

I concluded that the only practicable method was to separate the positives in two alternate series, and project them separately through two optical systems to a coincident position on the screen; but again there appeared two alternative methods of doing this. I first thought that it might be possible to print the pictures in such a manner that the film could be kept continuously moving, and have the two projection lenses arranged to move also relative to it, so that the centers of the pictures would pass through the centers of the lenses and always remain optically stationary in alternation and coincide. This method I decided was impracticable, owing to the necessarily complicated movements, and to the impossibility of moving lenses, which would necessarily be heavy, at the required speed, without introducing such an amount of instrumental vibration as would be detrimental, if not fatal, to the result.

The other alternative and only remaining system which I decided was practicable, was first to take the pictures from one point of view and, by a special printing machine, separate them in two alternate series so that the successive pictures of each series could be projected alternately through two fixed lenses. This system obviously enables one picture to remain stationary and projected, while the picture which has just been shown is removed and the next in succession placed in position, and also enables the two series of pictures to remain stationary during a portion of the period of operation. If the successive pictures of these two series be correctly superimposed by the two projection lenses, and translated so that each picture in succession alternately remains stationary while the other is removed, and if for a period the film or films containing these two pictures be kept stationary while one is obscured in the same ratio that the other is shown, the screen will be continuously occupied by a complete picture, and flickering obviously done away with.

For the purposes of my first experiment I had a special set of machines constructed, consisting of a perforator, printer, camera and projector. On account of the slow movement of the mechanism, which enables large films to be used with as great a facility as those of the ordinary standard gauge, in the machines I elected to employ two positive films, having pictures four times the area of the ordinary standard gauge, printed by the special printing machine alternately in two successive "odd" and "even" series upon them. Each pair of these positives was printed from one film containing the full original negative series of pictures. The printing machine brought the positive pictures together without leaving any blank spaces between them, so that the area of the two positive films was exactly equal to the area of the negative.

The duplex-projecting system comprised a sprocket and special reciprocating beater mechanism, fitted with innumerable adjustments required for regulating and adjusting the films, lenses, etc. The pictures on the two separate films were alternately translated past each of the projection lenses of the instrument, which were placed horizontally about 7 inches apart, and were projected by

the aid of two lights through the two lenses, which were adjusted so as to superimpose them correctly. Shutters were arranged to alternately expose and obscure the pictures, so that when the "even" picture of one series was fully exposed, the "odd" picture of the other series was fully obscured, and when only a portion of one picture was exposed, the corresponding portion of the other was obscured and the remainder exposed, so that at all times there was a full picture on the screen, that is to say, that the screen was always occupied, either by the projection of a whole picture from one of the films, or the fractional parts of two pictures that composed a whole picture from the two films. In other words, the sum of the portions of the pictures simultaneously exposed amounted to but never exceeded a full picture, and throughout the whole operation there was a continuity of evenly illuminated picture projected, without any break, interval, or obscuration whatever.

All these experiments were very interesting and instructive, and led to discoveries and the disclosure of difficulties which were never contemplated. I found that when the two lights of low intensity were used, slight differences between them were very noticeable, but when lights of high intensity were employed a much greater difference was not nearly so appreciable.

I found also that lenses which, for ordinary purposes, were adjudged to be a pair, would not stand the severe test to which they were subjected in the act of superimposing the pictures correctly. Objects in the center and at the sides coincided exactly, while those between these positions were a considerable distance apart. This displacement, I concluded, was due to diffraction arising from the slightly varying curvature of the two lenses. Besides this irregularity the discs of light projected by the two lenses slightly varied in tint, owing to refractive differences in the quality of glass of which the two lenses were composed. These matters, though apparently simple, continued to be a great source of trouble until their causes were discovered and ultimately removed. A special pair of lenses subsequently obtained stood the test so well, that two single positive pictures, printed from one negative, correctly superimposed, and shown alternately, exhibited one single picture on the screen so perfectly that it was impossible to detect that there were alternate projections of two pictures, and that one picture only was not being shown continuously by a single lens. I at first experienced very great difficulty in permanently adjusting the projector so as to correctly superimpose the pictures, for however carefully they were adjusted and appeared to superimpose when the machine was still, a considerable displacement was shown to exist when the machine was operated. I at last discovered that the only way was to regulate the adjustment screws while the machine was operating, and in that way I succeeded in correctly superimposing them.

The experiments with these machines clearly proved the undoubted advantages of the Duplex system, and showed that there was an entire absence of flickering; but the apparatus failed to satisfy the strict demands of precision so essential to good results, and for that reason I discarded it. I found:—

1. That the two lights were liable to vary in intensity.
2. That the two films, printed separately, were liable to vary with each other in degree of transparency, and
3. That the mechanism employed was too uncertain in its action to be relied upon to operate two separate films with a degree of accuracy necessary to give perfect registration.

Attention was therefore to be seriously given to these points before a perfect result could hope to be obtained.

It was clear that, in order to get as good registration as in the ordinary machines, the projection must not suffer from imperfect registration through separation of the pictures, but that when they are separated they must continue in every respect to maintain their relative positions in succession throughout the series, that is to say, that when two successive "odd" and "even" pictures of the separate series are adjusted to exactly superimpose, the remaining pictures of the two respective series must also coincide.

The conditions for success were therefore:—

1. Continuous even illumination.
2. Perfect registration.

To ensure these conditions, it was decided to construct a new set of machines to employ the standard gauge film, corresponding exactly in their mechanical movement and having—

1. One light source to ensure even illumination.
2. One film with two series of pictures to obviate vibrations in the printing, etc.; and
3. A mechanism with certain mechanical action for correct translation of the film.

Since it would never be necessary to use the light in two places at one time, it was apparent that I could divert it to illuminate the two series of pictures alternately without any loss or diminution of its intensity. The class of mechanism I elected to employ in these machines, which are now in course of construction, is a modification of that known as "Claw Mechanism." The claws are operated by cams driven from one driving mechanism, and arranged to be inserted and withdrawn by the operation of the cams on inclined planes, which communicate a rocking motion to the frames carrying the arms and pins. The perforations of the film are at regular mathematical distances apart, and when the arms carrying the pins or claws are each placed in the same relative position to the gates and caused to rise and fall the same mathematical distance, they cannot possibly fail to translate the separate parts of the film containing the successive pictures, so as to give perfect registration of the pictures on the screen. There is neither theoretically nor practically any difference in effect between translating two pictures on one film by two successive operations of one claw, and drawing two pictures separately by one operation of each of two claws, providing that such claws be operated exactly alike.

Instead of using shutters, two right-angled mirrors correctly timed with the mechanism are arranged to alternately divert the light through prisms and condensers, so as to illuminate each alternate picture in succession, and during the change, while both parts of the film are stationary, the parts of the two pictures that compose a full picture are illuminated. The film to be used with this machine is half the length but less than twice the width of an ordinary negative film, and has the two alternate series of pictures side by side. The "even" series commences a greater distance from the "odd" series than the two lenses are apart, so that a loop is formed which enables the two parts of the film to be translated independently of each other. A hole or perforation is made in the film at the corner of each picture to correspond with the claws of the machines. The printing machine translates the negative film twice the distance of the positive at each operation, so that when the negative is placed on the left side of the positive and the center claws enter the perforation on the right side, one alternate series of pictures is printed on the left side, and when the negative is passed over to the right side of the positive and the center claw enters the perforation on the left side, the other alternate series is printed on the right side. Whatever relative vertical and horizontal positions any stationary objects in one picture occupied to the same stationary objects in the succeeding picture in the next series, that position is maintained throughout the two series and the objects must exactly correspond.

Any variation in the pictures due to expansion or contraction will be uniform and regular throughout the two series and therefore cause no trouble or inconvenience.

To trace the history of the positive film through the projector, let us suppose that pictures Nos. 1 and 2 are placed in position in the lower and upper gates respectively. The downward reflecting mirror illuminating the lower gate projects No. 1 picture on the screen. The mirrors then pass across the light source, and upward reflecting surface illuminates No. 2 picture in the same ratio exactly that the downward surface obscures No. 1. When No. 1 is fully obscured, the mechanism draws it away and brings No. 3, which is the next in the series, into position, whereupon the mirrors pass back, obscuring No. 2 and simultaneously illuminating No. 3, and so on through the series, keeping the screen continuously occupied and evenly illuminated. The mirrors, which are set at right angles to each other, are so arranged that the process of illuminating one picture is exactly simultaneous, and in the same ratio, with the obscuration of the other, so that there is no variation whatever in the quantity of light upon the screen, and as there is no break, interval, or interruption of any kind, flickering is entirely done away with. In addition to remedying defects, there are many advantages incidental to this method with which it must be accredited, and which should alone ensure its universal use and application.

Since the light is never obscured there is no loss or diminution of it, save and except the small percentage due to reflection, which is considerably less than the amount gained by the absence of the dark intervals, so that on the whole there is a considerable increase of light. The strength of the picture also is proportionately increased in consequence. The duplication of operating parts reduces its movement to half the normal speed of ordinary machines. This slow motion of the mechanism obviates instrumental vibration, and enables larger films to be used (up to lantern size if necessary), with as great facility as the ordinary films of the present standard gauge. The full negative series of pictures being contained on a positive of half its length, doubles the storage capacity and a saving of film is effected, as it is only necessary to take and project as many pictures as will satisfy the analysis of motion, and not such a number per second as will, by rapid translation, serve to reduce a dark period of flicker which does not exist.

Cinematography, like photography, has come to stay, and, in view of its importance, it is not unreasonable to predict that the ideal will soon be reached. If it be important to secure the record of stationary objects which could be repeated any number of times, how much more important is it to secure a record of the movements of passing events which might never occur again. That it has largely contributed to pleasure and amusement cannot be denied. For educational purposes its value has already become recognized, but for scientific uses it awaits the time, which inevitably must come, when it will arrive at that maturity which alone will enable it to take up the important positon it is destined to occupy amongst the scientific instruments of the world.

After Penny Arcades.

The rapid increase in the number of penny arcades and imitations of the old-time circus "side show" all over Greater New York was the cause of a conference between Dr. Thomas Darlington, the Health Commissioner, and Police Commissioner Bingham, at Police Headquarters.

In some sections of the East Side there are two and three of these places to a block. They occupy, as a rule, a store, the front of which has been taken out and a stage erected in the rear. These so-called theatres have, as a rule, no exits except the front entrance, and in case of fire a number of lives might be lost.

There have been numerous complaints regarding them by the theatre managers of the city, who say that the managers of the cheap theatres are of the itinerary kind, here to-day and there to-morrow. They obtain a license for perhaps three months, and if they do not make a success move to another part of the city.

The object of the conference was to arrange that the Health and Police Departments co-operate in putting out of the business any of these managers who are violating the law.

It is understood that Commissioner Darlington will submit a report of all these places to Commissioner Bing-

ham, and the police will investigate to see if the laws are being complied with. Deputy Chief Binns is also making an investigation in behalf of the Fire Department to see if the rules of that department are being violated in any of these resorts.

The appearance of managers of Broadway theatres caused some comment, but Commissioner Bingham explained that they protested against the authorities allowing these small places to violate the law when they were compelled to pay thousands of dollars to live up to the law.

Trade Notes

In Warren, O., Messrs. W. T. Smith and D. J. Lewis have opened a moving picture show in Ashtabula, and Mr. Smith is managing the same.

* * *

The Harvard (Mass.) Amusement Company has been incorporated for $3,500, with Simon Alexander, Zimond Samuels, and Max Schlanger as promoters.

* * *

A moving picture and illustrated song show is to be conducted in the store of the Shipton building, Springfield, Mass. James D. Furlong, of Rochester, N. Y., is the owner.

* * *

Springfield, Mass., has now another place of amusement in full swing, the Bijou, at 286-288 Main street, to give continuous shows until 10.30 p. m. Moving pictures and illustrated songs fill the programme.

* * *

From Cardington, O., the news comes that E. C. Carter has joined his son, Will, for business. The two men have purchased a moving picture outfit and are fixing up a room in the Smythe block for its operation.

* * *

Thomas W. Flynn, president of the Calumet Amusement Company, Chicago, has purchased a tract of almost 200 acres in sections 5 and 8 of the town of Bloom, the ground lying some distance north of Chicago Heights. The purchase was made for $26,325.

* * *

C. B. Kleine has now moved from Thirty-second street to 662-664 Sixth avenue, between Thirty-eighth and Thirty-ninth streets, New York, where he will have larger space and better facilities for his growing business, and as soon as he settles down in the new premises several schemes, now under way, will be announced.

* * *

South Main street, Wilkesbarre, is to have an amusement house of an interesting nature. The new place will be known as Dreamland. There will be various kinds of amusements, chief of which will be continuous moving pictures. The new place is owned by Maurice H. Kuhn and J. M. Cargano, who have similar places in other cities.

* * *

From Galveston, (Tex.), we hear that continuing for some time moving pictures will be on view at the Grand Opera House nightly. The bill will be changed twice a week, and at each performance 4,000 feet of the films will be spun off. The local management is arranging to procure some of the latest and best films for the amusement of its patrons.

* * *

Mr. Chas. J. Glidden, of Boston, who has driven his automobile nearly 40,000 miles in 36 countries of the world, will relate some of the incidents of his travels with the motor car in many of the countries visited, at the Newton (Mass.) Methodist Church on Thursday evening, April 4th. The talk will be illustrated with 244 lantern slides from negatives taken by Mr. Glidden en route.

* * *

Salt Lake City furnishes the following item: The Logan Amusement and Investment Company filed its articles with the secretary of state. The company is organized to do a general amusement business. The officers are: President, A. G. Lundstrom; Vice-President, Moses Thatcher, Jr.; Secretary and Treasurer, H. P. Emeis. The other directors are: Robert Murdock, H. J. DeWitt and Lehi Olsen.

* * *

Steps were taken by the Minneapolis license inspector to suppress the showing of pictures suggestive of the events leading up to the murder of Stanford White by Harry Thaw in a moving picture theatre on lower Hennepin avenue. A complaint to Judge John Day Smith brought out the inspector. It was alleged that the majority of the patrons of the house were boys and girls and the pictures were "mind poisoning."

* * *

From Peoria, Ill., we hear that the moving picture shows in that city have taken a great hold on the public and the neat little theatres are crowded nightly. The matinees also draw a good attendance and the crowds are constantly changing. The performances given are meritorious and the people have developed a great craving for the pictures. Frequent changes of programme are made and all the new and novel films are shown.

* * *

In view of their helplessness to deal with the nickel show the authorities see in the new bill to regulate taxes on amusements just introduced at Harrisburg, Pa., a club by which they can make these places properly protect the public. Phonograph exhibitions and moving picture shows, if the bill becomes a law, will be under the same regulation as theatres and will have to pay a $200 license

fee. By refusing to issue a license until proper safeguards are provided the authorities could bring these places to some realization of their responsibilities.

* * *

The New York Amusement Company and Chas. E. Dressler Company have combined and formed a film renting company, under the laws of the State of New York, to be known as The Consolidated Film Company, of New York, with offices at 143 East Twenty-third street, New York, and Brown Marx building, Birmingham, Ala. Negotiations are on foot to secure offices in other large cities. Jesse Ullman, President; George F. Bauerdorf, Treasurer, and Chas. E. Dressler, Vice-President, are the officers of the concern.

* * *

The directors of the Friede Globe Tower Company, New York, announce that as subscriptions for stock have practically reached the $500,000 mark, the special bonus of a share of common with each share of preferred will be withdrawn on April 5. The Friede Globe Tower, 700 feet high, now in course of erection at Coney Island, will be the largest steel structure in the world. The stock is being sold for cash or part payment. Officers of the company say that buying their stock is not speculation, but an investment which is secured by valuable real estate.

* * *

Cleveland, O., sends news as follows: The new moving picture machine and phonograph combined, the American rights which Max Faetkenheuer has obtained, will be the feature in a new summer theatre which is to be opened in East Ninth street, between Euclid avenue and Superior N. E., by Edward Helm and others. The theatre is to be known as the family theatre, and will seat 700 persons. The company which has the American rights to the machine is headed by Max Faetkenheuer and George Pettengill. They are arranging a circuit of small theatres in which the machine is to be made a feature.

* * *

On March 18th what might have proved a dangerous fire started in Odd Fellows' hall, No. 440 State street, Schenectady. The fire started in the films of the moving picture machine owned by the Bailey Electrical Treatre Company. A show was in progress when the fire started, but because of the numerous exits there was no panic. The fire was quickly extinguished. The damage to the building will amount to about $500.

[It is such incidents as the above that bring discredit upon the profession, and the sooner the manufacturers of machines refuse to sell an outfit, unless fully equipped with film cases and safety devices, the better.—Ed.]

* * *

The continued popularity of moving pictures, which are a feature of almost every vaudeville bill in the country, is illustrated by a story which Manager Percy Williams, of the Orpheum Theatre, New York, tells on himself. One week, when Mr. Williams had fairly outdone himself in preparing the Orpheum bill, and every act was a big headliner, many of the salaries running into four figures, he met a friend of his on the street. The friend greeted the manager and said: "I was over to see your show the other night, Mr. Williams, and I think that it was about the best show I ever saw." Mr. Williams thanked him, and as a matter of curiosity asked him what act he liked best. The friend answered, "I think those moving pictures were about the best I ever saw."

* * *

Articles of incorporation have been filed with the register of deeds of this county and in the office of the secretary of state, at Madison, by the Twin City Amusement Company, of Menasha. The capital stock of the company is $5,000, divided into 500 shares at $10 each, and the incorporators are G. A. Loescher, J. A. Olmstead and Eugene Robbins.

Albany.—The Garden Amusement Company of New York was recently incorporated with a capital of $100,000 to own, lease and manage theatres, to produce operas, plays and vaudeville. The directors are: Henry Remhardt, S. B. Heine, Herman Auerbauch and Edward E. Bendit.

The Nashville (Tenn.) Amusement Company is incorporated. This concern will run moving picture parlors. The capital stock is $2,000 and the incorporators are: W. J. Williams, Anthony Sudekum, Henry Sudekum, J. M. Currey and Paul W. Hoggins.

* * *

Marshal P. Wilder appeared on the 20th inst., at the Waldorf-Astoria, New York, as a lecturer on foreign travel. The subject of his lecture was Japan, the first of a series he is to give on his recent trip around the world.

Mr. Wilder took in everything in Japan, from street signs to geishas. He presented them in many beautiful pictures, moving and otherwise. Many of the pictures, which had been colored by Kimbei, Japan's greatest colorist, excited general admiration from his audience.

One of the pictures was a snapshot of the Mikado as he appeared at a review. It is against the law to take a picture of the Emperor, but Mr. Wilder got a back view, as the Emperor sat on his horse, showing him on a very ill-shapen nag in a very ill-fitting uniform, the latter being due, Mr. Wilder explained, to the fact that the suit had to be made by guesswork, the Emperor's person being too august to be touched by tailors. Mr. Wilder said that he had the same feeling against being touched by tailors, but it did not have the same effect.

Mr. Wilder did little else but explain the pictures, which were sufficient to entertain the audience. Moving pictures showing geisha girls dancing, Japanese wrestling and some of the Mikado's soldiers were part of the entertainment. Mr. Wilder is to give a lecture on China next.

Correspondence.

A Hint to Operators.

BOSTON, MASS., March 2, 1907.

Editor of THE MOVING PICTURE WORLD:

Dear Sir—Being interested in this line of work, I read with interest the many articles in THE PICTURE WORLD relative to the life and lasting qualities of motion pictures. I agree that as long as the standard can be kept up they will last for time unlimited. I would like to suggest a word concerning the operating department. I have seen a good many subjects ruined by lack of judgment in speed, faulty supports for machines and carelessness in projecting, etc. I believe an occasional line in THE WORLD to skilled and proficient operators would stimulate the life and growth of the business, and I submit the following facts that have come under my own personal observations:

Mr. T. V. Stock, who severed his connection with the Theatre Comique of Boston, Mass., and has now gone into business for himself in that city, had charge of the operating department of the Comique from the time of its opening six months ago. During that period Mr. Stock gave 3,213 moving picture performances; he also ran 96,390 song slides without a mar or mishap of the slightest description, a feat that is most gratifying to the patrons and management alike. Mr. Stock should be proud of his achievement, truly a phenomenal record undoubtedly unparalleled up to the present date.

Respectfully yours,
E. D. FISKE, Managar,
"The World in Motion" Co.

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THE MOVING PICTURE WORLD:

Gentlemen—We desire to congratulate you on the first issue of your paper, which we received this morning, and can say that we wish you all the success it is possible for you to obtain. We would appreciate very much, if you would temporarily, until we get ready to advertise, place our name in your Buyers' Guide as dealers and renters of films, stereopticons and moving picture machines and supplies, as well as song slides, carbons, tickets, and all kinds of supplies for the moving picture business. If we run across any news articles in our daily business, it will be a pleasure to forward them to you. Your paper, in our opinion, is not only what the trade needs, but demands, and will fill a long-felt want. Another good point is the fact that your advertising rates are very reasonable. We will endeavor to have our customers subscribe for your paper, as we desire them to know the service and class of films we are giving them. We note one thing, however, that you do not show a list of the new films that are to be issued, as well as those that have been issued recently. In our opinion this is a valuable aid to the renters of films, as it keeps them posted as to the up-to-date subjects which they may expect. We enclose herewith a check for $2.00, for which kindly enter our name for yearly subscription. If at any time we can be of service to you in our humble way, please command us.

Yours truly,
SOUTHERN FILM EXCHANGE.
Cincinnati, O. Thomas A. Reilly.

Urban Trading Co: Appoints American Agents.

Editor MOVING PICTURE WORLD:

Dear Sir—We have your letter of the 1st inst., addressed to Mr. Urban, and in reply I wish to inform you that Mr. Urban will not be going to New York as anticipated this year. We have since made different arrangements, and appointed American agents, who are doing a very fine business for us, and we are sending you, under separate cover, our complete list of films to date, which we hope will be of use to yourself.

Yours faithfully,
THE CHARLES URBAN TRADING CO., LTD., London.
E. H. Guest, Secretary.

[This will answer various inquiries we have received regarding our note in first issue. We called upon the agents mentioned, and they desire us to suppress their names for the present, but those correspondents who wrote us for particulars will receive information from the firm, to whom we handed their letters.—ED.]

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7. M. P. OPERATOR, age 24, single; salary, $20.00; has own machine; Eastern States.
8. OPERATOR, age 23, single; Powers and Edison machines; salary, $15.00; will travel.
9. OPERATOR, age 23, married; $18.00; efficient in wiring and repairing; own machine; will travel.
10. OPERATOR, age 26; salary, $20.00; New York or vicinity.
11. OPERATOR, used to all machines, age 28, married, desires position; salary, $25.00; New York and New Jersey.

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It is hereby understood that I will at once notify the Editor on acceptance of a position, whether obtained through THE MOVING PICTURE WORLD or not.

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American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
Boswell Manufacturing Company, 122 Randolph street, Chicago.
H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
Chicago Projecting Co., 225 Dearborn st., Chicago.
O. T. Crawford Film Exchange, Fourteenth and Locust streets, St. Louis.
Harry Davis, Davis Building, 247 Fifth avenue, Pittsburg, Pa.
Edison Mfg. Co., 304 Wabash ave., Chicago.
Enterprise Optical Co., 154 Lake st., Chicago.
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2. *"And I must go, love, to drive the foe from the mountains and hills again."* Same couple on bridge, she clinging to him, while he holds his sword aloft as though eager to break away.
3. *"And the love of a lass so true."* Couple still on bridge bidding a fond adieu.
4. *"When victory's won, by to-morrow's sun,"* takes us to a picture of a battle field, with highlanders marching to victory.
5. *"Don't let me hear you sigh,"* brings to our view the piazza of soldiers' quarters, with girl crying on porch, laddie on greensward pleading with her.
6. *"When he has to say good-bye."* Porch with steps, couple shaking hands, and yet seeming loath to part.
7. *"Till your face again I've seen,"* same couple locked in fond embrace.
8. *"When the band plays 'Annie Laurie,'"* introduces us to the regimental band playing the bagpipes.
9. *"'My "Bonnie Jean,"' sighed a lad,"* exhibits Jean alone, surrounded with flowers, bushes, fence in background with foliage.
10. *"As he dropped from the ranks and fell."* Battlefield with highlanders forming square.
11. *"Then he murmured, 'Dear eyes of blue.'"* Highlanders at "resist cavalry," one fallen from ranks, dying.
12. *"Until then, 'Bonnie Jean,' adieu."* Square of highlanders, one in foreground bidding adieu, with military salute, while breathing his last.
13. *"Do not let me hear you sigh,"* highlanders on the march.
14. *"Where he has to say good-bye,"* couple in foreground of parade ground in loving embrace of farewell.
15. *"Till your face again I've seen."* Country path, couple plighting their troth by fence, foliage in background.
16. *"I will think of you, Bonnie Jean."* Band with bagpipes and drums, leading regiment.

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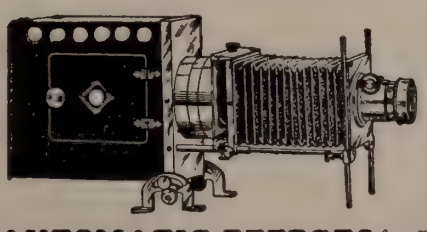

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Editorial.

To Our Readers.

We are gratified with the encouragement given us by the profession, and the manner in which they have welcomed THE MOVING PICTURE WORLD. To all those we tender our thanks, especially to those who have sent us information of "what's doing," and who have assisted us with lists of names, etc. It is our aim to reach every individual interested in the field we cover, and to this end we ask our readers' help to complete our list of names so that it shall include every user of a cinematograph, stereopticon, song or story slide, and lecturer throughout the States. "The many can help the one, where the one cannot help the many," is a saying that is world-wide, and if every one of our readers will sit down and write on a postal card, or a letter, or if these are too small, a sheet or sheets of foolscap, the names of those with whom they come in contact, giving a kindly word for the paper, we will reverse the above saying and show that one can help the many.

Lantern Slide Developing.

Simplicity in development and photography in general is all very well in a way, but the most exquisite slides I know of are to be secured by using rather complicated developers, or, in other words, "double" developers, and not combined, as Mr. Arnold Goldsmith advocates. (*Photographic News,* June 30, 1905.)

Don't hurry when making lantern slides; if you want to make haste be sure and do it very slowly. The best results, in my opinion, are obtained by slow development with weakened developers. Five minutes is none too much time to spend on developing a slide if the results warrant it. Slow development gives a finer deposit of silver, and more pleasing tones.

As stated above I use a double developer, and the formulæ for my two favorites I give below. I would ask any reader who has not been successful with slides just to give them a trial. The two I swear by are amidol and hydroquinone, and the formulæ are:

Hot water	10 ozs.
Soda sulphite	200 grs.
Amidol	30 grs.

This is double strength, and to use it add an equal part of water. One ounce of the above developer and one ounce of water make up two ounces of the finest "Part 1" developer.

We must then have a "Part 2" developer, and this is made of hydroquinone, as follows:

A.

Hydroquinone	120 grs.
Soda sulphite	480 grs.
Water	30 ozs.

B.

Potash carbonate	1½ ozs.
Water	10 ozs.

For use take of "A" 1 oz., "B" 3 drams, and water to make 3 ozs.

The two developers being ready, take the exposed slide and place in the amidol solution until all the detail is visible and then transfer direct—without washing—to the hydroquinone developer, and rock until the proper density is obtained. The solutions may be used over and over again, and are therefore very economical.

Development should be carried on a little beyond what is desired in the finished slide, as lantern slide images seem to "fix out" a good deal, especially in an acid fixing bath, and an acid fixing-clearing bath should always be used for slides. There are many formulæ for such, but the following is the one I prefer:

No. 1.

Hyposulphite of soda	8 ozs.
Water	1½ pints

No. 2.

Water	½ pint
Add gradually sulphuric acid	1 dr.
Sulphite of sodium crystals	1 oz.
Chrome alum	¾ oz.

After the ingredients are dissolved, pour No. 2 solution into No. 1. When the bath becomes weakened by constant use, it must be replaced by a new one. Prepare solutions Nos. 1 and 2 in advance (allowing plenty of time for the chemicals to dissolve) so as to have them ready when wanted. This bath remains clear after frequent use, does not discolor the slides, forms no precipitate upon them, and hardens the gelatine. The lantern plate should be allowed to remain in the bath five to ten minutes after the "whiteness" has disappeared from the plate. The permanency of the slide and freedom from stain, as well as the hardening of the film, depends upon this.

Plenty of yellow light should be used when developing so as to be able to judge the density easily. Ruby light is not necessary, as lantern plates are not so sensitive as ordinary plates, and will not fog even with a large quantity of yellow light.

It is important to bear in mind that bad negatives will not give good clear bright slides, with the best plate and developer under the sun, although with care passable slides may be secured from negatives which are not quite perfect.

Slides may be intensified or reduced the same as an ordinary negative, or toned as one does bromide paper. It is really wonderful how one may "ring the changes" upon them.

A Non-Inflammable] Film.

WHICH IS ALSO SAID TO BE CHEAPER AND MORE DURABLE THAN CELLULOID.

Fenris film is, if its makers' claims are substantiated, the perfect substance which living picture takers have been looking for for so many years. It is said to be uninflammable, to cost far less than the celluloid film, and to be remarkably flexible. It entirely dispenses with celluloid as a "base," and can without deterioration sustain the widest variations of temperature. The only question now is, if these large claims can be sustained in fact.

Those responsible for the marketing of the substance, at least, cannot be accused of lack of confidence in their product. They have floated a company—Fenris Films, Ltd.—with the large capital of £100,000 ($500,000), and have taken measures for a daily output of 3,000 metres, which can be increased at will. The kinematograph firms of Paris, where the company will make its film, alone require as much as 50,000 metres per day. Under these conditions the market of the product is considered by the company to be fully secured. The company has also established in London two sale departments—one in the City and the other in the West-end, and these two offices, with the help of the customary means of advertising in England, are alleged to already enjoy an important turnover. The Fenris Film, Ltd., intends also to have depots in Paris, Berlin, Vienna, Naples, Brussels, Barcelona, and Madrid, and, besides, to be represented in every town in the United Kingdom. This organization has been the subject of the closest study, and in view of it the promoters claim that they have secured the assistance of well-known commercial and photographic experts; in short, the promoters have concentrated all the elements of success in such a manner as will, they believe, open up first-class business prospects.

We are informed the company will start manufacturing seriously in about a month's time. Their product appears from a sample shown to us, to fulfil the requirements of transparency and uninflammability at least, and we will devote an article in our next issue to an examination of its other claims.—*Optical Lantern Journal.*

Edgar L. Hewitt, director of American archæology, gave an illustrated lecture before the Pittsburg Society of the Archæological Institute of America, on "Old Mexico, Its Architecture and Antiquities," in the lecture hall of the Carnegie Institute on Friday, 29th ult. Mr. Hewitt was president of the New Mexico Normal University from 1898 to 1903. He has carried on independent researches in the field of American archæology under the supervision of the Bureau of American Ethnology in Washington. Recently he made explorations in Mexico and is an authority on the antiquities of the country.

Trade Notes

March 28 found us in the 8 A.M. train, bound for Philadelphia, where we first called on Lewis M. Swaab, the sole agent for the Powers cameragraph in that city. We found him in the midst of his morning mail, and by the look of it, times are very brisk at 335 Spruce street. He informed us that the outlook was all that could be desired. Films were selling and being rented to the very utmost of his capacity; in fact, he could do with a few thousand more feet of his commodity, which were on order. We left him with the impression, to use his own words, "NOTHING SUCCEEDS LIKE SUCCESS."

* * *

Next on our visiting list was T. Harbach, of Harbach & Co., 809 Filbert street, whom we also found "up to his eyes" in work and very optimistic about the future of the trade. We like to meet such congenial personalities; they give one quite an impetus to overcome obstacles. Trade with this firm is growing and the outlook is good. While seated in his office, it was hard work to listen patiently, for our attention was attracted to three fine specimens of Messrs. Childe & Hill painted slides, formerly belonging to the "Old Polytechnic," of London, and after business was through we asked how they got there, and were more astonished than ever to learn that there were about sixty in all in his possession, and that he also had one of the old lanterns. How they arrived in America is another story, but Mr. Harbach purchased them some time ago, at an auction sale, for a small sum. Lucky man! For the benefit of our readers who may not know what these slides are like, we will try and give some idea. They are eight by ten inches, including wood frames; the paintings—real works of art—all hand colored, no photographic base, but sketched and painted with every detail in wonderful accuracy; the size of the painting approximates some five inches by six or six and a half inches. The lanterns were built specially for them and use ten-inch diameter condensors, the objectives being in proportion and about four inches diameter. It is worth a pilgrimage to Philadelphia to see them, and we suggested to Mr. Harbach that he loan them to the Professional Photographers' Society at their meeting in New York in the early part of July. More anon.

* * *

Next we visited Lubin. Who has not heard of Lubin? All great inventors are dreamers, and dream fancies never found themselves hitched to more practical faculties than are found in S. Lubin, the well-known inventor of specialties in moving picture apparatus. Tall, and well-built in proportion, with a head as smooth as a

billiard ball, Lubin paces about his headquarters at No. 21 South Eighth street, with his hands in his trousers-pockets and a far-away look in his eyes. But, speak to him and he will wake up—and so will you. He immediately becomes a sort of human electrical machine, and in five minutes will flash more new and dazzling ideas before you than you have encountered elsewhere in all the time you have been on earth. Ask Lubin about the money-making possibilities of a moving picture outfit and within a short time you will probably come out of the spell of his talk and find yourself at the front door of a store with a hatful of nickels, while inside a Lubin machine is throwing upon a white screen animated pictures, followed by brilliant slides illustrating a tuneful singer's rendition of "The Bird on Nellie's Hat." Lubin's talk is a mental cocktail, and when he gets done with you "good money" seems easy—if you will only wake up and hustle. Lubin has been inventing and making moving pictures and moving picture machines since 1885, and yet he declares he has "just begun," and that the machine, and the pictures, are in their infancy! There are no difficulties for such men. They do not know the average man's word, "can't."

* * *

Last—but not least—we found ourselves in the store of Williams, Brown & Earle, 918 Chestnut street, the sole American agents for the Hepworth Manufacturing Company, Cricks & Sharp, and R. W. Paul, three firms of film manufacturers of London, who informed us that there was a large and steadily growing demand for English films, and a glance at their order book convinced us that in a very short time exhibitors will be demanding these films to supply the increasing calls from the patrons of Nickelodeons. All our readers should write for a catalogue of these films; they will prove very interesting reading and keep you up-to-date. We were shown in operation a new light for stereopticons, and a new lens, which bids fair to revolutionize the trade; it puts into the hands of an operator a combination of lenses from six to sixteen inches focus all in one. We hope to review both these articles in the immediate future.

* * *

We learn that Stella Park Amusement Company, of North Beach, will have a rich treat in store for the people of Greater New York this coming season such as can be found at none of our other seaside resorts. It will be in the form of a park, with its beautiful grove and seductive shade trees, its hills and verdant lawns, with flower beds scattered here and there and its many comfortable seats arranged on the edge of the high bluff overlooking the bay, so that one may enjoy the cool summer breezes as well here as far up in the mountains, and yet be within two minutes' walk of the conventional pike and its many high-class amusements of every description. This is a feature that will appeal strongly to the residents of our overcrowded cities, as it affords great variety.

C. L. Mott will open a penny vaudeville in the Masonic Temple at Des Moines, Ia.

* * *

The Nauda Theater, Cincinnati, Ohio, has made a hit with their illusions of "Galitea" and "Rock of Ages" as a feature act with their pictures. This house is in front catering to ladies and children.

* * *

At Portchester, N. Y., Messrs. Sword & Reydell, of Philadelphia, have leased the lower half of the Schick property on Liberty square and will install at once an up-to-date moving picture show.

* * *

O. W. Thompson and others have applied for a charter for the Georgia Amusement Company, of Atlanta, Ga., capital stock to be $2,500. The company proposes to furnish amusement with moving pictures and the like.

* * *

For the first time in the history of Ireland, animated pictures have been taken of its natural, historic and archæologic beauties, and of the habits, customs and industries of its people. The pictures are the result of long and patient efforts and form a most comprehensive and entertaining series. They were exhibited for the first time in America by Lyman H. Howe in the Auditorium, Ashley, April 2.

* * *

Harry Weir, owner of the Delphi Opera House, has leased the playhouse to the England Amusement Company. The company will give moving picture entertainments. The theater has not been used in a long time and it is said that the place will be thoroughly renovated and put in first-class condition before April 1, when the first exhibition will be given. Four performances will be held daily, two in the afternoon and two in the evening.

* * *

In Binghampton, N. Y., the new Nickel Theater in the Elks' Building, on Washington street, put on a change of bill that is a top-notcher. The management guarantees one hour of the highest class amusement for a nickel. Representatives of the local press who were privileged to see the show say 25 cents is none too much for the entertainment. The show opens with an amusing moving picture. This is followed by illustrated songs of the latest and best, the music being of a high order.

* * *

Articles of incorporation of the North Hudson Hospital Amusement Association have been filed with the County Clerk. The company will acquire lands in North Hudson for the purpose of conducting a fair ground and amusement resort. The office will be at 189 Palisade avenue, Union Hill. The capital is $10,000, divided into 1,000 shares of the par value of $10. The incorporators are Louis A. Menegaux, Eugene A. Lanz and George H. Duck.

The Nelson Theater, Springfield, Mass., will continue the present policy of moving pictures and ilustrated songs, with the customary changes of bill on Monday and Thursday. The entertainment has been well patronized thus far, the audiences being of large size at both the afternoon and evening performances. It is very evident that there is still an immense following of the moving picture craze, and the Nelson is securing some of the advantages accruing to it. Just now the Vitagraph pictures that are being exhibited are unusually fine, and the variety of subjects pleases the audiences greatly, while the illustrated songs are an especial feature. The performances are continuous from 1.30 to 5.30, and from 7.30 to 10.30.

* * *

Trojans have added to their means of amusement a place of novelty and instruction which beyond doubt is destined to be a great favorite. It is the "Novelty," opened by the Novelty Amusement Company at 324 River street, Troy, N. Y. The ample building has been remodeled both as to interior and exterior, and the ground floor has been transformed into one of the handsomest and most convenient little theaters in the country. It is elegantly fitted up, and has plush upholstered opera chairs for the accommodation of 200 persons. There is no stage, but, at the stage reserve of the auditorium is a great canvas screen the full width of what would be the stage, and upon this screen are thrown the latest and choicest moving pictures, operated by machinery, to which is devoted a separate apartment equipped with the latest mechanical devices for the lifelike reproduction of pictures of people, places and events. There is to be no lecture with the performance, and no vocal music, but the movement of the pictures will have piano accompaniment. The entertainment will be continuous from noon each day to 11 P.M., the admission being five cents. William B. McCollum, president of the Novelty Amusement Company, said that the company has now eleven places of amusement in operation, nine of them being of the nature of the one in Troy, and all are successful.

VALUABLE MOVING PICTURES.

Anthony Fiala, the Arctic explorer, delivered an address recently in which he showed for the first time his series of moving Arctic pictures and told the story of his difficulties in obtaining them. Many of these pictures were obtained when the temperature was 50 degrees below zero. He first tried the experiment of using celluloid films, but the intense cold cracked them and the fragments clogged up the machinery. Mr. Fiala is an expert photographer.

[But what did he use to photograph the scenes with? If the celluloid would not answer, what did? We tried the experiment of putting some film in an artificial ice producing plant, and that did not affect it in any way, nor would the film crack.—Ed.]

Plucky Akron (Ohio) Exhibitor Wins His Case.

Chapter I.

TO PRISON IN WAGON.

Over five hundred people gathered in front of the Luna Theater Saturday evening, March 26, to see Chas. Decker, proprietor of the theater, hauled to police station in a patrol wagon. Standing in the rear end of the wagon, Decker yelled out to the crowd that he would be back soon. He kept his promise.

Decker is the one man who is fighting the new ordinance passed recently by council prohibiting the use of phonographs in advertising his show. The council has pronounced the phonograph a nuisance and said it must go.

Decker had been previously arrested, charged with violating the new ordinance. His case was heard Saturday. Mayor Kempel will render a decision Tuesday morning.

Saturday evening the police swooped down on Decker's place and during the show arrested Decker. The streets were crowded and the arrest caused much excitement. Decker was led to the wagon and carried away to prison. Hundreds of people gathered about the wagon.

"I will fight and defeat that ordinance," said Decker. "The ordinance is no good and my attorney has it killed right now. I wanted the other moving picture shows to come in with me on the fight, but they refused. If I win out they will be using the phonographs."

Decker will appear before council to-night. He will present a petition signed by several business men asking that he be allowed to use a phonograph. Decker has made a lot of money since starting his theater here. He quickly furnished bail and was released. The police say they will arrest him again if necessary.

Chapter II.

ORDINANCE IS ILLEGAL.

Judge Pardee held Friday morning, March 22, that the city ordinance under which Charles Decker was arrested for using a phonograph to advertise his moving picture show is invalid. Decker was ordered released under the petition for a writ of habeas corpus asked for by Decker's attorneys.

Judge Pardee in deciding the case holds that the passing of the ordinance was an improper exercise of delegated power. Pardee decided that the ordinance was not properly drawn under the authority delegated to municipalities by the State Legislature. It was the contention of Decker's attorneys that the ordinance discriminated against noise inside buildings as well as on the street.

CHAPTER III.

A FEW REASONS WHY YOU SHOULD PATRONIZE THE LUNA.

No. 1240.

AN ORDINANCE.

To amend Section 314 of the Revised Ordinances of the City of Akron.

Be it ordained by the Council of the City of Akron, State of Ohio:

Section 1. That Section 314 of the Revised Ordinances of the City of Akron be amended so as to read as follows:

"Section 314. Whoever, by ringing a bell or gong, or by using a phonograph or other instrument for producing or reproducing sounds, or by using loud or boisterous language, or by any unusual noise whatever, shall advertise goods, wares or merchandise for sale, either at auction or in any other manner, or shall by any such means advertise any show, theater, exhibition or entertainment, shall be fined not more than ten dollars."

Section 2. That said Section 314, as amended May 21, 1906, is hereby repealed.

Passed February 18, 1907.

IRA A. PRIEST, President of Council.

RAY F. HAMLIN, Clerk of Council.

Approved February 19, 1907.

CHARLES W. KEMPEL, Mayor.

February 26, March 5.

We feel satisfied that every fair-minded person in Akron will give us credit for fighting the above ordinance.

First—Because we feel that it takes away the freedom, liberty and property rights of any business man in the city.

Second—We all like circus day to come. Would a circus come to this city, knowing an ordinance like the above to be in effect in a city of this size and population? Their bands are for advertising and business purposes.

Third—No band parades the streets of Akron for their health. It is a known fact that it is a hard proposition for the leader of a band to get all his band members present even for business purposes.

Fourth—If the authorities would live up to the above ordinance, would there be a music store in the city? Just think.

Fifth—The orchestras in the large theaters are not there for their health, but for business purposes.

Sixth—The authorities know as well as we know that that ordinance is not legal, but why do they persecute and prosecute the Luna? Why not live up to the ordinance and arrest every person who violated it? We invited the other moving picture show men to come in on the fight. They refused. We fought it alone and paid for it alone, and won it alone.

Seventh—You should patronize the Luna because our pictures are the best, the clearest, plainest and steadiest. The noise made in back of our curtain makes ours the most realistic pictures in the city, and because our illustrated songs are the best, because we use the best graphophone in this part of the State to sing our illustrated songs. Respectfully yours,

CHAS. DECKER, Manager.

[The above three chapters show how a plucky exhibitor in Akron, Ohio, won a case against many odds, and could well be emulated in other places where unjust restrictions are placed on legitimate amusement enterprises.—ED.]

Hero Loses Life in Theatre Fire.

WITH CLOTHING ABLAZE HE COOLLY ORDERS AUDIENCE FROM PLACE.

LOCKPORT, N. Y., April 2.—In a fire that destroyed the interior of the Arcanum Theatre, Albert Phillips, twenty years old, a moving picture machine operator, lost his life while fighting to prevent the flames from cutting off the escape of others.

The theatre was showing moving pictures. The place was crowded with men, women and many children. The show had been on but a few minutes when some one yelled "Fire!" The audience was terrorstricken. The fire originated in the lamp house directly over the entrance, in which was located the moving picture machine. Phillips yelled to the audience to leave the theatre as soon as possible.

While Phillips was giving the orders in a cool manner so as to prevent a panic, his clothing was on fire. When the firemen entered the operator's room they stumbled over the body of the youth.

I. B. E. W.

LOCAL 546.

Two delegates, Frederick Beck and Eugene V. Brady, have been seated in the Building Trades Section of the Central Federated Union and also in the Central Federated Union of New York. This gives Local Union No. 546 a standing and prestige among all trade unions in New York City.

At the meeting held April 2d, thirty candidates qualified by passing the tests, and were duly initiated. There are still sixty applications to be examined at the next meeting, April 9th, at 9.30 a. m. All operators in New York and vicinity are invited to be present, as the Grand President of the International Brotherhood will conduct the meeting. The officers' names will appear in our next issue.

De Witt C. Wheeler, the well-known slide maker, is moving from Broadway to 120 West Thirty-first street, where he is fitting up the handsomest and largest studio in New York City.

Just as we are going to press we understand that Miles Bros. have the original copies of films comprising the latest subjects of the whole of the European output to America, and that they have completed a five years' contract with the leading manufacturers of London and Paris for the entire American agency.

Correspondence.

From an Expert Operator.

Editor MOVING PICTURE WORLD:

Dear Sir—I chanced to see a copy of your publication and noticed an article on operators. The stand you have taken is correct, and one that should be pushed. There are too many cheap operators (or "crank-turners," as they should be called) in the business. They only spoil a good man's work.

In this city there are five shows running. One pays $4.50 per week, two pay $12.00, one $15.00 and one $21.00. The $21.00 man has his house packed, good shows, no breakdowns, and a good light. Why? Because the operator knows his business and can keep his machine in A-1 condition. This shows that when cheap help is employed it only saves at one end, and cuts off receipts at the other.

I have operated machines for eleven years and know my business; can give a good show, know what light I can get, how to wire my machine, and take care of films.

A lot of dissatisfaction is caused by not having properly spliced and in running order. I believe that if the film-renting agencies would take the matter up, and require a registered operator, and one who knows how to handle a film properly, half the damage now caused could be avoided and a longer lease given to the life of the films. They could then reduce the cost of renting to about one-third and be a large saving to the theater people. I shall be pleased to give my views on the requirements of an operator to give a good exhibition.

Wishing your paper every success and that you will publish articles that will help us in our profession, I remain, Yours very respectfully,

J. A. SHACKELFORD.

Florida, March 25, 1907.

It Pays to Advertise in the Right Medium

NEW YORK, April 3, 1907.

MOVING PICTURE WORLD:

Dear Sirs—The number of inquiries that we have already received from our two-inch ad. in your last week's WORLD has been so encouraging that we are sending you new copy which we would like to have displayed in bold type on a half-page. We would like this ad. to appear in your issue of the 6th if it reaches you in time.

Truly yours,

CONSOLIDATED FILM COMPANY OF NEW YORK.

Editor's Table.

From Charles K. Harris we have received his book entitled "How to Write a Popular Song."

The biography is very interesting reading, as it introduces us to a phase of Mr. Harris's life showing how he made his successes, and is a stimulus to others of like bent, although it will be a difficult matter to find another who can spring to fame like the author.

Chapter I.—Treats of lyric writing and explains different kinds of songs, and some very good advice to the would-be lyric writer on the number of verses, the title, refrains and chorus that should be used.

Chapter II.—Treats of the musical setting or melody, which is so good and full of sound common sense that it was hard work to resist the temptation to reproduce it wholesale.

Chapter III.—The accompaniment; is a whole musical training in a nutshell, and we learned in the few short minutes of its perusal more about music and vamps than if we had paid a professor of music for two or three months' tuition, and picked up a goodly bit of information concerning the various march, coon, high tone and sacred songs.

Chapter IV.—Finishing touches previous to publication and submitting to a publisher. Should be read by every aspirant for fame in the song line. It will save them many hours of needless suspense, and shows them just what to do to get their songs put on the market.

Chapter V.—If read aright will save many dollars and cents to would-be printers and publishers of their own songs.

Chapter VI.—Tells how to sell a composition outright or the method to be pursued in relation to royalties, and is full of mind food, easily digested.

Chapter VII.—Is full of "Hints" and "Don'ts." Is well worth perusal, and of which we can say, Read, mark, learn, and inwardly digest.

The seven chapters take up little more than half the book; the remainder comprises a Dictionary of Rhymes, to which we in this short review cannot do full justice, but will say that it must represent a vast amount of research, careful classification, and an enormous quantity of patience to get together such a galaxy of words and find others to rhyme with them. It is an education in itself and should be in the hands of every one who has the slightest suspicion of a poet or rhymester in them. It will save hours of labor finding words to fit into their thoughts, whether they are writing songs, verse, or to their "best girl's" eyes, and is alone worth more than double or treble the cost of the book. We congratulate the author on giving to the world the result of his experience, a work that will live long after he has passed the Rubicon, and be a boon to countless numbers of readers.

 4-6-07

Film Review.

FOILED BY A WOMAN; or, FALSELY ACCUSED.

In Seven Scenes—Beautifully Colored Throughout.

WILLIAMS, BROWN & EARLE.

Scene I.—Drawing Room. A gambler with his pretty decoy are seated at a table waiting for guests. Two young noblemen, one of whom is in love with the lady, arrive, and the party quickly settle down to gambling with dice. The game, however, is too slow for the blasé gamester, who takes the earliest possible opportunity of drugging the young men's wine. The result is soon apparent and they are quickly at the villain's mercy. While, however, he is at the pocket of one, the other arouses sufficiently to see what he is doing, and attacks the thief vigorously, but is quickly repulsed, and the villain drawing his revolver shoots him dead on the spot.

The villain, now a murderer, puts the revolver in the drugged dupe's hand and smearing his shirt front with his dead friend's blood, goes for the police, who, upon their entry, find the drugged man just recovered from his stupor standing over his murdered friend with the incriminating revolver in his hand, and he is immediately marched off as a murderer caught red-handed.

Scene II.—A Prison Cell. The poor dupe, having been found guilty, is now seen as a convict in durance vile and resolves to escape.

Taking a nail he has secreted from his boot he picks out the mortar round the bars of his prison window, and wrenching out a bar amid a shower of stone and mortar, he puts his blanket round one of the remaining bars, climbs out of the window and lowers himself to the ground.

Scene III.—The convict is here seen scaling the 25-foot prison wall.

Scene IV.—A Shrubbery. Creeping through the bushes, the convict is unaware a warder is following him, but on his rising to his feet the warder fires, wounding him on the head, but not sufficiently to hinder his escape.

Scenes V. and VI.—The River. Climbing down a tree overhanging a river, the convict takes to the water, followed by the warder, who eventually catches him, and a terrific struggle takes place in a shallow part of the stream, the injured convict again escaping.

Scene VII.—Drawing Room. The gambler is here seen with lady just finishing supper and quarreling. After threatening the lady, he leaves the room, when the convict's face is seen through the curtains of the French windows; seeing the lady is alone, he throws himself at her feet, asking her to hide him, which she does behind the curtains. The gamester now enters, followed by prison warders, and, while threatening the lady with concealing the convict, is about to strike her, when the convict emerges from his concealment and hastens to protect the lady. The warders rush on their prisoner, and the villain, who is about to depart, is stopped by the lady, who, pointing to him, shouts dramatically, "Stop!—that man is the murderer—I saw the deed done." A warder rushes to the door, but the villain would have been too quick for him had not the lady drawn a revolver and brought him to the ground by a well-aimed shot. The scene closes with the villain cursing, and the lady and convict embracing.

SLIPPERY JIM, THE BURGLAR.

WILLIAMS, BROWN & EARLE.

The scene opens with the exterior of a house with policeman on duty. Looking occasionally at the house he is seen by the cook, who brings him out a mutton pie, etc. Slippery Jim, the burglar, seeing they are fully engaged, slips by and forces the door. He is, however, seen by the cook, and the policeman thinking he can make an easy capture, enters the house. But Jim has escaped by the window, bowling over the cook; both policeman and cook then hurry after the burglar.

Jim, however, is slippery, and meeting a swell and his lady-love, forces the former, at the point of a pistol, to change clothes—the policeman comes up and attempts to arrest the swell, but on matters being explained continues the chase.

Jim has by this time again exchanged clothes with a coster, and coming up to a supposed old woman he attempts to repeat his manœuvre, but the supposed old woman turns out to be a policeman, and the crowd coming up, Jim is carted off on the coster's barrow, the crowd enjoying the fun.

DANIEL BOONE: OR PIONEER DAYS IN AMERICA.

EDISON MFG. CO.

On a ramble through a forest, an Indian maiden approaches a swiftly running stream, crosses on a narrow stone dam, and, with the aid of a long stick, carefully picks her way over the rugged rocks beyond. She does not go far, however, until she makes a misstep, slips and seriously sprains her ankle. Daniel Boone's daughter, also roaming in the forest, comes upon the injured girl and carefully assists her over the dangerous rocks to a place of safety.

On this eventful day, Daniel Boone and a companion had made preparation for a hunting expedition. Everything in readiness, the horses brought around to the cabin, his wife, two daughters, and the man left behind to protect them, assemble outside the cabin to witness their departure; they mount and ride away into the forest in anticipation of a good day's sport.

Immediately after their departure, one of Boone's daughters is sent to the spring after a pail of water. She returns hastily and frightened, with the news that a band of Indians are approaching the cabin. Knowing what this means, they all enter and bar the doors and windows to resist the attack. In those days, an attack by Indians was a common occurrence and the cabins were built with loop-holes four or five feet from the ground to enable those within to repulse, if possible, the attackers. As the Indians approach nearer and nearer, they drop flat on the ground and crawl stealthily up to the cabin, by this means keeping below the range of the loop-holes. One Indian, however, stands up and is immediately shot down. Several more attempt to rush upon the cabin, but meet with the same fate.

Within the cabin a different scene is enacted. The protector of the cabin fires from one loop-hole, and then another, as fast as the guns are loaded and handed to him by Mrs. Boone and her daughters. A fearful discovery is then made—only one shot left. The powder horns are empty. In desperation, Mrs. Boone peeps through one of the loop-holes, realizes the situation and swoons. The door is battered down, the protector killed, the house set on fire, and Boone's two daughters abducted. The Indians execute a dance around the frightened girls while the cabin burns, and then put off to their camp.

Boone and his companion return and find nothing but smoking ruins where once stood his home; no sign of life visible. Knowing full well the perpetrators of all this disaster, he and his companion take an oath of vengeance.

They endeavor to find the trail and leading their horses, search on through the forest. Boone comes upon a handkerchief, which he picks up and recognizes as belonging to one of his daughters. Hope arises that they may still be alive. In hopes of sooner picking up the trail, Boone departs in one direction and his companion in the opposite.

In the meantime the Indians have returned to their camp with the captured girls. While a sentinel keeps watch over the camp, and when he moves away from the tent containing the prisoners, an Indian girl steals out, presently followed by one of the abducted girls, whom we recognize as the one in the opening scene. The Indian girl helps her to escape the notice of the sentinel, leads her down through the woods to a spot where a horse has been tethered to enable her to escape. The escaping girl mounts the horse and disappears in the forest, the Indian girl returning quickly to the camp. The sentinel discovers the escape, the camp is aroused and pursuit started. The white girl gallops on. She soon comes upon the companion of Boone, who has struck the trail. She hastily explains her escape and together they dash through the forest, closely pursued by the Indians. Seeing further effort to escape by this means is useless, they dismount and, crouching behind a rock, await the arrival of their pursuers. As the leading Indian comes within range, a well-directed shot tumbles him from his horse. A second meets the same fate, and still a third. Panic seizes the remainder of the band and they turn and flee.

All this time Boone has ridden on, vainly searching for some clue to the direction taken by the Indians. At last disheartened and worn out, he dismounts, rolls himself in a blanket and soon falls asleep. He is discovered by the Indians, captured and carried off to their camp, and tied to a tree. Wood and brush is piled around him and set on fire, while the Indians perform a war dance and torture him while dancing around him.

After the repulse of the Indians in pursuit of the escaping girl, she and her rescuer come upon an Indian sentinel standing on a cliff. Silently the man creeps behind the Indian, seizes him by the throat, and, after a desperate struggle, succeeds in throwing him over the cliff. The girl approaches, and together surveying their surroundings, discover the Indian camp where her sister is still held captive. Rescue seems impossible. The Indian's bow and arrow lay on the ground. An idea comes to the resourceful pioneer. To think is to act. Knowing well the superstitions of the Indian, he drops on his knee, hastily prepares the head of the arrow, lights it, places it to the bow, and, with unerring aim drops it directly in the Indian camp. As it strikes the Indians become panic-stricken and flee, leaving Boone to his fate.

Then is displayed a remarkable feat of which but few dumb animals are capable, Boone's horse, having been led by the In-

dians to the camp, and seeing his master's danger, succeeds in severing with his teeth the bands that bind Boone's arms. Boone soon sets himself free, rushes into a tent and returns with one of his captured daughters bound hand and foot. Just at this moment the Indian chief returns and a desperate hand to hand encounter with Bowie knives ensues. The Indian is finally overpowered and killed. Meantime, Boone's other daughter and her rescuer have made their way to the camp, and the picture closes with the happy reunion of Boone and his two daughters.

New Song Slides.

IN THE WILDWOOD WHERE THE BLUEBELLS GREW.

(Words and Music by Herbert H. Taylor.)

(Published by the New York Music Publishing House.)

1. Title.
2. All alone to-night in sadness, is an interior, prettily furnished, with a young man of cowboy type gazing at photo of his sweetheart.
3. Of your pretty eyes, is a rustic scene, with trees in foreground and cornfield and brook in background; a lover and his lass are looking into each other's eyes with fond affection.
4. It was there I fondly told; same as No. 3, with lass seated on log, listening to words of love from man.
5. But you left me while the moon; shows same scene by moonlight; the girl, evidently tired of her rustic sweetheart, is leaving him for the city's glare.
6. Now the echo of the chimes; shows rustic scene with church in middle distance; man, in act of listening, lost in reverie.
7. At evening bring fond memories; another rustic scene with cottage in distance; girl in foreground reading letter.
8. By the old oaken bucket; rustic scene with well in foreground; man leaning against framework, thinking.
9. In the wildwood; gives a scene with bluebells growing by each side of a path, in the center of which is a log of wood; man with one foot thereon is gazing on a bunch of bluebells. We cannot quite understand why that log of wood blocks the pathway.
10. Do you ever miss the days, when, as boy and girl, we dreamed of days to be, is same interior as No. 2, but with boy and girl sweethearts discussing the future.
11. While among the fragrant flow'rs; cottage by the sea; flower garden with boy and girl sweethearts in foreground.
12. It was there I fondly told, is a rustic scene with brook, man in foreground looking towards old homestead in the middle distance.
13. Sweetheart mine, with joy I read, while teardrops started; scene as No. 12, with man seated on log, reading letter.
14. Now the echo of the chimes; same scene as No. 6, but with moonlight effect and church lit up.
15. At evening brings fond memories; pensive female, with bunch of bluebells in hand, which evidently recall to her mind what might have been.
16. By the old oaken bucket; same scene as No. 8, with man seated on log, lost in deep thought.
17. In the wildwood; same as 16, but with couple reunited.
18. Chorus.
19. Where the bluebells grew; pretty study of vase in which are bunches of bluebells.

This is a very pretty set of slides, made and colored by A. L. Simpson, New York.

MADGE AND I.

BY GEORGE GRANT.

New York Music Publishing House.

Slides by Scott & Van Altena.

Title slide.

1. "There's an old rope swing way back in dear old York State," presents to us an interior in the lamp light; man, who has been reading, seems lost in thought, and dreaming; while through the portieres appears an effect of Madge swinging 'mid foliage.
2. "With a little girl a-swinging 'neath the blossoms," is an orchard scene with Madge on swing.
3. "Now sleeps beneath those apple boughs," shows an effective orchard scene with the apple trees in full bloom.
4. "Where as care-free girl and boy we swung together." Boy and girl swinging on the one swing, while the sunlight glistens through the boughs.
5. "While Madge and I were swinging." The old, old story that never seems to weary in telling.
6. "The world and I were happy as could be," takes us to a quiet nook where sweet words are being spoken.
7. "In my fond ears were ringing," is a scene with an old bridge over brook; on the greensward Madge and I are seated; Madge has arms around her companion's neck, speaking earnestly.
8. "While Madge and I were swinging," brings us back again to the orchard with two in swing.
9. "'Neath the apple boughs I stand in dear old York State." Some years later; shows man under apple trees ruminating over the time long past, recalling the pleasant hours spent beneath the shade.
10. "Little Madge among the boughs of apple blossoms." Madge looking happy as the sunshine, with her arms full of apple blossoms she has plucked from the tree above.
11. "I can see her in the swing." Another interior with man seated in front of gas fire dreaming; while the subject of his thoughts appears as an effect scene upon the wall above his head, showing Madge and himself swinging in the orchard long ago.
12. "And with Madge, again I wandered o'er the meadows." Couple walking hand in hand across the greensward.
13. "Where the birds were singing," shows us a thrush perched on the edge of nest.
14. "The world and I were happy as could be." Madge seated on ledge of arbor holding to trellis work, with other hand clasped in that of her lover who stands below.
15. "In my ears fond words were ringing," introduces us to a moonlight scene on the banks of a lake; Madge and I seated on the moss.
16. "While Madge and I were swinging in that dear old tree." An effect scene with the couple swinging surrounded by chrysanthemums.
17. Chorus.

This set of slides is very natural and realistic, and should prove to be a hit wherever exhibited. Scott & Van Altena spare no trouble in getting the most natural surroundings for their slides.

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THE MOVING PICTURE WORLD AND VIEW PHOTOGRAPHER is an independent weekly paper published by the World Photographic Publishing Company, of New York City, under the editorship of A. H. Saunders and dedicated to all interested in animated photography and its projection, lanternists and slide makers, vocalists and song slides, lecturers and travel stories. The amateur and professional alike will find a fund of useful information in its pages. It is the intention of the publishers to give all the latest information procurable, here and abroad. A special feature will be the monthly English and French letters, showing what progress is being made in animatography. No item of interest to the profession at large will be excluded from its pages, which will be open to all alike who have any information or news to communicate. It will be their aim to make it your guide, philosopher, and friend when you are in doubt, or when you wish to buy a lantern, projection machine, or any of the numerous accessories appertaining thereto.

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Editorial.

A CORRESPONDENT asks the following question: "Is the Urban Motion Picture Camera, Model D, an infringement on the Edison patent? This camera is made by the Urban Trading Company of London."

ANOTHER ASKS: "What camera can I use that does not infringe the Edison patent?"

A THIRD SAYS: "I am an amateur and have a Warwich Camera, with which I obtained a large amount of pleasure last summer, cinematographing pleasure, hunts, yachting and other parties, for my own amusement, not for profit or gain. I obtained my film for exposure, and got same developed by Mr. ———. Now what position am I in, and how does it affect Mr. ——— if I take more subjects? Must I get another camera, or can I use the one I have, and under what terms or restrictions? Any information you can give me will be esteemed."

The above queries are selected from a number of similar character we are receiving at this office, and while we do not want to harp upon one string too much, we consider them of such importance to warrant us giving special note to them. At the same time we urge our readers to study the decision as published in our issue of March 16, and draw their own conclusions therefrom; and, if they wish, give us their opinions. Our columns are open to them, and we invite full and free discussion of the pros and cons.

In reply to Query I., we are of the opinion that the Urban Camera, Model "D", does infringe the Edison, because, while it is superior to the Warwick, it works on much the same principle.

Query II., is a hard nut to crack. We have mentioned this before, and asked our readers' assistance in this matter; but, at the time of writing, no light has come. We believe the Gaumont and Lumiere Cameras do not infringe the Edison patents, but will quote from the decision: *"The film, as it comes from the delivery roll, has a row of holes along each edge; when it is in the film-slide these holes are engaged by means of a reciprocating two-tined fork, carrying small studs or pins which pass into the holes on the opposite edges of the film, in the same way as the sprockets pass into the holes in complainant's machine. As these studs or pins are inserted on the down stroke of the fork and withdrawn on the up stroke, the film is intermittently fed across the field of the lens. . . . But the 'intermediate section' is moved across the lens just by the interlocking engagement between tht sprocket or pin and a hole in the film, thereby moving it positively, regularly, evenly and very rapidly without jarring, jerking or slipping—the parts being arranged so that the movement shall be intermittent. In our opinion the bifurcated fork with studs is the fair equivalent of the wheel with sprockets."*

From the above it will be plainly seen that any camera with a continuously moving film, without a pause or intermittent motion, in the exposure of the same, is the camera or cameras that do not infringe the Edison patent. Again we ask, have any of our readers a camera, or do they know of such, that complies with this? If so, will they be kind enough to send us the requisite information?

Our amateur friend's query is a pertinent one. We believe we are right in saying, that for his own pleasure he stands in the same position as he did before the decision, and so long as he does not trade or barter his films, or negatives, he need have no fear, but go on the even tenor of his way. At the same time he will gain in the end if he waits a little, pending the publication of Mr. Edison's views; or at any rate, write to the firm for their opinion.

The present juncture in animated photography has stimulated the inventive faculties of mechanics to overcome the seeming deadlock, or halt, in the march of progress, which for the moment is a stumbling block soon to be swept away and added vigor will be given to the trade of the future. In furtherance of this aim, we were informed by one manufacturer that he had a camera well in hand that is absolutely unique in its conception and working parts, entirely different to anything yet put on the market. A friend of the writer's is also making progress with a model, which we saw fully demonstrated, and which overcomes all the difficulties existent in cameras at present in use, both in the simplicity of its construction and the rapidity of its work. There may be others working on the same lines, all endeavoring to pull out the wedge that is scotching the cogwheels of a great and growing industry. The cause of evolution and survival of the fittest will never stand still, and if a rock dams the river at its source another outlet is always made.

The Optics of Photographic and Projecting Lenses.

CHAPTER I.

A FEW POINTS ON LENSES.

Several questions that have reached us lead us to believe that no matter how well the average person may be posted on other subjects, a general ignorance prevails regarding the construction and use of lenses and the laws of optics. We therefore publish a series of articles on this subject, covering all requirements of photo-optics, with a special chapter on the use of projection lenses and condensers.

The old-fashioned "rule of thumb" opticians may have imagined that they were the possessors of some super-

natural gift, as they followed their vocation of guesswork and accident, but to-day, photographic optics has been reduced to a series of mathematical equations, which must be satisfied in order to correct the various aberrations of sphericity and color, while the grinding, polishing and mounting of lenses is a trade which must be learned the same as any other.

It is true that probably not one photographer out of a thousand has ever seen a lens manufactured, and it is true also that the great majority of optical establishments are not open to public inspection, so it is really no great wonder that many old-fashioned and erroneous notions regarding photographic lenses are still in existence.

It was not so many years ago, that the diaphragm apertures in lenses were changed always to suit the shape of the picture to be taken; a square opening for a square picture, oblong for oblong pictures, and round ones only for round pictures. A scientific understanding of the relation of the apertures to field of illumination has done away with this absurdity.

A large lens hood is also a relic of the past. There are a few who still insist, however, that a large brass extension over the front of the lens will give more brilliant results because it shields the lens from external light reflections.

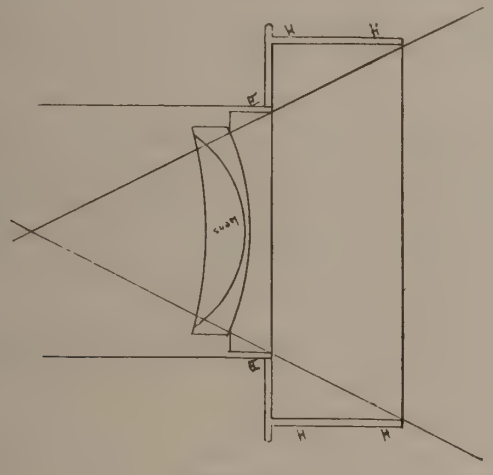


Fig. 1

It is easily demonstrated that the only gain of such an attachment is in weight. By referring to Diagram I, "L" represents the lens, "B" the lens barrel or tube, and "H" the hood. At a glance it will be seen that any light which can reach the plate through the lens and which is not intercepted by the lens barrel "B" will not be affected by the large hood "H."

It is not so readily understood why the bubbles in the glass of the new Anastigmats do not leave their shadows on the plate.

First, in order to demonstrate that they really do not, cut out a small disc of black paper about half the diameter of the lens, moisten and stick it on the front of the camera lens, leaving the diaphragm wide open.

If a photographer had been having imaginary troubles with bubbles in his lens, he would naturally expect to see the whole center of the plate darkened, but in reality the only difference, with or without the obstructing disc, is a difference in the strength of illumination over the entire plate.

A comparison between the area of the disc and the combined area of all the bubbles in the lens, in the worst cases, will make it evident that the slight difference in speed caused by this small loss of light is not enough to be noticed.

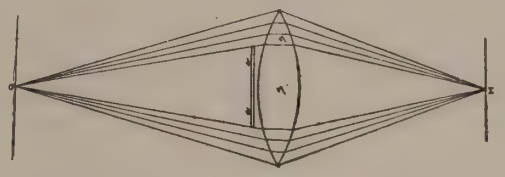


Fig 2.

The optical demonstration of this is shown in Fig. 2. "L" represents the lens, "O" any point in any object to be photographed, and "I" is the image of the point "O" on the ground glass. "P" is the disc of paper. Observe now that all of the light proceeding from "O" which would strike the lens will be focused at "I", except that blocked out by "P", but as the obstructing disc only covers part of the lens surface, the other part which receives the light will refract it to the image point "I". The point "I" was chosen as being located directly behind the paper disc and would be most likely to receive its shadow if it really cast any.

The use of short focus lenses for general work is the cause of many troubles. How many times have we heard such questions as these:

"Why are my views all foreground and sky?"

"Why does a small pond look like a full-grown lake?"

"Why are the hands and feet in all my portraits so large?"

"Why are the edges under-exposed in all my plates?"

"Why cannot I raise the front of my camera for high buildings without nipping the corners?"

"Why don't I get the relief effect so desirable in portraiture?"

All these troubles arise from the use of a lens which is too short in focus. The first three are due to the inherent violent perspective caused by the difference in distance from the lens to the center and to the edge of the plate. The reason for the under-exposed edges is that the image is magnified in the edge of the plate, but the illumination is not intensified by any means. In fact, the illumination is additionally reduced by reason of the diaphragm opening assuming an elliptical form when viewed from the edges of the plate. The corners are nipped because the circle of illumination is not large enough, and the relief effect is lacking because short focus lenses have too much depth for portrait work and bring the background to about as sharp focus as the sitter. Authorities differ as to the proper length of focus

for general work, but a safe rule is not to use a lens which is shorter in focus than the diagonal of the plate you wish to cover. The mind is frequently confused regarding the angle view of lenses. The fact that a wide lens will cut a larger angle with a small stop is often deceptive. It is thought that the angle will increase over the same size plate. This is not true, however, as the angle on a certain size plate varies entirely with the focus of the lens, and diaphragming will not affect the focal length of a good lens in any way. It is simply necessary to use a larger plate if we wish to increase the angle and still use the same lens.

Again, the angle of view is sometimes mistaken for the circle of illumination. The circle of illumination is merely the limit of the field of the lens which is formed by the extreme rays of light not cut off by the lens mounting.

Angle of view refers to the greatest area which is *sharply defined* and which will produce a clear and distinct image on the plate.

Angular aperture and angle of view are also vastly different. The angle of the aperture is the angle formed at the focus of the lens by the extreme rays passing through the largest diaphragm opening, while the angle view is the angle formed by the optical center of the lens by the extreme rays producing the image on the plate. Both are easily measured by diagraming.

Figure 3 illustrates how the angle of any lens may be ascertained by simply knowing the focus of the lens and the diagonal of the plate. These can be measured practically with an ordinary rule.

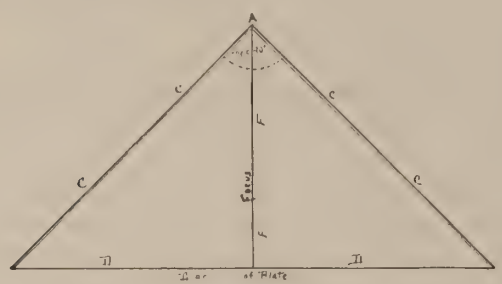


Fig. 3.

In conclusion it is well to observe that the mysteries of a photographic lens are not nearly so deep as pictured and that a little spare time devoted to study of the principles of light will help one considerably toward obtaining good results and the discarding of a lot of useless and bulky apparatus.

(To be continued.)

Charles H. Thompson, the well-known adjuster and circus man, has closed a deal and disposed of his theatre, "The Palace," at Montreal, Can., at a good figure to local parties. Mr. Thompson will go to Norfolk for the summer. The new proprietor is Mr. J. A. Simard, of Montreal. The house still remains under the management of J. Jefferson Brott with the same house staff.

Trade Notes

We learn that Chutes Amusement Company, Shelly County, Tenn., has been formed with a capital of $10,000, and that moving pictures will be operated by them.

* * *

We glean information from St. John, N. B., as follows: The English Cineograph Company have a splendid selection of high-class moving picture films for their exhibition in the Opera House, starting Wednesday, April 14.

* * *

A correspondent in Warren, O., tells us that Messrs. Draber & Guarnieri will take a room in the Wagstaff building for a moving picture show to be opened about the 10th of April.

* * *

At Asheville, N. C., on Tuesday, April 2, J. O. Herrington, manager, opened the "Nickelo," a high-class moving picture theatre, at No. 46 South Main street. The place will be open from 11 a. m. to 11 p. m.

* * *

Rutland, Vt., is to have a nickel theatre, a license having been granted for one at a fee of $50. It will be in the store owned by George T. Chaffee. Moving pictures and illustrated songs make up the entertainment, twenty-minute performances being given throughout the day.

* * *

Sword & Rydell, of Philadelphia, opened a moving picture parlor, in Liberty Square, Portchester, N. Y., and will show pictures that come from all parts of the world, all of them up-to-date. The pictures will interest both old and young. The program is changed on Mondays, Wednesdays and Fridays. Admission, 5 cents.

* * *

Wonderland, a new moving picture and illustrated song theatre for Adams, Mass., was opened in the Mausert block recently. The place has been fitted up to comfortably seat 125 people. The entertainments will consist of moving pictures and illustrated songs. Afternoon and evening performances will be given.

* * *

From Buffalo, N. Y., comes the following: Incorporation papers of the Saturn Amusement Company were filed in the County Clerk's office, March 30. The company, which will manufacture amusement devices, is capitalized at $20,000. Business will be started with $5,000. The directors are Demase J. Cadotte, Louis J. Voltz and Harry A. Allen.

La Petite Theatre has been opened at 27 Third street, Santa Monica City, by C. W. Parish, an experienced show and offers high-class amusement for those who enjoy moving pictures and popular songs. Performances will be given every afternoon and evening with an entire change of program Mondays and Thursdays.

* * *

Rochester is to have another show house. It is to be a moving picture establishment and is to be located at 78 Main street west. Andrew Haag and Andrew Bornkessel are the men interested in the scheme and Mr. Haag said that they expected to have it opened by the 22d of this month. The building which they have secured is opposite the National Theatre and a short distance west of the new department store.

* * *

The Pictorium, the motion picture show, at Mansfield, O., is giving an entertainment that merits patronage. The entire series of pictures is devoted to a very realistic reproduction of the Passion Play, depicting the life of Christ from Bethlehem to Calvary, including many of the important incidents of the same. The play is given after the manner practiced in Oberammergau, and the pictures are accompanied by a lecture that makes it possible to follow the action with intelligence.

* * *

Another moving picture theatre is soon to be opened in Wilmington, N. C., the date of the first performance being given as Monday next. The hall being fitted up for the theatre is at 126 Market street. The new place will be known as the Odeon, and will be managed by Mr. C. W. Stonebanks, who has had long experience in the business, and he announces that nothing but the highest class moving pictures and illustrated songs will be shown at the Odeon.

* * *

The following New York corporations have been granted charters: Beseler Oxygen Company, New York, (chemical); capital, $50,000; directors—C. C. Watkins, Jr., H. L. Barnetz, T. M. Forbes, New York. C. P. Crawford Aerial Railway Company, New York; capital, $20,000; directors—C. P. Crawford, Pansy E. Crawford, O. E. Lanman, Rockaway Beach. Dominion Amusement Company, New York; capital, $10,000; directors—E. J. Statts, Alfred Baruth, S. Gorge, New York.

* * *

From Malden, Mass., we hear that illustrating his lecture with stereopticon views, Jacob Riis, the well-known New York lecturer and reformer, delivered a most interesting and graphic lecture on "The Battle with the Slums" to a crowded house at the Y. M. C. A., on Wednesday evening last. His talk on the "submerged tenth" of New York was of such a nature as almost beggared belief. He described the campaign being made against the existing order of things, and told of the good already accomplished.

* * *

Sergeant Helm, of the local recruiting station, at Marion, Ind., has received the moving pictures of the army manœuvres of the soldiers in the foreign service, and arrangements are being made to show them at one of the local theatres. The pictures are very realistic and are very instructive. They give a representation of the cavalry movements while in actual battle at Pekin and several other skirmishes. The pictures are to be shown in every small town in the State, as they were procured for the purpose of showing the people the real life of a soldier in action.

* * *

At Washington, D. C., March 31, a highly interesting lecture, entitled "The Battle of the Strong," illustrated with stereopticon views, was delivered at the Y. M. C. A. mass meeting for men at the Belasco Theatre, by George F. Tibbitts, interstate secretary for Delaware, Maryland, West Virginia and the District of Columbia. The speaker reviewed the history of the Y. M. C. A. from its inception to the present day and showed its wonderful progress in every land by means of views of the different association headquarters in the various countries. Mr. Tibbitts stated that there are now 1,500 associations in this country, with a membership of 600,000.

* * *

Prof. Charles Hanhauser, of Lock Haven, Pa., has resigned his position, and will embark in the show or theatre business, along the lines of the Pastime and Family theatres in this city. Mr. Hanhauser has decided to locate in Jersey Shore, having leased a store room in the Bear building, at the corner of Allegheny and Main streets, which is being fitted up preparatory to the opening of the new amusement enterprise, which will take place the latter part of next week, and will be called "Dreamland." A first-class moving picture machine has been purchased, and all the latest and best pictures and illustrated songs will be presented.

* * *

M. J. Welch, proprietor of the Nickelodeon, Hannibal, Mo., opened a 5-cent electric theatre at No. 205 North Main street. The front, in its coat of pure white, presents a very attractive appearance. The decorations on the interior of the room are unique in style and design. The room is seated with comfortable chairs and brilliantly lighted by over 300 electric bulbs, some of which are mellowed by Japanese shades. There will be an entire change of program every Monday, Wednesday and Friday. The programs will consist of moving pictures and illustrated songs. One of the features of the moving pictures will be that they will not flicker. The best and the very latest moving pictures will be presented at each entertainment.

We learn of an amusement feature planned for the coming season, which promises to be as spectacular and hair-raising as the "loop-the-loop." A Pennsylvania man is responsible for the invention, and he claims that amusement enthusiasts who desire novelty will be assured of plenty of it when they take a ride on this contrivance. It is a revolving hollow sphere, which is supported upon an axle inclined at about 45 degrees. Surrounding the sphere is a stationary spiral track, while within the globe is another spiral track. The seeker of thrills enters the car at the entrance, is whirled within the sphere by gravity and the revolving of the sphere, and is again whirled on the outside of the globe.

* * *

Charles Mihleder's electrical city, a big novelty for amusement parks, is being installed at Luna Park, Pittsburg, having been engaged by Manager E. E. Gregg for the coming season. Mr. Mihleder devoted eight years at Franklin, Pa., his home, to the erection of this marvel, which has attracted hundreds of showmen to Franklin, Pa., to view the outfit, and a corps of workmen will be busy until the park opens in completing the electrical city for exhibition. This will be the first time it has been presented to the public.

The electrical city is entirely different from all other automatic exhibitions in that there is no machinery jerk in any of the devices or figures. The inventor has utilized phonographs, light effects and almost every device known to the electrical world to achieve his results, and the effect is perfectly natural. The city itself presents a picture of a modern town. There are stores, horses, depots, shops, mills, street railways, steam railways, theatres, hotels and street signs, all in operation. In the blacksmith shop sparks are made to fly from the horseshoe while being attached to horses. The city will be presented both day and night.

* * *

Boston's new and unique amusement palace, the Theatre Premier, opened April 1 with a press night, a number of prominent men in city and business affairs visiting the theatre and inspecting the beautiful exterior and interior.

The theatre, which was constructed at a cost, it is said, of $75,000, by the Automatic Vaudeville Company, is absolutely fireproof, being constructed of ornamental steel work both inside and out, and having 12 exits. The front of the building, which is in white and gold, is studded with 3,000 electric bulbs and makes a brilliant effect. The theatre proper holds 400 persons, the seats being the same as at any first-class house. There are two boxes and a balcony, which makes the house look attractive, and which shows up the old gold and ivory decorations of the walls, loft and proscenium arch. The interior is lighted by 1,500 electric bulbs, controlled by the latest improvement in switch-boards.

A special feature is the ventilating system. Air shafts are built around the walls to draw out the foul air and replace it with sterilized fresh air. This will make the theatre cool in warm weather. The stage is 20 by 25 feet, the curtain being of old gold plush, which hangs in festoons when raised. The machines used in throwing the pictures are the finest in the country, and are so constructed as to prevent flickering of the films. J. H. Michael is the resident manager.

* * *

Pittsburg possesses one of the most expert artists in the coloring of lantern slides in the United States, and this artist is a minister and professor of theology—Rev. David R. Breed, formerly pastor of the wealthy and fashionable First Presbyterian Church, on Wood street, and now holding the chair of homiletics at the Western Theological Seminary, in Allegheny. For more than a score of years he has been engaged during spare moments in color work with lantern slides and so finished and true to nature are his plates that lecturers of world-wide renown, such as Burton Holmes and Nansen, the Arctic explorer, have used specimens of his handicraft and he has been awarded prizes at international and national exhibitions of lantern slide work.

Dr. Breed colors his plates with aniline tints or colors, but the process of making the colors is a secret in which the superiority of his transparencies largely lies, but of course he possesses the artistic perception and application of color tones and shading that are necessary to make lantern slides successfully.

"No, I have never had my process patented," he answered in response to a question. "If I did it would become the property of anyone wishing to use it. When a patent is taken out a detailed description of the process to be covered must be filed at Washington and such things leak out in one way or another."

Dr. Breed's slides were awarded the first prize for "colored positives" at the International Amateur Photographers' Exhibition held in Geneva, Switzerland, about 16 years ago. This prize was in the form of a diploma. In this country the slides have been exhibited in New York, Philadelphia and at various exhibitions of photographers held in Pittsburg and other cities. Through the International Lantern Slide Exchange the collection of the distinguished divine has traveled all over the world and been viewed by the people of nearly all civilized lands and climes.

In speaking of the work in which as a recreation he engages, Dr. Breed said:

"Lantern slide making and coloring is the highest form of photographic art. Very few people who attempt succeed at it. It demands not only a perception of what is beautiful and what will look well on a screen, but also of perspective and of the art of coloring. It is not colors that are put on the plates, but tints, and they must be treated very carefully to obtain the natural shades and high lights. The trouble with so many so-called artists in this line of work is that they put on too glaring colors,

too much pigment. To do this work properly requires a knowledge of the science of optics and of light. Anybody, a mere child, can paint a tree green and a sky blue, but when the tins must be graduated according to the phenomena of nature it takes an artist's eye."

* * *

THE LATEST FROM YOUNGSTOWN, O.

An elderly couple entered a local picture show one morning this week, and, taking seats near the front of the little theatre, folded their hands and waited patiently for the motion pictures to be shown on the canvas. They had been there for half an hour when two electric workers, who were engaged in finishing some of the interior wiring, entered the place.

"Are you waiting for the show?" one of them asked.

"Yes, sir," replied the man, "we want to see the moving pictures."

"It will be two hours before the performance begins," explained the workman; "the place is open now in order that we may do some wiring."

"Two hours yet, did you say?"

"Yes, two hours or more."

The man reached under the seat and brought forth a lunch basket.

"If that's the case," he said, "I guess me and mother will make ourselves comfortable. We drove six miles this morning and we are going to see the show before we go home."

* * *

THREE POINTS OF VIEW.

The Rev. R. F. Johnson, rector of the Gate of Heaven parish at South Boston, has sent a letter to Mayor Fitzgerald in which he enters a vigorous protest against granting a license for a moving picture show at the entrance of Marine Park. Rector Johnson says the sentiment at South Boston is just as strong against this license as it was two years ago against a dance hall and show house at the Park.

Two years ago over 4,000 signatures were received against the dance hall, and the Rev. Mr. Johnson claims an equally strong petition can be presented against the moving picture show.

Ex-Councilor J. J. McNamara takes a different view of the matter from the clergy. "I am by all means in favor of granting a license for a picture show at City Point. The show is entertaining and respectable and has no hurtful effect on the neighborhood, as far as I can see."

"My experience with moving picture shows," said Dr. Herbert J. Keenan, of West Broadway, "leads me to believe that, if properly conducted, they are instructive and entertaining to the young people who most frequent them. The small fee charged tends to keep rowdies away, and a great many children pay for their admission with penny savings which, otherwise, would be dispensed in purchasing candy and pastry."

Moving Picture Exhibits and the Department of Electricity, Gas and Water in New York City.

The Department of Electricity, Water and Gas, New York City, in conjunction with the Fire Department and the National Board of Fire Underwriters, has been conducting a crusade against the manipulators of moving picture machines in New York City. About a year ago the electrical bureau of the Department of Electricity, Water and Gas began a careful inspection of these devices and discovered great indifference to rendering this apparatus even a reasonably safe fire hazard. New York City, in fact, is the pioneer in this movement toward making these machines safe. In most instances, when this crusade was begun, the celluloid films were placed upon an open reel at the top of the machine and allowed to fall into a flannel bag at the bottom of the machine, without any protective devices or shields surrounding this highly inflammable material. Under the direction of the experts of the electrical bureau the machines are now being equipped with sheet metal cases encasing the reels both above and below the projection apparatus. Where the celluloid film leaves the upper case, and again where it enters the lower case, it passes between brass rollers, which would smother any flame which might be started outside of the cases. This would effectually prevent the greater portion of the film taking fire and creating an extensive conflagration.

It has been demonstrated that the operator sometimes held the film in the beam of light from the arc lamp, while making the adjustment at the arc, so long that the film took fire. In order to obviate this possibility the machines are now fitted with an automatic screen, so arranged that the beam of light can not fall upon the film until the machine has come up to speed. In this way, if the operator stops the movement of the film, the filter is interposed between the arc light beam and the celluloid.

The department has also prescribed certain regulations affecting the use of resistances, flexible connections and arrangement of auxiliaries.

The Department of Electricity, Water and Gas, in order to make violations of its recommendations as few as possible, is now issuing permits good for thirty days. The number indicated on these certificates must correspond to the number of the name plate on each machine. This obviates, in a measure, the possibility of the operator securing a number of certificates upon one good machine by moving it from place to place, and operating a corresponding number of bad machines in different sections of the city.—*Electrical Review.*

Owing to the demand on our space, we have very reluctantly, omitted several items from the list of New Films, also a number of articles of interest, which will appear next issue.—*Ed.*

Film Review.

AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY.

THE TRUANTS.

THAT "BOYS WILL BE BOYS" IS HERE SHOWN WITH A VENGEANCE.

In this production the biograph has hit upon a subject rich with comedy opportunities and has taken advantage of them; the result being the funniest film yet produced. The story is that of two mischievous youngsters who have a strong aversion for the confines of the schoolroom, but a lively aptitude for practical jokes. While playing "hooky" and dodging the truant officer, they pay a visit to Biddy, the cook, and during her absence from the kitchen, place two giant firecrackers in the stove in which she is about to start a fire. She returns and the boys scamper off. Through force of habit, although on this occasion entirely unnecessary, Biddy saturates the kindling with kerosene and then applies a match. There is an explosion, the echo of which we are sure Biddy doesn't hear, for when the smoke clears away we find her reclining beneath a covering of portions of the ceiling, the stove and other portable and unportable kitchen furnishings, from which she is rescued by her friend, the cop. In the next scene the boys hang a bucket of ashes over the front door, tying a rope from the bucket to the door-knob and then ringing the bell. The lady of the house answering it, receives the contents of the bucket all over her. The boys have hidden in the cellarway, where the lady discovers them and goes to mete out their punishment. Meanwhile they chase off on more mischief bent, and the truant officer takes their hiding place in the hope of their returning, and, of course, gets the pail of water intended for them. The following scene is next morning, showing the truant officer still abed, aweary from the arduous day before. Outside his chamber window the truants are playing in a swing. One gives the other a push that not only sends him high in the air, but clean out of the swing and through the window, taking glass and sash with him, and landing with a thud on the officer's chest, rudely awakening him from his peaceful slumbers. He seizes the boy, while a deputy on the outside captures the other. They are taken to court, where the leader is subjected to a violent paddling at the hands of the truant officer and his deputy. The fortitude of the boy amazes the court until it is discovered that he has placed a board in the seat of his trousers for protection. This film is sure to be one of the biggest comedy hits of the season.

WILLIAMS, BROWN & EARLE.

THE TELL-TALE TELEPHONE.

This picture opens with a city gentleman leaving his suburban residence for the office and saying good-bye to his wife. A divided scene is now shown, with the wife at home doing needlework on the one side and the interior of the office on the other. The gentleman enters the office and is annoyed to find his typist has not arrived. She enters while he is opening his letters, and after receiving a jacketing for being late, seats herself on the gentleman's knee. The 'phone now rings, and the following conversation takes place:

Wife—How are you, hubby, dear? Husband—First-class. Wife—Much trade? Husband—Rather. Wife—Can you meet mother? Husband—Can't leave office. Wife—Shall I come? Husband—No; don't. Wife—Why not? Husband—Pressing engagement (hugging girl). Wife—Are you busy? Husband—Got my hands full. Wife—Can I assist? Husband—Not in the least. Wife—You won't be long? Husband—Really can't say.

The wife apparently hears something through the 'phone which is not in "the book of words," as she indignantly gets up, puts on her bonnet and cloak, and sails off to the office, where she arrives in time to see hubby hugging the typist. After knocking over her husband and breaking the table, the two women have a battle royal, pulling out handfuls of each other's hair.

The husband interferes and is promptly attacked by both women, who finish by putting him in the copying press, leaving him kicking wildly and shouting lustily.

A WOMAN'S SACRIFICE.—IN SIX SCENES.

Scene I.—Shielding the Prodigal Brother.

The scene opens in a drawing room where a lady is looking anxiously out of the French windows, evidently expecting someone.

Her reprobate brother enters, shabbily dressed.

She greets him affectionately, and when he explains how hard up he is, hands him her purse and rings and embracing him he departs.

Her husband in the meantime has been a spectator of part of the scene and demands an explanation, but she will not give her brother away.

Her husband, mad with jealousy, tells her she can go with the man she is shielding, and, in spite of the entreaties of their little girl, turns her adrift.

Broken-hearted, she pleads to say goodbye to her child, but her husband remains adamant and sorrowfully she departs.

Scene II.—Pining for Mother—The Doctor's Warning.

Here the child is shown reclining on a couch, evidently very unwell and "pining for mother"; but in spite of the child's appeal, backed by the doctor's advice, the father will not think of the recall of his apparently erring wife.

Scene III.—The Shadow on the Blind—I Must See My Child.

The exterior of the house, showing the shadows of father, child and nurse on the blind, is now seen.

The misjudged wife comes on the scene, and the sight of the shadow of her child so overcomes her that she decides to knock at the door and ask to see her child. Her husband, however, who is called by the maid, peremptorily orders her off the premises, turning a deaf ear to her entreaties.

Scene IV.—The Triumph of Love.

The child is here seen in bed, seriously ill and constantly clamoring for her mother. The doctor says: "Bring her mother or she will die."

The grief-stricken man at last gives way, and to save his child's life consents to fetch his wife—the child meanwhile kneeling in bed praying for their speedy return.

Scene V.—Explanations.

The wife at the breakfast table of a mean-looking room is still heart-broken and weeping bitterly. She is comforted by her brother, who has entered the room, when a knock is heard at the door. Her husband enters and explains the child's illness. When he notices the brother, explanations ensue, and all leave for the sick child.

Scene VI.—The Little Peacemaker.

Arriving home, the anxious parents hurry to the sick room and are gratified to find the child better, and the scene ends with the reconciliation of the parents over their sick child's bed.

LUBIN'S NEW FILMS NOW READY OR IN PROCESS OF COMPLETION.

The Borrowed Ladder.

The wind blows a man's hat to the top of a tall lamp-post. He goes for a ladder; unfortunately, stops on his way back for some drinks. The result is, he knocks into some harmless individuals with the ladder, finally comes into contact with the police, is taken to the station, and there dreams of all kinds of ghostly ladders, which dance over him. Extremely funny and fine quality.

Traced by a Laundry Mark.

A very exciting story in several dramatic scenes. The villain pays unwelcome attention to the girl; she refuses him. He swears revenge; procures two accomplices to abduct her. Frustrated by the girl's lover, a terrible fight ensues. The villian stabs the lover and flees from justice. The detective on the track traces, through a cuff he leaves, and by means of the laundry mark, to the possessor. Exciting chase. Villian attempts to shoot detective; overpowered; finally commits suicide, and begs forgiveness from the girl. The lover recovers. Thus virtue is triumphant. Grand quality. Exciting interest. Beautiful scenery.

The Vision of a Crime.

A man dreams a terrible dream, in which he sees a whole ghastly tragedy. He wakes up thoroughly frightened. In the morning he goes to where he imagines the place of the murder and, sure enough, discovers the corpse of the victim. Very exciting interest all through.

The Animated Pillar-box.

The men have just erected a pillar-box, but not too securely. Two rogues come along, see this, and move the box. One gets inside, placing it at different points. The public and postmen are mystified, and are finally joined by a policeman to stop the rogues. In the end the policeman is beautifully hoaxed. Very amusing and creates great laughter.

ANSWERS TO CORRESPONDENCE.

C. J. Perkins writes: I am about to open a moving picture theatre. Will you kindly inform me who to rent the very best films and song slides from? I also want an operator, singer and piano-player. In reply: Write to our advertisers, giving them particulars of your requirements, or, better still, call on them and see for yourself what they have, and select accordingly. We have given you names and addresses from our list of operators. You will no doubt be well suited, as we made careful selection before listing them.

Williamson Buckman writes: Will you kindly tell me who is the agent, or who sells Hale's tour films? In reply: C. B. Kleine, 662-664 Sixth avenue, New York City, controls the entire output of Pathe's Hale tours. Your other question is answered in editorial.

Correspondence.

THE OPERATORS' LEAGUE,

Editor MOVING PICTURE WORLD:

Dear Sir—I submit a few suggestions as to the picture and the curtain—why it is hazy, dim and flickers:

To get clear, brilliant definition is the pride of the operator, and the delight of the audience. Is the outline of the picture dim? It may be that the operator does not know his carbons are not properly adjusted to the center of the condenser; it may be that the current is weak, then multiply the amperage; it may be from defective contacts, see that every connection is perfect; it may be that the shutter is out of adjustment and spoils the definition of the picture, or the lens is outdistanced, or is too short focus, not near enough to the picture aperture, and affects the picture.

The inexperienced operator who imagined that the sum of operating consisted of turning the crank, finds that he is up against an exact science. To know how is everything. The lawyer has much to learn before he is admitted to the bar. The doctor has a course of scientific training before his knowledge equips him for recognition as M.D.; he does not start out to get his experience by killing people.

Must the operator get his experience and skill by puttin on bum pictures, burning up machines, jeopardizing human lives or burning up buildings?

Applications for entrance in the School of Instruction are now in order. The first class will organize as soon as a sufficient number of names are enrolled. Send applications to "G.", care of MOVING PICTURE WORLD. A six months' course of experimental operating, practical demonstrations in wiring, elementary electricity and optics, passing through which will entitle the student to a certificate of efficiency setting forth his capabilities as qualified to operate calcium or electric machines of standard make. "G."

A GOOD WORD IN SEASON.

The Editor:

Dear Sir—I am pleased to see your publication, THE MOVING PICTURE WORLD, and I eagerly look for each number. I think it will prove successful in every way for this business. I cannot speak too highly of it to my friends, and am advertising it, all that lies in my power.

With best wishes for success,

Yours truly,

PROF. A. EYRE.

April 8, 1907.

Editor of MOVING PICTURE WORLD:

Dear Sir—I would like to join the Union for Operators, and I think that it is one of the best moves that has been made in any trade, as it protects those who are able to operate a machine; and I do hope that it will keep out all those who think, as they have run a magic lantern or such, claim they are operators. I, myself, do not pretend to know all, and think that there is not one living who can not learn something every day. I do not know just how good I am, as I have always worked my own machine and for myself; that is, I have been on the road and on the go for the last three years. But this winter I am running the Gem Theatre here and having good success. I would like to have a set of rules, and papers necessary to pass an examination to join same. I remain,

Very respectfully,

CASPER W. SHULTZ.

Man's Heart in Motion on Screen.

BREATHING LUNGS, TOO—PICTURES TAKEN NOW WITH THE X-RAYS AND CINEMATOGRAPH.

LONDON, April 7.—By employing the X-rays and the cinematograph in combination, moving pictures are now taken of the living lungs as they rise and fall in breathing and of the heart as it pumps blood through the body.

The moving pictures are taken as well of the heart and lung actions of a sick man or woman as of a healthy one.

So it will be possible for a lecturer to throw on a screen before his class an actual reproduction of the lessons in the lungs or of the faulty movement of the heart-valves in the patient who lives before him.

This invention is being busily experimented with in the great hospital for consumptives here. A resident physician there says they hope for very valuable results from the moving pictures in diagnosing doubtful cases of lung or heart disease.

Far more surely than the doctor's eye, even aided by the X-rays, or his ear, with the stethoscope, will the moving pictures tell precisely what ails a patient.—(*N. Y. World,* April 8.)

I. B. E. W.

No. 456.

At the weekly meeting of this Union, held April 9, at the Union square rooms, seven candidates failed to comply with the requisite tests to pass for membership.

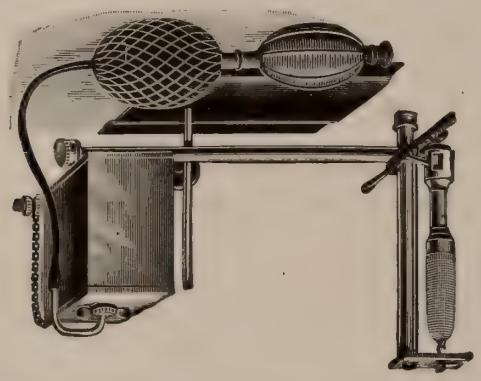
Twelve were initiated, and some seventy odd are still waiting for examination. Those who failed will have another chance to be examined, on the 19th inst., at 9.30 A. M., at 8 Union square.

The initiation fee has been raised to $5.00, instead of $3.00, as there are so many applications coming in from all parts of the United States. All operators are invited to be present on Friday, the 19th, and see for themselves the examination necessary to become a member. The experience will do them good.

Editor's Table.

THE ALCO-RADIANT LAMP OF MESSRS. WILLIAMS, BROWN & EARLE, PHILADELPHIA.

As mentioned in our notes last week, we now give our readers particulars of this new lamp for stereopticons. Reference to the cut will make plain what we wish to convey.



The tank on the right was filled, for our inspection, with 8 ozs. of Denatured Alcolhol. In reply to our questions we were informed that Methylated, Wood, or 95% alcohol could be used just as well. The iron tuning fork, under the burner, had flannel wrapped around each prong, which was saturated with the alcohol, placed in position as illustrated and lighted; this was for the purpose of warming the burner and mantel, which occupied about a minute. The tap of the burner was then turned on and air was forced into the tank with a rubber bulb, when instantly the mantle became brilliantly incandescent, much more so than acetylene or the incandescent electric. For the home, or small exhibition hall, or the teacher, who does not wish to use the calcium or electric arc, this light is all that can be desired, as it gives a fine illumination of an eight-foot disc, it takes up but little room, is easily carried about and is absolutely free from odor. The lamp require but little attention, no more than occasionally forcing a little more air into the tank by a few pressures of the rubber bulb. We understood that one filling of the tank was sufficient for one to one and one-half hours' exhibition. A postal to the makers will bring further particulars.

The Optical Lantern and Kinematograph Journal

The English Representative Magazine of the Projection Fieid

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We make and color slides from negatives or from prints in strictly high class style.

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"When You Know You're Not Forgotten by the Girl You Can't Forget"
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"When Bob White is Whistling in the Meadow"
"No One Knows How Much I Miss You"

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Situations Wanted.

Names, addresses and references of these operators are on file in the office of the MOVING PICTURE WORLD. No charge is made for registration, and letters addressed to any one in our care will be forwarded.

1. OPERATOR, 40 years of age, married; expert in all branches; salary, $25.00. Prefers New York. Has machine and pianist extra by arrangement.
3. OPERATOR, capable, efficient; 5 years' experience with Nickelodeons; 28 years; salary, $25.00 to $30.00.
4. OPERATOR OR MANAGER, age 36, married; well recommended; salary, $20.00; New York or Pennsylvania.
5. MANAGER, 24, married; $25.00; fully proficient; prefers New Mexico or Texas.
6. EXPERT ELECTRICIAN AND OPERATOR, 3 years' experience; salary, $25.00; age 19; single; Central States.
7. M. P. OPERATOR, age 24, single; salary, $20.00; has own machine; Eastern States.
8. OPERATOR, age 23, single; Powers and Edison machines; salary, $15.00; will travel.
9. OPERATOR, age 23, married; $18.00; efficient in wiring and repairing; own machine; will travel.
10. OPERATOR, age 26; salary, $20.00; New York or vicinity.
11. OPERATOR, used to all machines, age 28, married, desires position; salary, $25.00; New York and New Jersey.
12. OPERATOR with machine and stereopticon, age 24, single, 3 years' experience, prefers Canada, salary $18.00.
13. OPERATOR, good appearance, age 24, married, sober, honest, well recommended as A No. 1, prefers Illinois, Indiana, Iowa or Wisconsin.
14. MANAGER, promoter and moving picture operator, wants position or partnership, has money to back up business.

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American Biograph Co., 11 E. 14th st., New York.
American Vitagraph Co., 116 Nassau st., New York.
Edison Mfg. Co., 31 Union sq., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 116 Turk st., San Francisco, Cal.
Selig Polyscope Co., 41 Peck court, Chicago.

DEALERS.

Acme Exchange, 133 Third ave., New York.
American Film Co., 87 E. Washington st., Chicago, Ill.
American Exchange, 630 Halsey street, Brooklyn, N. Y.
American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
Boswell Manufacturing Company, 122 Randolph street, Chicago.
H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
Chicago Projecting Co., 225 Dearborn st., Chicago.
Wm. H. Clune, Los Angeles, Cal.
O. T. Crawford Film Exchange, Fourteenth and Locust streets, St. Louis.
Harry Davis, Davis Building, 247 Fifth avenue, Pittsburg, Pa.
Edison Mfg. Co., 304 Wabash ave., Chicago.
Enterprise Optical Co., 154 Lake st., Chicago.
Erker Bros., 608 Olive st., St. Louis.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
F. J. Howard, 456 Washington st., Boston.
C. L. Hull & Co., 209 East Fifty-seventh street, Chicago.
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Correspondence.—All letters for information must be accompanied with the writer's name and address, not necessarily for publication, and will be answered in columns devoted to that purpose.

A directory is being prepared tabulating the names of all connected with the above industries throughout America. Our readers' help is required to make it complete and reliable.

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N. B.—Mention Slide Department, M. P. W.

Editorial.

The resolution found in our correspondence columns is very gratifying, and we appreciate the sentiments expressed. When a body like the moving picture operators of Philadelphia goes out of its way to move such a resolution, and three of its principal officers sign the same, it gives us encouragement and makes us feel that we are gaining the confidence and respect of our readers.

We call our readers' attention to the letters from Mr. G. Kleine, of Chicago. It is a clarion note to the trade throughout this vast empire, to get themselves in line to repel the unjust attacks of purity organizations and others who only see evil in every kind of harmless amusement that attracts large masses of people. Every thing in the nature of an arcade or Nickelodeon is "like a red rag to a bull" with such people, and we have no sympathy with them. We are heartily in accord with the letters, especially with the clause: "In view of the increasing attacks upon users of moving pictures throughout the country, we think it well that all of those interested be aroused to the situation, and we know of no better way to strengthen the interests of all concerned *than to eliminate those film subjects that justify criticism on account of their moral tone.*"

This is the crux of the whole problem, and if manufacturers of films will only take a word in season, and strive to uplift rather than pander to the lower ideas of mankind, all persecution will cease. Our views are: Give the people the best; there are so many unexplored fields, so many innocent, yet amusing frolics, so vast a field in nature and in portrayal of rural and other life, that it seems to us a sacrilege and an insult to the intelligence of the audiences to put films on exhibition that cause a shudder to pass through one's system, and which at the same time gives the religious community in our midst a right to protest and to tar every nickelodeon with the same brush, and by crying wolf, wolf, making decent people afraid to visit with their female relatives such exhibitions, even in high-class opera houses and theatres.

We sincerely hope good will come from this correspondence.

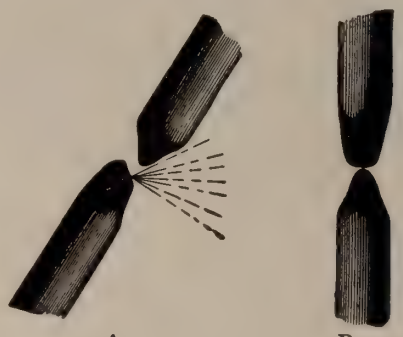
Hints to Operators

By Joseph Menchen.

The first point is to see that all electrical connections are clean. That all terminals are soldered and every connection tight. That no part of the lamp is loose. On alternating current, it has a tendency to increase the humming, which is very disagreeable. Wires must not be spliced.

Before connecting up a lamp for direct current you must know how to tell negative from positive. The simplest way to determine negative from positive without an instrument is to connect the lamp in the manner hereafter described. Light the lamp for thirty (30) seconds, long enough to let the carbons get hot. The carbon that holds the heat the longest is the positive and should be the top carbon. If the lower carbon holds heat longer reverse your plug or reverse your wires at the switch.

The Carbons.



The carbons should be inclined at an angle as shown. If they are vertical in relation to the condensers, even if the negative carbon is advanced out of line with the positive, light will also proceed from the negative carbon as well as the positive, thus making two sources of light instead of one—a condition fatal to definition on high-class work. If, however, they are tilted 30 degrees from the vertical (see illustrations A and B), the luminous spot on the negative carbon is obscured from the condenser and the crater of the positive carbon is presented in the most favorable way.

In setting new carbons to the lamp the larger carbon must be placed in the top or positive carbon holder and should be set with its principal axis slightly behind that of the negative carbon. When it is necessary, however, to employ an alternating current, both carbons must be of the same diameter and both should be cored. They should be set exactly one over the other in the same straight line.

Dissolving Effects

Can be produced only by the use of two or more lanterns at once. The lanterns must stand at such an angle in reference to each other that the disc of light on the screen shall be so perfectly registered that it appears to come from one lantern only. If a third lantern is used, it may be placed above or between the others, tipping it, so that it, too, will register its disc of light on the screen with the others. A slide placed in each lantern will be projected equally, and two or three views will be jumbled together on the screen. Mechanical contrivances are placed on the lanterns by which the light in all may be controlled at will. The light being

cut off from all but one lantern, only one view will appear on the screen (being shown alone, it will, of course, be perfect). The light being cut off from the picture on the screen, and simultaneously turned on to the view in another lantern, will cause the first picture to disappear and the second to come on the screen; and while the light is being manipulated, the first appears to dissolve and fade away until nothing is left of it, and the new picture comes out clear and distinct. By taking the first view from the lantern and substituting another, the view from the second lantern may be cut off and dissolved into the view so substituted in the first lantern, and so on indefinitely.

The use of a third lantern is to project lightning, rain, snow, and other effects in conjunction with the scenery from one of the other lanterns.

A Clarion Note

CHICAGO, April 10, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—We enclose with this an editorial about Five Cent Theatre, taken from this morning's *Chicago Tribune,* which is the most conservative and solid paper in this city. The stand taken by the *Tribune* is so unjust and its statements so far from the truth, that we have broken our rule against the filling of reading space in publications, and have mailed to them the enclosed letter, which may or may not be published.

In view of the increasing attacks upon the users of moving pictures throughout the country, we think it well that all of those interested be aroused to the situation, and we know of no better way to strengthen the interests of all concerned than to eliminate those film subjects that justify criticism on account of their moral tone.

While we have never considered it our duty to act as censors of morals, such influence as we may possess in the trade has been exerted toward the elimination of films that may be considered indecent or immoral because of rank sensationalism.

We would suggest to owners of Nickelodeons in cities where there are located a number of them to form a local association for mutual protection and defense against such attacks as that of the *Chicago Tribune,* and the more active opposition of reform societies and local police. Such an association has been formed in one prominent city—not Chicago—which bids fair to accomplish things.

Very truly yours,

KLEINE OPTICAL COMPANY.

Copy of Editorial in Chicago Tribune Referred to by Mr. Kleine

THE FIVE CENT THEATERS.

The Juvenile Jewish Protective League is the latest organization to declare war against the demoralizing influences of the five cent theaters which have been permitted to spring up all over the city. Most of them are evil in their nature, without a single redeeming feature to warrant their existence. They minister to the lowest passions of childhood. They make schools of crime where murders, robberies, and holdups are illustrated. The outlaw life they portray in their cheap plays tends to the encouragement of wickedness. They manufacture criminals to infest the streets of the city. Not a single thing connected with them has influence for good.

The proper thing for the city authorities to do is to suppress them at once. There are several ways to bring this about if absolute prohibition for cause is impossible. They should be treated as theaters in every respect. They should be compelled to pay the full theater license. Such action would probably drive the most of them out of business. There should be a law absolutely forbidding the entrance to them of any boy or girl under the age of 18 years. This law, rigidly enforced, would take away the bulk of their patronage.

Something may be said of those cheap theaters which pay the regular license, conform to the laws in all respects, and present plays where the old lessons of virtue rewarded and wickedness foiled are taught. They have their mission and are patronized by large audiences of people who cannot afford to pay the high prices demanded in the first-class houses. They do what they can in an artistic way and will continue to have great influence in shaping the ideals of their supporters.

But the average five cent theater does not have a single thing to commend it. Its influence is wholly vicious. It belongs with the lowest kind of dance hall, where the enjoyment of a popular form of recreation is made subservient to the pandering to the basest passions of wicked men and women. The complaints against it are constant. Those who are working to reclaim wayward children are united in their demand that the five cent show must go. Their cry should be reinforced by the protests of all good citizens. When an institution is everywhere recognized as evil in its influence it should not be tolerated for a day in a community where truth and honor and good citizenship are urged as worthy of the aspirations of childhood. There is no voice raised to defend the great majority of the five cent theaters because they cannot be defended. They are hopelessly bad.—*The Chicago Tribune,* April 10, 1907.

Copy of Mr. Kleine's Letter to the Chicago Tribune

April 10, 1907.

Chicago Tribune, City.

Gentlemen—When so sane and solid a paper as the *Chicago Tribune* publishes an editorial such as that of this morning under the caption of "Five Cent Theaters," we think it but just that the interests which are directly or indirectly attacked be given equally prominent space. We have no interest in any of these theaters, but as manufacturers' agents who deal in moving pictures, think it not amiss to make the following explanation:

The five cent theaters referred to confine their exhibitions almost exclusively to the showing of moving pictures and of stereopticon views which illustrate songs. These moving pictures are of the familiar type and certainly do not deserve the wholesale condemnation bestowed upon them by this editorial.

The firms which control the factories that make moving pictures, the dealers and the jobbers who place them upon the market, as well as the people that own these five cent theaters, are as respectable members of their several communities as those engaged in any other line of business. We quote verbatim from the *Tribune* editorial: "Most of them (the five cent theaters) are evil in their nature, without a single redeeming feature to warrant their existence. . . . They manufacture criminals to infest the streets of the city. Not a single thing connected with them has influence for good." Speaking of regular theaters which charge cheap prices of admission, the editorial continues: "These conform to the laws in all respects, and present plays where the old lessons of virtue rewarded and wickedness foiled are taught. They have their mission and are patronized by large audiences of people who cannot afford to pay high prices demanded in the first-class houses. . . . But the average five cent theater does not have a single thing to commend it. Its influence is wholly vicious."

We state the following facts to prove the inaccuracy of these assertions. All moving picture films can be divided mainly into the following classes as to subject: Scenic, historical, dramatic, comedy, mystic and religious. Taking the list of pictures issued during the month of March by the various factories, both foreign and domestic, as shown on the enclosed printed list, your attention is called to the most conspicuous subject of the month, a new Passion Play which requires one hour for projection, and which is one of the most elaborate and expensive products of its kind ever made. This Passion Play reproduced in moving pictures was shown in several five cent theaters in Chicago with all solemnity to as devout and reverent audiences as could be found in any church.

If you will examine the rest of the list you will find it composed of "Cinderella," a very pretty illustration of the fairy tale, a series of innocent comedies, an industrial picture covering the manufacture of bottles, scenic pictures such as are displayed by Burton Holmes, Elmendorf and other lecturers of international prominence, as "Quaint Holland," "The Wonders of Canada," "A Trip to Borneo," "Climbing the Dolomites." Then

you will find some excellent pictures which are in many cases sold for use in churches as well as five cent theaters.

Taking those films in the list that are most open to criticism on account of their sensationalism, these form but a small percentage of the total. Taking, for instance, "The Girl from Montana," "The Spy," "The Double Life," and "Cheating Justice," these are on a par with the melodrama ordinarily shown in the cheaper cass of the regular theaters to which the *Tribune* gives a clean bill of health.

The mystic films referred to are trick pictures wholly innocent in their nature, such as the "Haunted Hotel," "Magic Bottle" and "Hand of the Artist."

We would further refer the editorial writer of the *Tribune* to its business department for further information as to the respectability and decency of moving pictures shown in these five cent theaters. The same curtain that showed the election returns Tuesday evening of last week at the *Tribune* corner, Dearborn and Madison streets, showed a series of moving pictures of exactly the same subjects as have been seen in nickel theaters in Chicago. The *Tribune's* audience was enormous, including many thousands of young people of both sexes, and the *Tribune* will surely not condemn those pictures which were shown by itself.

It may seem strange to those who have been misinformed as to the character of these nickel shows, that without exception they reject pictures which include any indecent, obscure or vulgar performances, even such as are shown in the real and found on the stages of the more pretentious so-called "burlesque" theaters. No manufacturer produces such scenes, but they arrive occasionally from Europe, and are at once rejected.

We believe that an occasional picture showing sensationalism is not of vital importance, and no great harm is done, considering that their number is extremely small, forming not five per cent. of the total output; and their entire elimination would not be fatal to the interests concerned.

But wholesale condemnation of a form of entertainment which is in almost all cases innocent and extremely popular throughout the country, is undeserved and unjust. Our estimate is that the attendance at all of the Chicago places combined averages 100,000 people daily; these include many fathers and mothers, respectable people who surely would not take their children to immoral performances. Very respectfully yours,

KLEINE OPTICAL COMPANY.

Electric Theatre Men Form Organization

The owners and proprietors of the twenty electric theatres in Atlanta held a meeting Monday night and perfected the organization of the Atlanta Amusement Association. Lon Daniel, of the firm of Daniel Bros., was elected president of the association, and a resolution was passed inviting the managers of the different theatres and amusement companies of the city to join the new organization. The object of the association is for the advancement of the moving picture business, and for the mutual benefit of the members of the association. One of the members when seen Tuesday declared that there was not the slightest intention of the proprietors to increase the admission price to the theatres, but that they expeced to put the business on as high a plane as possible, and would work to eliminate all gift tickets which in the past had been made by some of the companies.

Houston Authorities Object to Picture of Thaw-White Tragedy

HOUSTON, Tex., April 6.—The police to-night stopped a moving picture exhibition of the Thaw-White tragedy. The manager offered to cut out the mirrored bedroom scene, but the authorities would not permit any portion to be put on. An audience of several hundred got their money back.

Trade Notes

With two moving picture halls in operation in Pottstown, Pa., a third one is to be started this week in a building whose front has been ornamented with plaster statues in imitation of some of those at the Graff palace, in Harrisburg.

* * *

We are compiling a complete directory of every lecturer, lanternist, cinematograph operator, vocalist (who uses song slides), lantern slide maker and colorist in the United States. Will our readers help us by sending names, addresses and qualifications of those known to them?

* * *

Another moving picture show is to be established in Chattanooga. The new attraction will be located on the east side of Market street, between Hotel street and Montgomery avenue. A permit was issued recently to Tom Preston to construct a fireproof moving picture show at a cost of $250.

* * *

William Carroll and Frank B. Donahue recently entered into an agreement with the Sioux City Traction Company for a lease of the Riverside pavilion for a branch of their Fourth street electric theatre. The lease will date from May 15, at which time the firm will begin to present moving picture shows every evening.

* * *

Mrs. A. R. Lewis, of Salina, Kan., has sold out her half interest in the Nickelodeon to E. H. Brown, who has been operating the company in this city for the past winter. Mrs. Lewis is preparing to open another amusement house here in the near future. Mrs. Lewis, according to plans, will have the most modern improvements, fine music and fine singers.

* * *

A. J. Bodine, of Bridgeport (East End), Ct., has recently embarked in a new business venture known as the Gem Moving Picture Theatre, which is located on East Washington avenue, near East Main street. This week he is running off pictures of the "Passion Play" and is drawing excellent houses. He has engaged Miss Beatrice Perrine, of New York City, as vocalist and piano specialist.

* * *

William F. Barry, resident manager of the Woonsocket, R. I., opera house, was recently in New York in the interests of the local playhouse. The syndicate houses are all to put in moving pictures during the coming summer, and the Woonsocket opera house will do this, with the others. If the pictures are a success, vaudeville acts will be added. It is the plan to have the films for the moving pictures the best and most up to date that can be procured. Mr. Barry made the preliminary arrangements for this when in New York.

* * *

The other day we visited the factory of Nicholas Power of cameragraph fame, and found a veritable hive of in-

dustry, yet in spite of 70 or 80 men going at express speed day and night, he was unable to fill the orders with such dispatch as he would like. We were shown a new automatic fireproof shutter, which is a decided improvement over any we have yet seen; there are no parts to wear out, everything is made of metal, and, to use a common phrase, is "fool-proof." We hope to review this in more detail when we get photographs of it.

* * *

Articles of incorporation were filed in the probate clerk's office recently by the Houppert Amusement Company, which proposes to operate amusements of different kinds in Birmingham, Ala. The company is at the present conducting a moving picture theatre in the place formerly occupied by the St. Nicholas cafe. The authorized capital stock of the company is placed at $5,000, of which it will begin business with $2,500. The officers and directors elected for the first year are the following: P. L. Houppert, president; A. E. Campbell, vice-president, and A. Max Boxer, secretary and treasurer.

* * *

Before the Academy of Science and Art of Pittsburgh, Howard W. DuBois, one of America's foremost mining engineers, lectured on "Alaska—Our Land of the Midnight Sun." Mr. DuBois, who is a graduate of Lehigh University, for several years has been the leader of a number of scientific expeditions, which have been devoted to exploration. He had visited Alaska in the capacity of a mining engineer. These trips to the unfrequented localities of both Alaska and the Yukon territory have enabled him to secure photographic material of exceptional interest, which he uses to illustrate his lecture.

* * *

George Stroh, of Pittston, Pa., who recently purchased the brick building at the corner of North Main and Thomas streets, has executed a lease with the Treon Arcade Co., which is now conducting successful Edisonians or penny arcades in Scranton and Wilkes-Barre, and which will shortly open a similar amusement place in the Stroh building. The present structure will be renovated to suit the needs of the arcade promoters. The floor will be lowered to the street level and the company will install one of its elaborate and artistic fronts. The lease calls for the occupancy of the place by May 1, or as soon after that date as practicable. In the event that the imporium proves a success the building will be remodeled so as to extend to Crow street.

* * *

Williamson Buckman, of Trenton, N. J., in the chapel of the Fourth Presbyterian Church, recently delivered an illustrated address on "Old England, France and Spain" for the benefit of the missionary and athletic funds of the Boys' Brotherhood of the church. His talk was a description of his travels in Europe. He has traveled extensively and has many original and beautiful views taken by himself. Among the most striking views he showed moving pictures of "Leaving the Harbor," "Storm at Sea," colored views of "Vesuvius in Eruption," and "Bull Fight at Seville." Other views in old England, France and Spain.

Mr. Buckman has an article in the March *Arena* on "Jamaica," and is preparing a lecture thereon, illustrated with slides and films.

* * *

One of the most interesting stereopticon lectures delivered in Salt Lake City, Utah, was given recently at the First Presbyterian Church by Rev. Dr. F. E. Hodkin, who has done missionary work in Asia Minor for many years. The subject of the lecture was the remarkable archaeological discoveries recently made east of the Jordan in the land of Edom, and particularly the city of Petrea, whose ruins are among the most remarkable of the world. The doctor made two trips into that country, in 1901 and 1906, securing excellent photographs of the ruins of the Greek and Roman civilization of 2,000 years ago. The carvings of tombs and temples in the solid rock were a revelation, and the discovery of an ancient map upset many of the calculations of the Catholic Church as to the sites of certain noted structures of the apostolic age.

* * *

Miles Bros., of New York and San Francisco, are making a bold bid for the trade of the States in imported films. Mr. Herbert Miles has been in Europe during the past six weeks and is returning to New York with some 275,000 feet of film which he has carefully selected from the following firms: R. W. Paul, Gaumont and Walterdaw, of London; Internationale Kinematographer und Licht Effekt Co., Berlin, and the Nordish Film Co., Copenhagen.

From the writer's personal acquaintance with these films, and Mr. Miles' selection of subjects manufactured by them, dealers and renters have a treat in store for their clients. It is hoped that this stock of films, representing some $25,000 worth, will pass through the Customs House and be on the market by the 22d of this month.

The subjects are listed in the New Films and in Miles Bros.' ad. on back page. We hope to review some of them in our next issue.

* * *

In a lecture at the Friends' Meeting House, Philadelphia, recently, Jacob Riis said: "Other reformers may use their hatchets, but they must see the results of our methods." "The Battle with the Slums" was the title of the talk, illustrated by pictures of the types to whom help—"self help"—has been extended in the way of recreation piers, "farm patches" and swimming piers.

In the development of the small thief to an incorruptibly honest laborer, the garden or farm patch has a foremost place, said the speaker. "Give a thief something to own and protect and he respects property rights," declared Mr. Riis. "Train the girls of our immense immigrant population to home-making in every way, putting first of all the getting of a good, wholesome meal that shall satisfy the bodily cravings; place in the hands of the mischievous and overbusy lad the tools of some craft and you are beginning the making of good Americans. Most of the immigrants come to you by their own free will and labor hard to learn and understand the rights of citizenship."

* * *

The Electric Theatre Company has just been incorporated under the laws of the State of New York with a capitalization of $50,000, divided into 10,000 shares of stock, with a par value of $5 per share, stock fully paid and non-assessable.

The company's charter allows it to own and operate theatres, amusement devices of all kinds, slot machines and all features of the amusement business.

It is the main purpose of the company, however, to open electric or life-motion picture machine theatres in New York City and vicinity, with the purpose of extending its operation throughout the country.

This company has already acquired two theatres, now running and earning substantial profits, one in Green-

point, L. I., N. Y., the other in Williamsburg. Options on two other locations have been secured for additional theatres, one in Eighth avenue, New York City, the other in or near Fulton street, Brooklyn. Additional locations are now being sought in desirable spots. The company expects to open ten amusement houses at once, and install its own factory for the taking of pictures and the making of films.

* * *

John P. Harris, the genial manager for Harry Davis, of Pittsburg, was in New York last week, and from him we learnt that his firm has a circuit of 20 Nickelodeons in Philadelphia, Rochester, Buffalo, Cleveland, Pittsburgh, Allegheny and several smaller towns, and are contemplating opening more. Mr. Harris claims positively that he was the pioneer of the Nickelodeon, having opened the first one in Smithfield street, Pittsburgh, and never thought he was lighting a torch that has spread throughout the United States, and from advices received is getting its roots well planted in England, France and Germany, thus illustrating the saying, "Great events from little causes spring." We also learnt that this firm's rental and supply business is increasing by leaps and bounds, and his visit was to hurry up some of the manfacturers so that they can keep up with the demands of their ever-increasing customers.

One point Mr. Harris specially impressed upon us was the fact that all the films dealt with or shown by this firm were clean, and such that will not shock the sensitiveness of one's wife, sweetheart, or daughter. This augurs well for their prosperity and success.

* * *

The public officials of Akron have started a war against the lower grade of saloons, which are now troubling Youngstown. As a result the city council, at the instance of Chief of Police Durkin and Mayor Kempel, has passed an ordinance making it a misdemeanor for saloonkeepers to put on moving picture shows.

This style of entertainment has been introduced in Youngstown. At least two West Federal street saloons are giving free moving picture shows. A number of other owners are said to be contemplating a move similar to that inaugurated for the benefit of patrons.

These entertainments in connection with saloons attract, the officials of Akron say, a class of men and women of low repute in many instances. Therefore the city officials decided to put a stop to the practice, which promises to endanger the morals of the people of the city.

A violation of the ordinance is punishable by a fine of not less than $5 and not more than $100 or 30 days in the county jail, or both, at the discretion of the Court.

[We tell our temperance friends that the Nickelodeon is proving a counter attraction to the saloon, and the above clipping certainly proves our contentions.—Ed.]

* * *

That there is nothing new under the sun has become a trite saying, but few would question that the penny-in-the-slot machine was distinctly a product of the present day. Yet this is very far from being the case, as a work by Hero, of Alexandria, who flourished about 100 B. C., conclusively proves. A careful perusal of the Alexandrian's writings will show that many modern devices are by no means new in principle. Here, for instance, a machine is described and illustrated which is provided with a slot, and the dropping of a small coin into this will cause a measured quantity of liquid to flow out.

In this book may also be found the prototype of the steam turbine, the new form of engine which, after being applied to the service of several steamers in the English Channel, is now being used for propelling the great Cunarders across the broad Atlantic Ocean. The design is undoubtedly the same, though there is nothing to show that its practical application was possible at that time. But it should be borne in mind that Hero's work is a bonafide production of the period to which it is assigned, and that the designs by which it is illustrated are the sketches of contemporaneous draughtsmen. And the penny-in-the-slot machine shows how closely, in the small as in the greater affairs of life, the men of the ancient world resembled those of to-day.

* * *

Another theatre for the Keith circuit in Maine is assured. This will be in Bangor. The contracts have just been closed with John R. Graham for a floor of the Graham block.

It is the intention of the Keith people to open a small theatre in this building somewhat on the line of the Nickelodeon in Boston. The large space on the street floor was originally intended for three stores. This space will be fitted up in fine style and a moving picture show will be run there. It is expected that the theatre thus provided will have a seating capacity of between 600 and 700. The alterations and improvements planned will cost about $15,000.

It is the intention to have a display of moving pictures in the theatre. The show will begin early in the afternoon, probably 1 o'clock, and continue until 10 or 11 o'clock at night. It will be a continuous performance. The admission probably will be a nickel, and one can stay as long as he likes after he gets in.

The Keith people also have a lease of the basement beneath the proposed theatre and will fit up this basement after the fashion of those penny arcades, which are very popular in the large cities. There will be all kinds of penny-in-the-slot machines, in which you drop a penny and see anything from the Battle of Gettysburg to Coney Island at midnight, probably a crystal maze and other amusing features.

* * *

A correspondent in Cincinnati sends the following:

"Thaddeus A. Nolan, twenty-four, inventor, painter and sketch artist, has invented and perfected a new moving picture machine, after three months of hard work in his little workshop, at 2053 Columbia avenue. It is also his bedroom, den, studio and library.

"The new machine is hidden in a cupboard. Only a few have had the privilege of seeing it work. Those who have say it is a success, for it brings the pictures down twice as fast and holds the light on the picture four times as long as any other moving picture machine. It makes the pictures plainer and brings out every detail in the film. There is no flicker or friction and the new machine makes it possible to watch a moving picture exhibit without tiring your eyes or hurting them by the flicker.

"Nolan has not applied for a patent, but will as soon as he completes the organization of the stock company which will manufacture the new invention.

"Nolan also has a copyright on an official table of distances between cities which can be learned in an instant.

"A few years ago Nolan was a newsboy. In fact, he sold papers for seven years. Later he got a position as operator of a moving picture machine. He spent days and nights studying every part of the machine, learning his business thoroughly, and then figured out where the machine could be perfected and its faults done away with."

Correspondence.

A Resolution of Thanks.

PHILADELPHIA, PA., April 12, 1907.

Editor MOVING PICTURE WORLD:

In behalf of the members of the Moving Picture Machine Operators' Union of Philadelphia, who have recently received copies of THE MOVING PICTURE WORLD, we hereby extend our sincere thanks, hoping that you will receive more substantial returns in a short time. We believe the paper will be of great value to any operator who wishes to be up-to-date, and the time is coming when those who don't know anything more about the business than opening their pay envelope will either be forced to read and learn or get behind the screen and work effects. The writer is almost tempted to let you have a full explanation of the condition of the moving picture business in this city as it is to-day, but as we are looking forward to a big change, which, if brought about will be through legislation, we will withhold our information until such a time as we feel we can give a good account of ourselves.

Our organization membership roll is not growing as fast as spring onions, but we are after material, and if the looked for legislation comes our way there will be a goodly number of operators around here who, when they learn of it, will have a long intermission, during which they will seek an office job, or clerk in a store. They might be better fitted for the ribbon counter. That's more like a film.

Again thanking you, and with best wishes for your success, we beg to remain,

Sincerely yours,
M. E. BACKENSTOSS, President.
P. S. MARX, Vice-President.
W. A. HOGENCAMP, Secretary.

Another Member for the League.

CHARLESTON, W. VA., April 1, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—Your paper just received, and after reading its contents have become very much interested in your work, as I am an operator, also a piano player, and I ought to know something about the moving picture business, as I have been in the business for the last five years.

Now, when we speak of an operator, we do not at all times mean exactly what we say, because operators are scarce. Any man can turn the crank of a moving picture machine and produce some kind of picture upon the screen, but is that going to please his audiences? No!

And possibly he works for $10 or $12.

Well, then, let us who are proficient in this line of work establish an order whereby we can command a reasonable salary, and put these so-called operators out of business, or prepare an examination so complete and detailed in questions that when answered we will know he is O. K., and charge him a fee for registration also, for securing him a position, and, above all, see that he is a subscriber to the MOVING PICTURE WORLD. I am employed at present with the Wonderland Amusement Company of Pittsburg. Have been with them one year.

Will be glad to hear from anyone in the moving picture business. Find enclosed my application for registration.

Respectfully, W. M. WEAR.

PHILADELPHIA, Pa., April 15, 1907.

THE MOVING PICTURE WORLD,

Gentlemen—Referring to No. 6 of THE MOVING PICTURE WORLD "Answers to Correspondents," we wish to say in regard to the answer you have given to Mr. Buckman that we have a large assortment of Hale Tour Car Films. We are the exclusive representatives of the Warwick Trading Company, London, England, which firm has the largest assortment of Touring Car Films from almost all over the world.

We would greatly appreciate it if you would give this information to your correspondents.

Yours truly,
S. LUBIN.
DR. BAER, Manager.

Two Stories Concerning One Man.

Albert Earl, well-known lecturer of Dayton, O., was fleeced out of $50 in Middletown.

Mr. Earl delivered a lecture at the Sorg Opera House, Wednesday night, 10th inst. While in the city he put up at the United States Hotel. After the lecture Mr. Earl returned to the hotel, where he formed the acquaintance of a young man, and the two walked around town. Mr. Earl, however, previously had deposited $50 with the hotel clerk for safekeeping, but the newly found friend got wise to this, and Thursday morning, before Mr. Earl arose, went to the clerk on duty, represented to him that he was Mr. Earl and skidooed with the coin.

Put not your trust in princes, or ———, is a true saying.—[ED.]

Albert Earl delivered his latest ilustrated lecture, "Niagara Falls," at the Oak Street U. B. Church, Dayton, O., recently. This makes Mr. Earl's fifteenth appearance before the Dayton public this season, each time before large and well pleased audiences.

This entertainment is illustrated with over 150 beautifully colored stereopticon slides and nearly 2,000 feet of moving pictures.

Mr. Earl is planning to attempt the navigation of the famous Whirlpool Rapids on a raft of his own design, sometime during the coming summer. Moving pictures of the hazardous voyage will be made, and should the young man's good fortune prove as abundant as his nerve, his lecture next season will be unique.

While the cinematograph projects upon the screen every motion of the daring navigator dashing through the rapids at the rate of 70 miles an hour, he himself will stand beside the pictures and tell of sensations experienced on the perilous trip.

"Punch" once gave some good advice, and we would do the same; that is, "Don't" do it, friend Earl; it's too risky; the lecture on your experience may be given in Spiritland and not to us poor materialists. However, we will be glad to learn of your safe return from your experiment and to listen to the lecture.—[ED.]

From a letter Mr. Earl sends us we learn that his lecture tour has been very successful during the past sea-

son, and that he is booked for the summer at Jamestown Exposition, from whence we hope to regale our readers with breezy letters of his experiences there and other useful articles he has promised to prepare.

Moving Pictures Popular in Texas.

According to the records of the Controller's department, the moving picture craze has taken hold of the people of Texas. During the past several months the department has been besieged to a certain extent by county tax collectors over the State for blanks upon which to issue the tax receipts by the collectors. The demand for these blanks has been so great that the Controller has had to get another supply printed. It seems that this latest fad has a more firm hold on the people than the skating rinks, which held sway for the past two years. While the number of new rinks are on the decline, the number of moving picture shows have more than compensated this decrease in the rink proposition. It is shown that there are as high as twenty of these moving picture shows in one city. From the records of the department there are over 1,000 now in operation in Texas. Dallas is said to have 18, Fort Worth 10, Austin 6 and so on down the line. The State tax on these moving picture shows is $25 annually, and the county tax is half that amount.

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4. OPERATOR OR MANAGER, age 36, married; well recommended; salary, $20.00; New York or Pennsylvania.

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New Patents

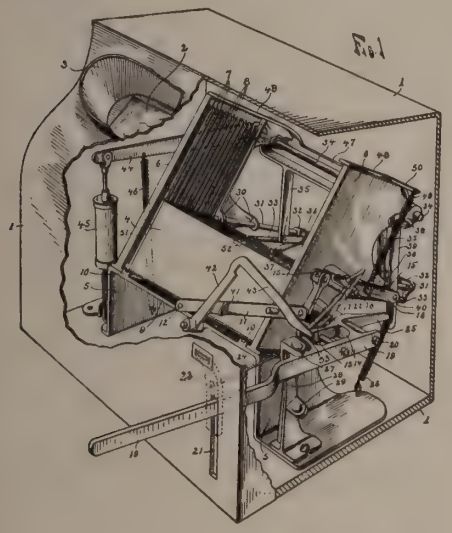
AUGUST A. CAILLE.

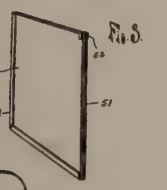
PICTURE EXHIBITOR.

This invention relates to improvements in machines for automatically exhibiting a series of pictures one after another in rapid succession; and its object is to provide a simple, cheap, and efficient device for the purpose which operates to present the pictures in a new and novel manner and is so constructed that the pictures may be quickly and easily removed and others inserted and also so that the pictures are effectually protected from injury or wear.

To this end the invention consists in providing a series of pictures with a metal backing to protect and give the same weight and in constructing a supporting-frame with suitable vertically-extending guides to receive the ends of the pictures and within which they are simultaneously lifted by suitable lever mechanism and held by movable supports until said supports are gradually withdrawn, allowing the pictures to drop one at a time by their own gravity.

The invention also consists in providing the suitable lever mechanism and the particular construction, arrangement, and combination of parts, all as hereinafter more fully described, and shown in the accompanying drawings, in which—





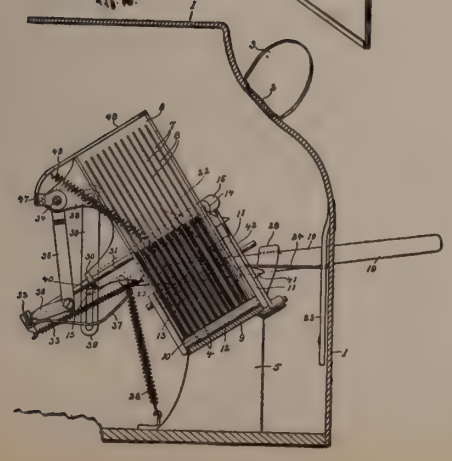


Fig. 1 is a perspective view of a device embodying the invention, showing the casing broken away to disclose the mechanism. Fig. 2 is a transverse vertical section of the same; and Fig. 3 is an enlarged perspective view of one of the pictures, showing the same in section.

As shown in the drawings, 1 is a casing, of any desired form or construction, provided with openings in which are secured lenses 2 and surrounded by a shield or flange 3, thus forming a stereoscope through which the operator may view the stereoscopic pictures 4 within.

A frame 5, having upwardly-extending inclined end walls 6, is secured within the casing to its bottom, and on the inner face of each wall are parallel guides or ways 7, formed by wires 8, which are bent at right angles at their upper ends and secured in openings in the wall, the walls being just far enough apart to allow the pictures to freely slide between, with their ends between the wires. The base portion of the frame is formed with a transverse shelf 9, extending across the frame at the lower ends of the walls 6, and on this supporting-shelf are secured buffers 10, consisting of strips of rubber or other suitable material secured in grooves in the shelf, upon which buffers the pictures normally rest in the lower ends of their guides 7.

The pictures are simultaneously raised to the upper ends of the guides and in the line of vision of the operator looking through the lenses by a yoke consisting of rocking levers 11, pivoted intermediate their ends in bearings on one of the walls 6 and connected to each other at one end beneath the pictures by a rod 12 and near their opposite ends outside the wall by an integral cross-bar 13. A link 14 is pivotally attached at one end to one of the levers 11 and at its opposite end to one end of a bar 15, pivoted intermediate its ends on a stud 16 on the outer side of said wall, said bar being provided with outwardly-extending arms 17 and 18 between its pivot and the point of attachment of the link. An operating-lever 19 is pivoted at one end on a stud 20, extending outward from the wall below the stud 16, and extends out through a slot 21 in the front of the casing, where it may be grasped by the operator and moved to operate the machine, a weighted hook 22 being pivoted to said operating-lever to connect the same with the bar 15, which hook extends upward between the arms 17 and 18 in position to hook onto the arm 17 upon the downward movement of said lever, when the hook is thrown forward by the weight of a coin which is inserted in the coin-chute 23 and which engages the end of a wire 24, extending outward from the hook 22 into a slot in the chute. An arm 25 on the operating-lever extends rearwardly beyond the pivot of said lever, and a coiled spring 26, attached at one end to said arm and at its opposite end to the frame, normally holds the projecting end or handle of the lever raised and in engagement with a buffer 27 on a post 28, a similar buffer 29 being provided below the lever on said post to limit the downward movement thereof.

On the walls 6, at the rear of the guides or ways 7, are inwardly-projecting ears forming bearings 30, within which the rods 31 are longitudinally movable, said rods extending at right angles to the said guides and adapted to be projected across the same when the pictures are raised above their inner ends. The rear ends of these rods are secured to a bar 32, and coiled springs 33, attached at one end to said bar and at the opposite end to the frame, exert a force to move the rods longitudinally inward, and to move said rods in the opposite direction across the guides from beneath the pictures a rock-shaft 34, mounted in bearings on the upper ends of the walls and at the rear sides thereof, is provided with downwardly-extending arms 35, to the lower ends of each of which is pivotally attached push-bars 36, adapted to engage the cross-bar 32 at their free ends and to slide upon curved tracks 37, secured to and extending inward from said bar. The rock-shaft is rocked when the operating-lever is depressed by providing said shaft with a short arm 38 and connecting the free end of said arm with the rear end of the bar 15 by a link-bar 39, which is pivotally attached at one end to said arm and at its opposite end to the bar 15 by a pin 40 on said bar engaging a slot in the link-bar. When the forward end of bar 15 is rocked downward by the hook, its rear end moves upward, engaging the pin with the upper end of the slot in the link-bar, and this turns the rock-shaft, moving the push-bars out of engagement with cross-bar 34, said cross-bar being held from being moved inward by its springs 33 by the engagement of the forward ends of the rods 31 with the back of the rearmost picture. The same movement of the operating-lever which turns the rock-shaft also lifts all of the pictures, and therefore when the arms 35 reach the end of their inward movement the pictures have been lifted above the said rods 31, which are at once moved longitudinally beneath the pictures by the springs 33 to support the same.

Extending outward from the forward side of the forward rocking lever of the lifting-yoke is a lug 41, adapted to be engaged when the yoke has fully raised the pictures with a notch in a gravity-latch 42, pivoted to the forward edge of the shaft 9 to hold the yoke in this raised position during the return or upward movement of the operating-lever, so that the hook 22 will be disengaged from its arm 17 by said movement, and to release the yoke the latch is provided with a long arm 43, extending over the operating-lever in position to be engaged by an upwardly-projecting lug 53 on said lever just before the same reaches the upper end of its stroke and to be lifted by such engagement, thus turning the latch on its pivot from engagement with the lug on the yoke, which being free will at once fall, leaving the pictures supported by the rods 31 only. In the position of the parts as shown in Fig. 1 the operating-lever is at the extreme upper end of its stroke, and the arm 43 is shown in engagement with the lug 53 on said lever and supported thereby.

To gradually withdraw the rods 31 from beneath the pictures to allow the same to drop one at a time, a long lever 44 is secured to the rock-shaft 34, and to its free end is pivotally attached one end of the piston-rod of an ordinary dash-pot 45, the lower end of which dash-pot is pivotally attached to the frame. A spring 46 is attached at one end to said lever and at its opposite end to the frame to pull the lever down, said spring being strong enough to overcome the action of the spring 33, but is retarded in its action by the dash-pot, so that the rock-shaft is gradually turned, the push-bars 36 engaging the cross-bar 32 and gradually forcing the same rearwardly as soon as the yoke is released by the latch 42. The slot in the link-bar 39 permits the lifting-yoke to drop as soon as released by the latch, the pin 40 moving down in the slot, and therefore the yoke does not interfere with the free dropping of the pictures.

To prevent the pictures from being driven

out of the upper ends of their guides when the machine is operated quickly, a bar 47 is pivoted upon the rock-shaft 34 and provided with forwardly-extending arms 48, engaging the upper ends of the walls 6. A coiled spring 49 is attached at one end to an arm 50, extending laterally from one of said arms at a distance from the shaft to hold the arms in engagement with the walls. When it is desired to take out or insert pictures, the bar is turned on the shaft until the spring passes the center of said shaft, the arms thus being held out of contact with the walls by the spring.

Each of the cardboard pictures 4 is provided with a back 51 of tin or other suitable material which is bent around the ends and bottom thereof, forming a holder to protect the picture and form a metal contact with the guides, so that it will slide easily therein, and also to give weight to the pictures, so that they will fall quickly. A clip 52 over the upper edge of the picture and back holds the picture in the holder and permits its ready removal therefrom.

The hook 22 is normally held by gravity in contact with the stop-arm 18; but when the operator drops a coin into the chute it falls upon the end of the wire 24, and its weight throws the hook forward into engagement with the arm 17, thus connecting the operating-lever to the bar 15, so that when said lever is depressed the lifting-yoke will be turned on its pivot to raise the pictures, and at the same time the rock-shaft will be turned, putting the spring 46 under tension and moving the push-bars 36 out of contact with the cross-bar 32, thus leaving the springs 33 free to act upon said bar to project the rods 31 beneath the pictures as soon as they are raised above the ends of said rods.

In order to get the lifting-yoke out of the way, so that the pictures may fall freely upon the buffers 10 as the rods 31 are withdrawn, the latch 42 is provided, which engages the yoke when the same reaches the upper end of its stroke and hold it there during the return or up movement of the operating-lever. Upon this upward movement of the operating-lever the arm 17, being held in the position in which it then is, said arm and the hook separate and the hook at once falls by its own gravity back against the stop 18, the coin having been allowed to pass on down the chute by the withdrawal of the wire therefrom during the downward movement of said operating-lever. The lever is thus disconnected from the other parts, so that when it engages the arm 43 of the latch and releases the same the yoke is free to fall into its normal or the position shown in Fig. 1. The return movement of the rock-shaft, which movement is caused by the spring 46, is, however, retarded by the dash-pot, thus retarding the downward movement of the link-bar 39 also, and therefore in order that there may be a free movement of the bar 15 relative to the link-bar to allow the yoke to fall freely the pin-and-slot connection between said bar and link is provided.

It is evident that if the yoke was not held in its raised position after being so raised by the downward movement of the operating-handle it would fall as said handle was raised, the hook 22 remaining in engagement with the lug 17, and if said handle was raised with a slow motion the downward movement of the yoke would be correspondingly slow, and it would not be fully lowered before the pictures began to drop. This holding of the yoke in its raised position also prevents, through the medium of the link 14, bar 15, link-bar 39, and short-arm 38, the spring 46 from operating to withdraw the rods 31 from beneath the pictures, and therefore they are held in their raised position until the yoke is fully lowered out of the way, so that they may fall freely when the rods are withdrawn.

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will be paid by the publishers of the Moving Picture World, to any person who can prove that this paper is controlled, subsidised, or financed by any firm, interested in the manufacture, sale or rental of films, or machines used for the projection of films.

Our attention has been called to reports that have been put in circulation maliciously, to the effect that this publication is owned, or controlled, by Miles Bros., of New York, and that Biograph and Edison Companies are interested therein. We wish to state, that all the control exercised by the above firms is, *nil.* Their sole interest is in the results that they may obtain from advertising with us. As keen business men, they gave their support by advertising in an independent paper which will voice the sentiment of all.

Our books are open to the inspection of all advertisers and non-partisan readers to verify our statements, and satisfy themselves of our *bona fides.*

We trust we shall not have to revert to this subject again, and will say in conclusion, using a political phrase, the report is a "boomerang."

The Optics of Photographic and Projecting Lenses.

CHAPTER II.

REFRACTION OF LIGHT THROUGH SPHERICAL TRANSPARENT SUBSTANCES OR LENSES.

BY JOSEPH MENCHEN.

It is to the refraction of light that we are indebted for the use of lenses or artificial glasses to aid the powers of vision. It lays the foundation of telescopes, microscopes, camera obscuras, phantasmagorias, and other optical instruments, by which so many beautiful, useful, and wonderful effects have been produced. In order, therefore, to illustrate the principles on which such instruments are constructed, it is necessary to explain the manner in which the rays of light are refracted and modified when passing through spherical mediums of different forms. We do not intend, however, to enter into the minutiæ of this subject, nor into any abstract mathematical demonstrations, but shall simply offer a few explanations of general principles, and several experimental illustrations, which may enable the general reader to understand the construction of the optical instruments to be afterward described.

A lense is a transparent substance of a different density from the surrounding medium, and terminating in two surfaces, either both spherical, or one spherical and the other plain. It is usually made of glass, but may also be formed of any other transparent substance, as ice, crystal, diamond, pebbles, or by fluids of different densities and refractive powers, enclosed between concave glasses. Lenses are ground into various forms, according to the purpose they are intended to serve. They may be generally distinguished as being either convex or concave. A convex glass is thickest in the middle, and thinner towards the extremities. Of these there are various forms, which are represented in Fig 1. A is a plano-convex lens, which has one side plane, and the other spherical or convex. B is a plano-concave, which is plane on the one side and concave on the other. C is a double convex, or one which is convex on both sides. D, a meniscus, which is convex on one side and concave on the other. E is called a double concave, which is concave on both sides. F is a concavo-convex, the convex side of which is of a smaller sphere than the concave. In regard to the degree of convexity or concavity in lenses, it is evident that there may be almost an infinite variety. For every convex surface is to be considered as the segment of a circle, the diameter and radius of which may vary to almost any extent. Hence lenses have been formed by opticians, varying from one-fiftieth of an inch in radius to two hundred feet. When we speak of the length of the radius of a lense, as, for instance, when we say that a lense is two inches or forty inches radius, we mean that the convex surface of the glass is the part of a circle, the

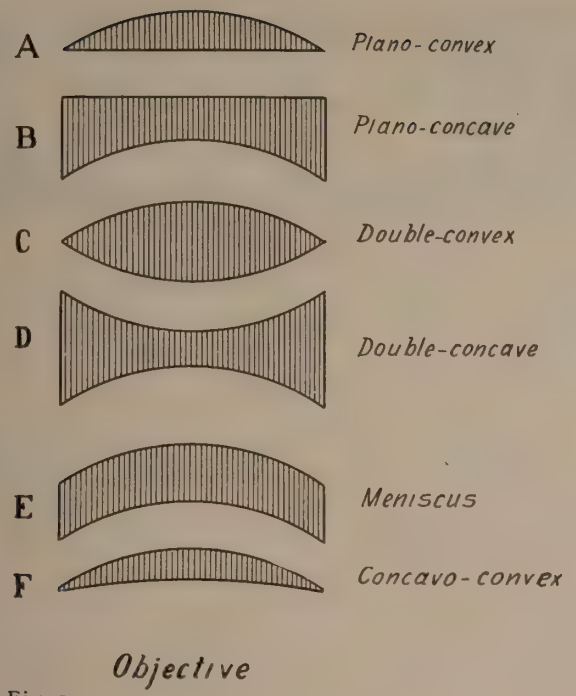

Fig. 1.

radius of which, or half the diameter, is two inches or forty inches; or, in other words, were the portion of the sphere on which it is ground formed into a globe of corresponding convexity, it would be four inches or eighty inches in diameter.

The axis of a lens is a straight line drawn through the center of its spherical surface; and as the spherical sides of every lens are arches or circles, the axis of the lens would pass through the center of that circle of which its sides are segments. Rays are those emanations of light which proceed from a luminous body, or from a body that is illuminated. The Radiant is that body or object which emits the rays of light, whether it be a self-luminous body, or one that only reflects the rays of light. Rays may proceed from a Radiant in different directions. They may be either parallel, converging or diverging. Parallel rays are those which proceed equally distant from each other through their whole course. Rays proceeding from the sun, the planets, the stars, and distant terrestrial objects are considered as parallel. Converging rays are such as, proceeding from a body, approach nearer and nearer in their progress, tending to a certain point where they all unite. Thus, the rays proceeding from the object to the point, are said to converge towards that point. All convex glasses cause parallel rays which fall upon them to converge, in a greater or less degree; and they render converging rays still more convergent. If A B represents a convex lens, and H G I parallel rays falling upon it, they will be refracted, and converge towards the point F, which is called the focus, or burning point; because when the sun's rays are thus converged to a point by a large lens, they set on fire combustible substances. In this point the rays meet and intersect each other. Diverging rays are those which proceed from any point. The following designs show the effects of parallel, converging, and diverging rays, in passing through a double convex lens:

The center design shows the effects of parallel rays, K A, D E, L B, falling on a convex glass, A B. The rays which fall near the extremities at A and B are bent or refracted towards C F, the focus, and center of convexity. It will be observed that they are less refracted as they approach the center of the lens, and the central ray D E C, which is called the axis of the lens, and which passes through its center, suffers no refraction. The lower design exhibits the course of converging rays when

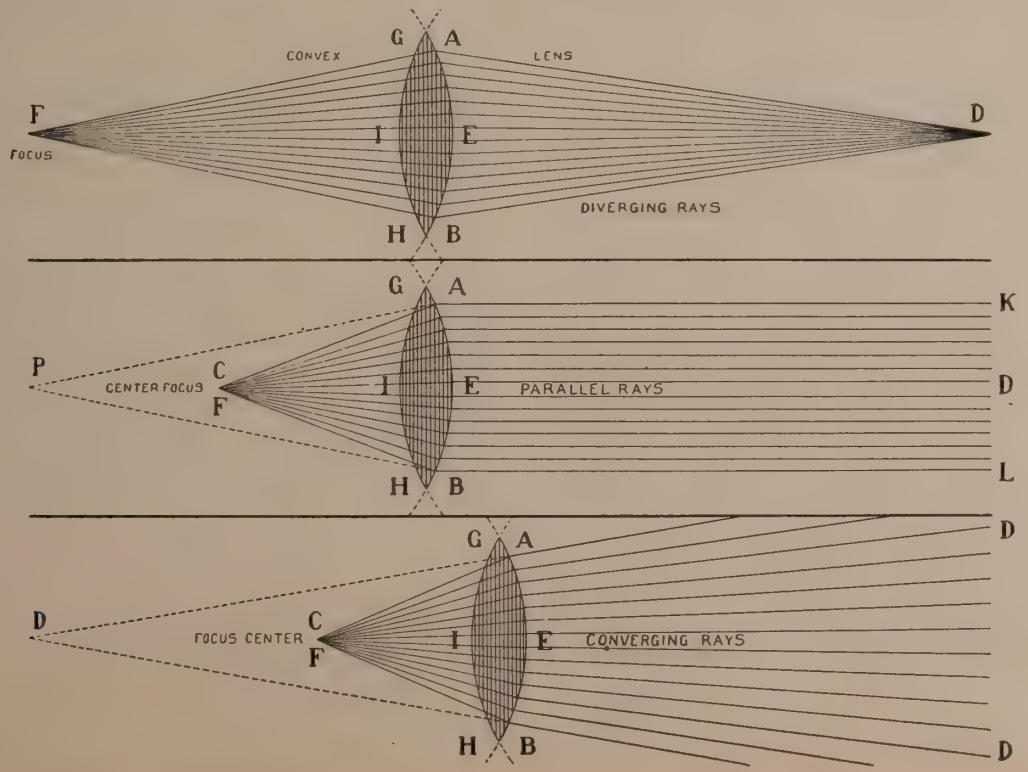

Fig. 2.

passing through a similar lens. In this case, the rays converge to a focus nearer to the lens than the center; for a convex lens uniformly increases the convergence of converging rays. The converging rays here represented may be conceived as having been refracted by another convex lens of a longer focus, and, passing on towards a point of convergence, were intercepted by the lens A B. The point D is the place where the rays would have converged to a focus, had they not been thus intercepted. The upper design represents the course of diverging rays when falling on a double convex glass. In this case the rays D B, D A, etc., after passing through the lens, converge to a focus at a point considerably farther from the lens than its center, as at F. Such rays must be considered as proceeding from near objects, and the fact may be illustrated by the following experiment: Take a common reading glass, and hold it in the rays of the sun, opposite a sheet of writing paper or a white wall, and observe at what distance from the glass the rays on the paper converge to a small, distinct white spot. This distance gives the focal length of the lens by parallel rays. If now we hold the glass within a few feet of a window, or a burning candle, and receive its image on the paper, the focal distance of the image from the glass will be found to be longer. If, in the former case, the focal distance was twelve inches, in the latter case it will be thirteen, fifteen, or sixteen inches, according to the distance of the window or the candle from the glass.

If the lens A B, in the center design, on which parallel rays are represented as falling, were plano-convex, as represented at A, Fig. 19, the rays would converge to a point P, at double the radius, or the whole diameter of the sphere of which it is a segment. If the thickness of a plano-convex be considered, and if it be exposed on its convex side to parallel rays, as those of the sun, the focus will be at the distance of twice the radius, wanting two-thirds of the thickness of the lens. But if the same lens be exposed with its plane side to parallel rays, the focus will then be precisely at the distance of twice the radius from the glass.

The effects of concave lenses are directly opposite those of convex. Parallel rays, striking one of those glasses, instead of converging towards a point, are made to diverge. Rays already divergent are rendered more so, and convergent rays are made less convergent. Hence objects seen through concave glasses appear considerably smaller and more distant than they really are.

Charlotte's (N. C.) fifth regular moving picture gallery will open its doors in the store room on the corner of North Tryon and Fifth streets. It will be known as the Edisonia and will be well furnished and equipped. The seating capacity will be 150. The machine which is to be used is manufactured by Thomas A. Edison and is said to have been on the market only a month. The owner of the show is Mr. J. A. Snider, formerly a resident of Charlotte and more recently of Birmingham, Ala.

Trade Notes

William H. Smith, of Smith's original moving pictures, has accepted the management of Chestnut Grove, Providence, R. I., for the coming season.

* * *

"Wonderland," the amusement place recently opened at 19 Charlotte street, St. John, N. B., where moving pictures and illustrated songs form the bill of fare, gave an exhibition that was not on the programme last week. While the audience were gazing delightedly at the moving pictures, a roll of films, in which there were about three hundred feet, ignited through overheating or from some other cause, at once burst into flames. The operator of the moving picture machine seized the blazing roll, and threw it upon the floor. It was then kicked out of the hall and into the middle of the street by some of the audience. There the celluloid burned for about five minutes, causing a crowd to collect.

At the time of the accident there was quite a number of people in the hall, but no panic ensued. The quick action of the operator and of the spectators averted what might have been a serious fire.

The enterprise is owned by a Mr. Mills, whose loss amounts to about $150. The operator, whose name is Coughlan, had his hands slightly burned.

* * *

At the Lyceum Theatre, New York, on the 13th inst., Burton Holmes gave the fourth of his double series of illustrated Travelogues, the subject being "Switzerland from the Engadine to the Matterhorn." This is a composite of his two Swiss lectures, and is consequently doubly rich in beautifully colored lantern slides, with a profusion of motion pictures. Many of the latter are taken from the front end of some of the railroad trains climbing through the grand passes of the Alps to their lofty terminals. There are many motion pictures of street scenes in the principal cities, and panoramic views showing the picturesque shore lines of many of the more familiar Swiss lakes. Besides these street festivals, the Fete des Vignerons at Vevey and Swiss dances were shown.

* * *

C. J. Jones is at present in Avalon, San Jose, engaged in making realistic moving pictures of animal life, and is trying to get pictures of the seals of Catalina as they come out on the beach to be fed from the hands of the fishermen.

The Unique Theatre, under the management of Turner & Hornbrook, experienced men in the business with theatres in Worcester and elsewhere, opened its doors in the Shea building on Bank street, New London, Conn., for public patronage. The place is attractive because it is clean and well lighted and ventilated and is inviting to anyone who wants to see up-to-date pictures. Opera chairs have been arranged on either side of the theatre that will accommodate about 350 persons. The floor is raised so that there will be no difficulty in obtaining a good view of the stage from any seat in the house. The name for the theatre was suggested by two young women and they will be given season tickets for their suggestions. Other names were proposed, but the management decided to adopt the name mentioned, which describes the house for a city like New London very well.

* * *

From Cleveland we learn that Joe Hallet, thirteen, 718 Broadway, S. E., went to a moving picture show the other afternoon. He saw a hold-up.

"I wish I was a man," he commented as he wended his way home. "I'd do that."

Next day he met six-year-old Jimmie Sanso, who lives in the same block. Jimmie, sent to the grocery by his mother, had a crisp $1 bill in his pudgy hand.

Joe "strong-armed" him as the footpad in the picture show had his victim. He ran, just as the picture robber had done.

But he ran directly into the arms of Patrolman Becker. Becker, after he had heard Jimmy sob out his story, locked Joe up.

* * *

At Oneonta, N. Y., Haynes & Sheppard have completed the repairs to the Falls & Gardner block and have opened the Casino, a nickel theatre, with moving pictures and illustrated songs. The proprietors are L. H. Sheppard, formerly of this place, and Baxter Haynes, of Auburn. They have engaged Miss Mollie Delaney, of this place, as pianist, and H. M. Parkinson, of Syracuse, as singer. Their electrician is Thomas Mohan, of Auburn.

* * *

The Nickel Amusement Company, Columbia, Tenn., have purchased several other shows, and Mr. G. W. Nichols will rent out his business on South Main street and devote his time to looking after the shows.

* * *

From Baltimore we hear improvements are to be made to the building 225 North Eutaw street, owned by Mr. A. Brager. Contracts for the work have been awarded Henry L. Maas. The place will be occupied by a moving picture concern.

* * *

The Bijou Moving Picture Theatre, at Mitchell, S. D. started in the skating rink building on Second avenue west. The design of the form of entertainment at the Bijou is to present, at a moderate price, programs of about forty minutes' duration of a refined, amusing and instructive nature. Frank Coppersmith is manager.

* * *

ANOTHER FROM MITCHELL.—There are times in the theatrical business when companies do not come with sufficient frequency as to keep the theatre open at least two or three times a week. Realizing this, Manager Gale is arranging to overcome this difficulty of keeping his house closed longer than he desires by purchasing a moving picture machine. With this machine in dull seasons he will open his house to the public and entertain the people with some of the greatest moving pictures made, and the business now is brought down to a point where it is a great feature in the cities. Nothing seems impossible to portray in the moving picture line, and a fine entertainment can be given with them.

Mr. Gale will secure the services of a competent electrician to operate the machine and he will also, occasionally, introduced some good vaudeville specialties. Illustrated songs will also be a feature of the entertainment. Mr. Gale will place the price of these entertainments at a very modest figure, sufficiently low that will give every person in the city an opportunity to go to the theatre and enjoy an evening's entertainment without working any financial hardship, at the same time passing away an hour or two enjoyably. Mr. Gale expects to have the machine in operation within two or three weeks. So says the *Republican.*

* * *

An attempt was made by the management of the Grand Opera House, Superior Wis., to show a series of moving pictures illustrating the life of Evelyn Nesbit Thaw and the trial just closed. The local W. C. T. U. took up the matter with the police, but could obtain but little satisfaction.

The house was packed wtih an audience two-thirds women, and as the first picture was thrown upon the screen depicting an artist's studio the interest was intense. The exhibition got no further, however, for at this point the chief of police walked upon the stage and dramatically stopped the show.

* * *

From Paterson, N. J., comes the following:

"No more phonographic barkers to advertise store shows," was the dictum of the license committee of the Board of Aldermen last night. It was all brought about because in a store on Main street, where moving pictures are shown, the manager used a huge phonograph to call attention to the exhibition, much to the annoyance of storekeepers in the immediate vicinity.

Walter K. Sibley, the manager of the show, appeared before the committee and assured the alderemn that the Edison machine was a wonder and gave free entertainment to scores of passerbys. He hardly thought the music was a nuisance, but if told to shut off the power was ready to do so.

Lawyer David Cohn appeared for the remonstrants and explained that a number of merchants were greatly annoyed by the noise, and on asking that it be abated the manager had ignored the request. He went further and stated that he had been informed that the manager had pooh-hooed the idea of the phonograph being shut off, claiming the aldermen would take care of him.

When Lawyer Cohn made the remark regarding the aldermen it aroused the ire of Alderman Downey and he asked to know to whom the remark had been addressed. This sort of testimony was barred out and the hearing proceeded on different lines.

M. L. Rogowski, millinery dealer, said the rasping music, ground out for hours at a time, annoyed his milliners until they became nervous.

Dentist Van Riper allowed he was fond of music, but when it floated out on the air hour after hour when he was working at his profession, it made him weary of even such popular airs as "Arrah Wanna."

Alderman Downey said he had made an investigation and on learning that it was a nuisance it was on motion of Alderman Daly decided to stop the barker or else submit to his license being revoked.

* * *

The Coliseum at Waukesha, Wis., is rechristened the Bijou and opened last week as a vaudeville theatre with a strong bill of European and American acts, illustrated songs and moving pictures by the vitagraph. A change of bill will be made twice a week.

* * *

Immoral pictures are under the ban at Walsh's Dreamland Moving Picture Theatre, on Sixth street, East Liverpool, O., and the management announces an attraction that will be of far more public benefit than would scenes of the Thaw tragedy. To-day begins the production at Walsh's of the most magnificent of all picture subjects, "The New Life of Christ." This film is 3,114 feet long and requires over an hour to show it.

The film is filled in with colors by hand, and is entirely different from anything in pictures ever shown the people of East Liverpool. No man, woman or child should miss seeing this wonderful depicting of the life of Christ.

Owing to the enormous cost, the management at the Dreamland is compelled to charge ten cents admission. Special arrangements have been made to seat as many people as possible at the opening performance. The theatre reopens at 10 o'clock the following morning, and exhibitions will continue throughout the day at frequent intervals in order that every man, woman and child may see "The New Life of Christ" at Dreamland.

* * *

The North Hudson Amusement Company, of Union Town, N. J., is a novelty in corporations, being organized and incorporated for but one special event. Although the event will be in the nature of a midsummer carnival, to be held at Schuetzen Park, it will be an appeal for charity solely. The purpose of the carnival will be to raise funds for the building of the new North Hudson Hospital, the present institution having been found too small to meet the exigencies of the growing population.

The forthcoming carnival will comprise every species of entertainment, from the modern circus to the special act in moving pictures that makes vaudeville appreciated.

The officers of the North Hudson Amusement Company are L. A. Menegaux, president; G. H. Duck, vice-president; J. H. Lachman, secretary, and John S. Darling, treasurer. P. J. Casey, who has been engaged to supply the various attractions, figures that the carnival will cost at least $12,000.

* * *

From Parkersburg, W. Va., we learn that J. C. Harner and A. Blackburn, who conduct five-cent shows on Market and Fourth streets, respectively, were served with warrants from the court of 'Squire Thomas charging them with conducting their places of business without having first obtained a county license. The complaints against the men were made by the prosecuting attorney at the instance of the county clerk. They arranged a bond for their appearance before the justice for a hearing. They may arrange to pay the costs and take out a license, thereby settling the matter.

* * *

There is no diminishing in the big crowds that go to the Nickel Theatre in Providence, R. I.; on the contrary, the fact that the entertainments of motion pictures and illustrated songs offered there are so thoroughly clean and wholesome, and the pictures are always brand new, makes a steady increase in the regular clientele of that theatre and many people go there twice a week to see every change of motion pictures.

* * *

NOTICE.—1. To constitute gambling in the statutory term it is not necessary that both parties should stand to lose as well as to win by the chance invoked. It is enough that one party stands to win only or to lose only.

2. A slot machine so operated that the operator putting into it a nickel coin receives in any event a cigar of the value of his coin, and also stands to win by chance additional cigars without further payment is a gambling device.

3. A cigar store where such a machine is set up for the use of customers and is used by them, becomes hereby a statutory nuisance and may be enjoined as such.

The above decision of Chief Justice Emery relating to gambling machines is published for the information and as a warning to those who may have such machines in their possession. ARTHUR L. HOLMES,
City Marshal.

Waterville, Me., April 11, 1907.

[We clip the above from the Waterville *Sentinel* and would like to see it enforced in every city where gambling devices are in existence.—ED.]

Correspondence.

Expert Testimony.

BEDFORD, IND.

Editor MOVING PICTURE WORLD:

Dear Sir—I was sent a copy of the MOVING PICTURE WORLD and I am indeed more than pleased with same. I have over twenty years' experience with stereopticon and have also been interested in the moving picture machine ever since it has been in use. I have also repaired almost every make of machine now in use, and have built two machines, and have now what I consider the most perfect moving picture machine in the world. I have given sixteen months' labor to complete it; but if it was placed in the hands of an incompetent operator I would not look for good results. It is indeed a great shame for the sake of a few dollars that men will hire others to operate (or rather try to do so) a machine that they don't know the first thing about. It is to this class all the accidents (if such they can be called) can be traced. I call it by a different name, and there should be strict laws in all States preventing this class of operators from trying to operate a machine, for the lives of the patrons of any playhouse should be protected by every means possible. I, with all the time I have given to this matter, do not claim to be perfect; but I can operate a machine and am still looking for ways to improve. I consider the best is what the people want. I send you reference as to what I can do, and inclose $1.00 for six months' subscription to your paper, and if, after full investigation, you consider me competent to be what I think I am, you may place my name in your Operators' Register. I am, with best wishes for your success,

Yours respectfully, O. F. M. DAVIS.

A Strenuous Lecture Season.

Editor MOVING PICTURE WORLD:

Dear Sir—It has occurred to me that it might be interesting to you and your readers to know that at the close of the season with my illustrated lecture "Masterpieces of Art and Nature," I was employed by the Niagara Falls Board of Trade to write and present to the public an illustrated lecture and moving picture exhibition on the subject of "Natural and Industrial Niagara Falls."

This lecture, including handsome advertising matter, is given absolutely free to churches, Y. M. C. A.'s, lodges, etc., and they are alowed to charge admission or take up a contribution if they wish to do so, retaining all the proceeds for their own funds.

The first part of the lecture is devoted to scenic and historic Niagara, then comes an illustrated explanation of the utilization of the power of the great cataract, the lecture ending with a tour through the factories that make a business of entertaining visitors, the most prominent of which is the famous "Home of Shredded Wheat," that is visited annually by over a hundred thousand people.

The lecture lasts about an hour and a half and is illustrated with nearly two hundred beautifully colored slides and two thousand feet of fim. I am giving the entertainment six nights a week to large and highly pleased audiences and to the complete satisfaction of my employers, which shows that the very best business people are appreciating the value of the stereopticon and moving picture machine, as an adjunct to their general scheme of publicity. I shall be at Jamestown during the summer, and no doubt will be able to pick up some interesting items of value to the readers of the MOVING PICTURE WORLD. Wishing you and the paper every success,

Sincerely yours, ALBERT EARL.

Information Wanted.

LAKEWOOD, OHIO, April 21, 1907.

The Editor MOVING PICTURE WORLD:

Dear Sir—I am desirous of opening a moving picture show, and I have the following cities in view, and I would like to know if you can give me any information regarding them as to whether they have any moving picture establishments in operation there, as to number:

Worcester, Mass.; Lawrence, Mass.; Haverhill, Mass.; Manchester, N. H.; Nashua, N. H.; Burlington, Vt.; Bangor, Me.; Chelsea, Mass.

Yours respectfully, HARLEY HILL.

[Will our readers in these districts kindly furnish particulars asked for?—ED.]

The moving pictures representing the scenes in the Thaw trial, which were to have been given in Wickford, North Kingston, last week, were prohibited by the authorities at the request of Rev. Fr. McKenna and Rev. Mr. Cole.

* * *

London, April 20.—A man named William Zeitz, while impersonating a signalman bound to the railroad line by robbers in a moving picture representation of a train-wrecking scene, was killed by a train near Croydon to day. The train ought to have stopped, but failed to do so, owing to an error in the signalling.

* * *

Two men were coming into Denver from a nearby town on a local train the other day. The train stopped every five minutes, it seemed, and one of the men became impatient. Finally, when the train halted for the engine to get up steam, the man's impatience overflowed.

"Now, what do you think of this train?" he said to the other.

"It isn't making much progress," replied his friend.

"Progress! I should say not," said the impatient man. "It would be a fierce job to take a moving picture of this train."—*Denver Post.*

Conversation Heard in the Office of a Dealer in Motion Picture Machines.

Customer: I called in reference to purchaing a projection machine. I do not know the first thing regarding same and wish to be instructed in its manipulation, etc. What is really necessary to operate one of these machines?

Dealer: It does not require over-intelligence; but a person intending to go into this business must certainly have a little gift of mechanical ability to master it successfully.

C.: But, as I say, I have never used one of these machines, and you say it requires a little mechanical ability, and not being a mechanic, what difficulty have I to overcome?

D.: The difficulty is very slight, depending upon the interest shown and acumen of the purchaser.

C.: What length of time would be required to thoroughly understand the operation of the instrument?

D.: We have had buyers who have been capable of giving a successful public exhibition after being instructed once in the feed of the machine and the focusing of the light. The man of average intelligence after three or four private trials can successfully give his first public exhibition.

C.: You made a remark a moment ago about "feeding" a machine. What do you mean?

D.: "Feeding" is simply a term used in the trade for threading the mechanism; properly adjusting the film.

C.: What do you mean by proper adjustments?

D.: Placing the film under the feed sprocket; being careful to fit the perforation of the film into the teeth of the sprocket and fitting the rollers over the sprockets and allowing proper tension on the loops.

C.: How am I to know whether the machine is properly threaded?

D.: By taking the film between the thumb and forefinger and allowing a loop which would comfortably wrap around your thumb, on the top and bottom sprockets, which allows play for framing the picture.

C.: What do you allude to by "framing"?

D.: The pictures are spaced about three-fourths of an inch; and at times two pictures, or the line of two pictures, enters the centre of the aperture and projects the bottom of one and the top of the following picture on the sheet. It is therefore necessary to frame the picture, with the use of this lever, so as to bring one complete picture on the screen at one time.

C.: Where is the aperture located?

D.: About midway in the mechanism.

C.: Where does the film feed from?

D.: From a reel upon which it is wound, which you see here, supported on the top of the mechanism.

C.: I propose using this machine if I can operate it perfectly, at a church in which I am interested. What difficulties will I have to overcome before I can give a public exhibition? What is absolutely necessary for me to have?

D.: It depends upon circumstances. Where is your church located?

C.: In New York City.

D.: In that case it will be necessary for you to abide by the regulations of the Fire Underwriters together with those of the local authorities. The restrictions compel the use of a magazine underneath lower sprocket, and above the top sprocket. The lower magazine requires a take-up device.

C.: What do you mean by a take-up device?

D.: It is this device which rewinds the film as it passes through the mechanism after being projected, as shown here. As mentioned before, the Underwriters are very particular regarding the construction of the lamphouse as well as the electric lamp. The same must be made to meet their entire approval, which necessitates the use of a lamphouse made of Russia iron which encloses the light. The roof of the same has an extended top with perforated metal for ventilation, and the entire roof is covered with sheet mica, so that a carbon cannot come in contact with the metal parts of the lamphouse; which would cause a short-circuit if this precaution was not taken.

C.: You speak here of carbons and electricity. Am I obliged to have that?

D.: No, you are not. If you prefer, you can use the oxy-hydrogen light.

C.: Can I obtain as good results with oxy-hydrogen as with electricity? Which, in your opinion, is the better illuminant?

D.: Electric light, by all means, if direct current can be obtained.

C.: Not being conversant with electricity, how shall I best apply the oxy-hydrogen?

D.: I can show you that in a very few moments. You can see this is a calcium burner. We place a lime in this cup, and allow the lime to turn freely on the screw, to revolve one-eighth of an inch in front of the tip. We place the burner in the lamphouse, on the same post as you would use for the electric lamp. Attach the tubes to the burner, and the tanks. Calcium cylinders are painted red and black. The black tank representing the hydrogen, and the red, oxygen.

We set the burner so that the tip is nearly in the centre of our condensers, setting about three inches away from same.

Open the black cylinder first, allowing sufficient gas to flow through the burner. Now light the same. We now have the hydrogen burning, and we next open the oxygen, or red tank, very slowly. Now you see the results. Our light is perfectly white, giving us a brilliant illumination. We have a black circle on the bottom. We therefore lower our burner slightly and the lower black circle is removed; but we wish now to still increase the

light. We apply a little more hydrogen, and a slight bit of oxygen, being careful not to use too much oxygen, as it is likely to dim the light. It is always best to allow a little red flame to escape from the side of the burner and in this way a little more oxygen can be added, if necessary.

C.: As you have shown me regarding the calcium burner, is it necessary for me to undertake a course in electricity?

D.: No.

C.: In what way can I obtain this information and instruction?

D.: It can only be obtained by practical experience. I can illustrate the same in a brief way to you; however, quite a number of ways can be used. There are various electric currents and we rarely find two places wherein the current runs the same. I can demonstrate with the current we have here, which is direct, 110 volts.

C.: How many volts are necessary?

D.: That depends also upon circumstances, which I will try to explain. The voltage required for operating an electric lamp differs from 47 to 49 volts across the arc, and, as the law of this city will not permit more than 25 amperes to be used, a rheostat carrying this amount of amperes must be used to govern the current.

C.: What do you mean by amperes?

D.: Amperage is the quantity of current used, and votage is the pressure.

C.: But as you say you use from 47 to 49 volts across the arc and still you have 110 volts from your supplying mains, what becomes of the rest of the voltage?

D.: We place a rheostat or resistance box between our main and our lamp, which controls the given quantity of current used.

C.: Does the rheostat control the current?

D.: No. The carbons as a rule control the current, and the resistance controls the quantity used. There is a positive and negative coil on direct current. For example: we place a five-eighths-inch soft core carbon on the top carbon holder, and a half-inch hard or solid carbon in the bottom carbon holder, and in this way, on direct current, the carbons burn nearly alike.

C.: Why do you place a smaller carbon on the bottom, and a larger carbon on the top?

D.: The positive coil being nearly twice as powerful as the negative, therefore requires a larger carbon; so that it will not burn any faster than the smaller one; in proportion to keep the light as nearly centre as possible.

C.: How do you place these carbons in the lamp?

D.: We place the lamp at an angle of about 30 degrees and set the lower half-inch hard carbon a little forward of the upper carbon.

C.: Why do you do this?

D.: Experience has taught us to get the arc as far front and to bring the crater or bead of light to the forward part of the carbons, in which event the intensity of the ray is retained in front of the carbons.

(To be Continued)

The Theatorium, a new place of amusement, has been opened to the public at No. 13 West Main street, Johnstown, N. Y. The store at that number has been recently renovated, a new front placed in it and the interior made over in an attractive manner, being nicely arranged for the exhibitions of moving pictures which are to be given daily excepting Sunday from 2 o'clock in the afternoon until 11 o'clock at night. The views exhibited are the highest priced and selected with much care.

The performance consists entirely of moving pictures and illustrated songs, with a change of views twice each week. Prof. Favereau will act as pianist.

Clarence Dailey, of Gloversville, is the manager.

* * *

The Percy & Curry Moving Picture Company have come to Nashua for a long engagement, and will run a continuous entertainment every afternoon and evening at O'Donnell hall. They have a large and very fine display of up-to-date pictures, including a great range of subjects.

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Film Review.

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A Parisian Romance of Love and Jealousy Told in Motion Pictures.

In making this production the Biograph Company enlisted the services of two native Parisians, whose work and suggestions make it one of the most effective pictures ever produced in this country. The sterling work of the actors, and the layout of the scenes are distinctly typical of the French capital. The story is of the affaire de cœur of two French swordsmen, both rivals for the hand of the same fair Parisienne. The opening scene is at the academy of the Fencing Master. A friendly bout with the foils between the Master and his then unknown rival is indulged in, which clearly proves the former indeed a master of the art. A letter is received by the Fencing Master from his sweetheart breaking off their engagement and requesting the return of her letters. He, obedient to her wishes, meets her at Place Royal and returns the treasured epistles. Here his rival appears and a wordy combat ensues, which terminates in a challenge to fight a duel. Notwithstanding his mother's earnest entreaty, the Fencing Master accepts the challenge, apprising the girl that he will "let her lover take the life that is worthless without her love." The next scene is the duel in the snow. Both men are eager for the fray. A spirited contest is waged, when the rival, with a well-directed thrust, which meets with no resistance, sends the Fencing Master to the ground seriously wounded. The final scene shows the Fencing Master at the hospital, where he is visited by his opponent. There is a reconciliation, both attributing the affair to a woman's whim, when the girl enters and, hysterical from remorse, falls prostrate across the wounded man's cot, making an intensely dramatic climax to a most thrilling production.

WILLIAMS, BROWN & EARLE.

The Doll's Revenge.

This is a very amusing subject. A little boy and girl are playing with cards when the father brings in a box and places it on the table. The boy is disappointed to find it contains nothing but a mechanical doll for his sister. They wind up the doll and it begins to dance, but when the girl has left the room the boy destroys the doll. The parts come together again and the doll grws in alarming proportions. Another doll appears on the scene and the two pull the little boy to pieces and eat him.

A Smart Capture.

This is another excellent film. Two men accompanied by a dog steal some meat and when pursued take refuge in a grain loft. The policeman sets the machinery of the chute and cutter in motion. The men and dog pass through the machine, are chopped to pieces and the remains fall on the floor below. The policeman straightens them out, reverses the machine, passes them through in the opposite direction, arrests them as they come out, and marches them off.

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Edison Mfg. Co., 31 Union sq., New York.
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Miles Bros., 10 E. 14th st., New York.
Miles Bros., 116 Turk st., San Francisco, Cal.
Selig Polyscope Co., 41 Peck court, Chicago.

DEALERS.

Eclair Exchange, 133 Third ave., New York.
American Film Co., 87 E. Washington st., Chicago, Ill.
American Exchange, 630 Halsey street, Brooklyn, N. Y.
American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
Boswell Manufacturing Company, 122 Randolph street, Chicago.
H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
Chicago Projecting Co., 225 Dearborn st., Chicago.
Wm. H. Clune, Los Angeles, Cal.
O. T. Crawford Film Exchange, Fourteenth and Locust streets, St. Louis.
Harry Davis, Davis Building, 247 Fifth avenue, Pittsburg, Pa.
Edison Mfg. Co., 304 Wabash ave., Chicago.
Enterprise Optical Co., 154 Lake st., Chicago.
Erker Bros., 608 Olive st., St. Louis.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
F. J. Howard, 456 Washington st., Boston.
C. L. Hull & Co., 209 East Fifty-seventh street, Chicago.
Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 52 State st., Chicago.
C. B. Kleine, 662-664 Sixth Ave., bet. 38th and 39th sts., New York.
S. Lubin, 21 South Eighth st., Philadelphia, Pa.
G. Melies, 204 E. 38th st., New York.
Pathe Cinematograph Co., 42 E. 23d st., New York.
People's Vaudeville Company, 1123 Third avenue, New York.
D. W. Robertson, 407 Park Row Bldg., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
L. M. Swaab & Co., 338 Spruce st., Philadelphia.
Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
P. Bacigalupi, 1107 Fillimore st., San Francisco, Cal.
Boston Film Exchange, 564 Washington st., Boston, Mass.
Calcium and Stereopticon Co., 720 Hennepin ave, Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Consolidated Film Exchange, 143 East Twenty-third st., New York.
Detroit Film Exchange, Telegraph Building, Detroit, Mich.
Eug. Cline & Co., 59 Dearborn st., Chicago.
Wm. H. Clune, Los Angeles, Cal.
Globe Film Service, 59 Dearborn st., Chicago.
W. E. Greene, 228 Tremont street, Boston, Mass.
F. J. Howard, 456 Washington st., Boston.
Inter Ocean Film Exchange, 99 Madison st., Chicago.
Kinetograph Company, 41 East Twenty-first street, New York.
Kleine Optical Co., 52 State st., Chicago.
C. B. Kleine, 662 Sixth ave., New York.
Laemmle Film Service, 167 Dearborn st., Chicago, Ill.
F. Meyers, 123 W. 27th st., New York.
L. Manasee & Co., 88 Madison st., Chicago.
Miles Bros., 10 East Fourteenth street, New York.
Miles Bros., 116 Turk street, San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark st., Chicago.
Novelty Moving Picture, 1063 Broadway, Oakland, Cal.
Wm. Paley, 40 W. 28th st., New York.
Peerless Exchange, 112 E. Randolph st., Chicago.
Pittsburg Calcium Light Co., 515 First ave., Pittsburg, Pa.
D. W. Robertson, 407 Park Row Bldg., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
Geo. K. Spoor & Co., 62 N. Clark st., Chicago.
Stereopticon Film Exchange, 106 Franklin st., Chicago.
Wm. H. Swanson & Co., 79 S. Clark st., Chicago.
Temple Film Co., Masonic Temple, Chicago.
20th Century Optiscope, 91 Dearborn st., Chicago.
U. S. Film Exchange, 59 Dearborn st., Chicago.

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Chas. Beseler Co., 251 Centre st., New York.
Calcium and Stereopticon Co., 720 Hennepin ave, Minneapolis, Minn.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
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Wizard's World....350 ft.
Sailor's Return....535 ft.
A Mother's Son....392 ft.
Knight Errant....421 ft.
Catch the Kid....270 ft.
Cambridge-Oxford Race....250 ft.
The Naval Nursery....400 ft.
Cheap Skate....288 ft.
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Polar Bear Hunt....622 ft.
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Trip to Borneo....4[illegible] ft.
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Judge McCleland, of Chicago, is making war on moving picture shows of the nickel variety. Writing to a Chicago paper he says: "These theatres are the cause, directly and indirectly, of more juvenile crime coming into my court than all other causes combined. I very much hope that you will not cease to encourage the suppression of these institutions, or at least the prevention of minors attending them unless accompanied by their parents." That looks like a rather stern arraignment of a popular amusement, but possibly the judge is speaking inside the facts. At least, one is willing to admit that heir effect may be somewhat different from that of the unday school, when he reads over the list of the films shown in Chicago last Saturday. Among them are found "Cupid's Barometer," "The Unwritten Law," "An Old Man's Darling," "The Bigamist," "Modern Brigandage," "Course of True Love," "Seaside Flirtation," "College Boy's First Love," "Raffles, Amateur Cracksman," "Child Robbers," "Paris Slums," "Female Highwayman," "Gentlemanly Hold-up," "Beware, My Husband Comes," and "Gaieties of Divorce." Surely not just the kind of selections the average parent would make for his or her little ones, were the matter of selecting the films left to the parents.

Situations Wanted.

Names, addresses and references of these operators are on file in the office of the MOVING PICTURE WORLD. No charge is made for registration, and letters addressed to any one in our care will be forwarded.

1. OPERATOR, 40 years of age, married; expert in all branches; salary, $25.00. Prefers New York. Has machine and pianist extra by arrangement.

4. OPERATOR OR MANAGER, age 36, married; well recommended; salary, $20.00; New York or Pennsylvania.

5. MANAGER, 24, married; $25.00; fully proficient; prefers New Mexico or Texas.

6. EXPERT ELECTRICIAN AND OPERATOR, 3 years' experience; salary, $25.00; age 19; single; Central States.

7. M. P. OPERATOR, age 24, single; salary, $20.00; has own machine; Eastern States.

8. OPERATOR, age 23, single; Powers and Edison machines; salary, $15.00; will travel.

9. OPERATOR, age 23, married; $18.00; efficient in wiring and repairing; own machine; will travel.

11. OPERATOR, used to all machines, age 28, married, desires position; salary, $25.00; New York and New Jersey.

12. OPERATOR with machine and stereopticon, age 24, single, 3 years' experience, prefers Canada, salary $18.00.

13. OPERATOR, good appearance, age 24, married, sober, honest, well recommended as A No. 1, prefers Illinois, Indiana, Iowa or Wisconsin.

14. MANAGER, promoter and moving picture operator, wants position or partnership, has money to back up business.

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17. OPERATOR, age 40, married; has double stereopticon and moving picture machine; capable. efficient, abstainer; salary, $35.00; any locality.

18. ELECTRICIAN OPERATOR, well recommended; age 23, single; salary, $18.00; Wisconsin, Illinois or Michigan.

19. OPERATOR, all machines; age 24, married; salary, $20.00; Middle West States.

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"	A Mother's Sin	392 "	" " "
"	Knight-Errant -	421 "	" " "
Comedy	Village Fire Brigade	325 "	Caumont of "
"	Catch the Kid -	270 "	" "
Great Human Interest	Camb'ge-Oxf'd Race	250 "	" "
" "	Land of Bobby Burns	330 "	" "
Comedy	Eggs - - -	300 "	Walterdaw "
Great Int.	The Naval Nursery	400 "	" "
" "	Life & Customs in India	400 "	" "
Comedy	The Bad Shilling	450 "	" "
"	Murphy's Wake -	343 "	" "
"	The Coroner's Mistake	430 "	Internationale Kinetematographer und Licht Effekt Co. Berlin
"	A Cheap Skate -	288 "	" "
"	Anarchist's Mother-in-Law	294 "	Nordish Film Co., Copenhagen
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Moving Picture World

AND VIEW PHOTOGRAPHER

The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

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THE MOVING PICTURE WORLD

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Please remit by express money order, check, P. O. order or registered letter. All cash enclosed with letter is at the risk of sender.

EUROPEAN AGENTS:
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Editorial.

To the Operator

We want operators—good operators—to take advantage of our Employment Bureau and use it for their own advantage. We want a complete register of every operator in New York City, those in employ, and those out of a situation. To the present we have had 24 applications. We found situations in New York for seven and outside one, and are now in a position to place eight or nine more into good berths.

Twice last week we were rung up on the 'phone for operators to go to Jamestown Exhibition, once for information from our list, but the applicants were too far away to do any good; another sent a letter seeking a high-class operator, and we were unable to supply him off-hand. There was never so great a demand for skilled help as at the present time, and we can get situations for men, as we say above. They must be honest, sober, well-dressed, well recommended, with recent testimonials, that will bear investigation, capable of going into Fifth avenue houses without bringing discredit upon themselves or their employers. The lowest salary offered is $22.50 with traveling and hotel expenses, while the highest is for a confidential position of trust, $35.00 per week. Fill up and return to us the blank found on another page, stating if only for register or for situation. All applications will be treated in strict confidence.

Directory

We are compiling a complete directory of every lecturer, lanternist, cinematograph operator, vocalist (who uses song slides), lantern slide maker and colorist in the United States. We need our readers' assistance in this task, and again ask them to send us names, addresses and qualifications of those known to them. We tender our thanks to those dealers who loaned us their lists, and operators who sent us names. At the lowest computation there are 15,000, and we want them all.

When writing to Advertisers please mention The Moving Picture World.

The Optics of Photographic and Projecting Lenses.

CHAPTER III.

PRISIMATIC SPECTRUM, OR THE COLORS OF LIGHT.

By JOSEPH MENCHEN.

We have hitherto considered light chiefly as a simple homogeneous substance, as if all its rays were white, and as if they were all refracted in the same manner by the different lenses on which they fall. Investigations, however, into the nature of this wonderful fluid have demonstrated that this is not the case, and that it is possessed of certain additional properties of the utmost importance in the system of nature. Had every ray of light been a pure white, and incapable of being separated into any other colors, the scene of the universe would have exhibited a very different aspect from what we now behold. One uniform hue would have appeared over the whole face of nature, and one object could scarcely have been distinguished from another. The different shades of verdure which now diversify every landscape, the brilliant coloring of the flowery fields, and almost all the beauties and sublimities which adorn this lower creation would have been withdrawn. But it is now ascertained that every ray of white light is composed of an assemblage of colors, whence proceed that infinite variety of shade and color with which the whole of our terrestrial habitation is arrayed. Those colors are found not to be in the objects themselves, but in the rays of light which fall upon them, without which they would either be invisible, or wear a uniform aspect. In reference to this point, Goldsmith has well observed: "The blushing beauties of the rose, the modest blue of the violet, are not in the flowers themselves, but in the light that adorns them. Odor, softness, and beauty of figure are their own; but it is light alone that dresses them up in those robes which shame the monarch's glory."

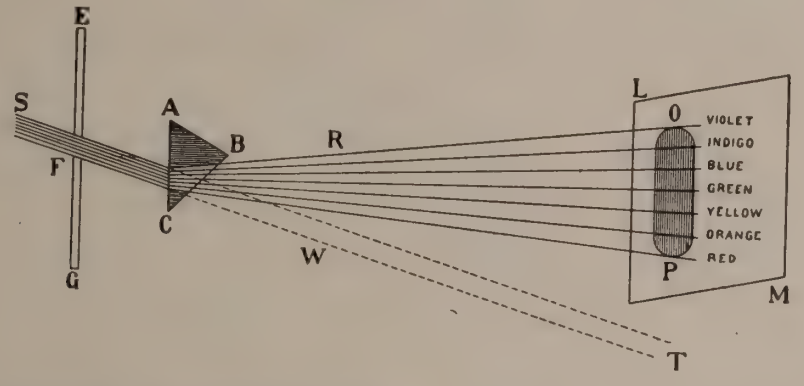
Many strange opinions and hypotheses were entertained rsepecting colors by the ancients. The Pythagoreans called color the superficies of bodies; Plato said that it was a flame issuing from them. According to Zeno, it is the first configuration of matter; and according to Aristotle, it is that which moves bodies actually transparent. Among the moderns, Des Cartes imagined that the difference of color proceeds from the prevalence of the direct or rotatory motions of the particles of light. Grimaldi, Dechales, and others, thought the differences of color depended upon the quick or slow vibrations of a certain elastic medium filling the whole universe. Rohault imagined that the different colors were made by the rays of light entering the eye at different angles with respect to the optic axis; and Dr. Hook conceived that color is caused by the sensation of the oblique or uneven pulses of light; and this being capable of no more than two varieties, he concluded that there could be no more than two primary colors. Such were some of the crude opinions which prevailed before the era of the illustrious Newton, by whose enlightened investigations the true theory of colors was at last discovered. In the year 1666 this philosopher began to investigate the subject, and finding the colored image of the sun formed by a glass prism, to be of an oblong, and not of a circular form, as, according to the laws of refraction, it ought to be, he was surprised at the great disproportion between its length and breadth, the former being five times the length of the latter; and he began to conjecture that light is not homogeneal, but that it consists of rays, some of which are much more refrangible than others. Prior to this period, philosophers supposed that all light in passing out of one medium into another of different density, was equally refracted, in the same or like circumstances; but Newton discovered that this is not the fact; but that there are different species of light, and that each species is disposed both to suffer a different degree of refrangibility in passing out of one medium into another, and to excite in us the idea of a different color from the rest; and that bodies appear of that color which arises from the peculiar rays they are disposed to reflect. It is now, therefore, universally acknowledged that the light of the sun, which to us seems perfectly homogeneal and white, is composed of no fewer than seven different colors, namely, Red, Orange, Yellow, Green, Blue, Indigo and Violet. A body which appears of a red color has the property of reflecting the red rays more powerfully than any of the others; a body of a green color reflects the green rays more copiously than rays of any other color, and so of the orange, yellow, blue, purple and violet. A body which is of a black color, instead of reflecting, absorbs all, or the greater part of the rays that fall upon it; and, on the contrary, a body that appears white reflects the greater part of the rays indiscriminately, without separating the one from the other.

Before proceeding to describe the experiments by which the above results were obtained, it may be proper to give some idea of the form and effects of the Prism by which such experiments are made. This instrument is triangular and straight, and generally about three or four inches long. It is commonly made of white glass, as free as possible from veins and bubbles, and other similar defects, and is solid throughout. Its lateral faces, or sides, should be perfectly plane, and of a fine polish. The angle formed by the two faces, one receiving the ray of light that is refracted in the instrument, and the other affording it an issue on its returning into the air, is called the refracting angle of the prism, as A C B. The manner in which Newton performed his experiments, and established the discovery to which we have alluded, is as follows:

In the window-shutter, E G, of a dark room, a hole, F, was made, of about one-third of an inch diameter, and behind it was placed a glass prism, A C B, so that the beam of light, S F, proceeding directly from the sun,

was made to pass through the prism. Before the interposition of the prism, the beam proceeded in a straight line towards T, where it formed a round, white spot; but, being now bent out of its course by the prism, it formed an oblong image, O P, upon the white pasteboard, or screen, L M, containing the seven colors marked in the figure, the red being the least, and the violet the most refracted from the original direction of the solar beam, S T. This oblong image is called the prismatic spectrum. If the refracting angle of the prism, A C B, be 64 degrees, and the distance of the pasteboard from the prism about 18 feet, the length of the image, O P, will be about 10 inches, and the breadth 2 inches. The sides of the spectrum are right lines distinctly bounded, and the ends are semi-circular. From this circumstance, it is evident that it is still the image of the sun, but elongated by the refractive power of the prism. It is evident from the figure that, since some part of the beam, R O, is refracted much further out of its national course, W T, than some other part of the beam, as W P, the rays towards R O have a much greater disposition to be refracted than those towards W P; and that this disposition arises from the naturally different qualities of those rays, is evident from this consideration, that the refracting angle or power of the prism is the same in regard to the superior part of the beam as to the inferior.

By making a hole in the screen, L M, opposite any one of the colors of the spectrum, so as to allow that color alone to pass—and by letting the color thus separated fall upon a second prism—Newton found that the light of each of the colors was alike refrangible, because the second prism could not separate them into an oblong image, or into any other color. Hence he called all the seven colors simple or homogeneous, in opposition to white light, which he called compound, or heterogeneous.



Correspondence.

LOGANSPORT, IND., April 27, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—I thoroughly agree with Mr. W. M. Wear, of Charleston, W. Va., in everything he says in article, in your paper, in regard to the examination of operators. I find that the managers of theaters in this locality are inclined to hire some boy to handle the machine, at a salary that no one but a boy can exist on. I saw a letter from one manager just the other day where he says that he "has hired his own runner," and that he can save money. Now if this man was compelled to employ a competent man to handle films, he would not have to pay a large sum of money for damage to film which he is bound to do under the circumstances.

I have been operating for a trifle over six years and think that I am capable of handling a machine in a capable manner, although I don't know it all by any means.

Enclosed find my application for registering. I also enclose names of the operators employed in this city besides myself. I can furnish you with the names of nearly every operator in this State within a week or so.

Very truly yours, H. S. LEWIS.

[We are much obliged to this correspondent for the names furnished, and will be glad to receive the others. Will our readers take note and please do likewise?—ED.]

G. P. Hamilton, the representative of Geo. K. Spoor & Co., Inc., of Chicago, was in New York this week for the purpose of securing expert help which he is taking back with him, at the same time gaining information of immense value to his company in the formation of a film photographic plant they intend establishing in Chicago. The company have for a long time been contemplating the manufacture of films, and now the plans are satisfactorily completed to commence on a large scale. They have secured for their photographer one of the most expert men in the business, who has learnt his work thoroughly and made posing and lighting of his subjects a special study. In the course of the next two months they will be ready to talk business; dealers and renters who are looking for good films will get them. Not a stone will be left unturned to produce one of the finest and best equipped studios in the country, from which they will turn out films to suit the most fastidious. They propose also to work in the open, and obtain views, etc., all over the States. There is $1,500,000 back of the concern.

Projection Lenses.

By The Editor.

Referring to our issue No. 4, March 30, and the table of distances, several correspondents have written that they cannot get the size disc as mentioned with Darlot lenses. The lenses mostly in use in England, where these tables have been in use for the past fifteen to twenty years, are cylinder lens of English and French make, on which is engraved their focal length, and if these are used there should be no difficulty in using the tables. When exhibiting for the Gilchrist and University lectures, in halls varying from 50 to 150 feet distance from screen, we relied absolutely on the tables and they never failed us.

For the benefit of our readers we are now making experiments with Darlot lenses and will shortly publish the results, and if necessary prepare a new set of tables for their use. In the meantime, if readers will find the focus of their lens by holding front of same pointing towards a window and get a sharply defined image on a piece of paper pinned to wall, then measure from paper to midway of lens mount, they will get the focus of lens. Do not use the back focus as a guide or it will cause difficulties; for instance, if the back focus is 12 inches and the front focus 9 inches, the equivalent focus of the lens should be between 8 and 9 inches, and if our readers will bear this in mind when using these lenses their troubles will vanish.

We have pleasure in reproducing a reference table we prepared for cinematograph lenses. This table is worked out on similar lines to the lantern lenses, and from several tests we have made it is approximately accurate.

For the Nickelodeon.

The following figures will interest those owners of Nickelodeons who have one or more competitors and complain because there is not variety of film subjects enough to supply a number of theaters situated near each other without repetition or duplication of subject; the figures are approximate, and do not include an occasional subject imported from an irregular source of supply. There were placed upon the American market new film subjects:

In November, 1906, total number of feet.....10,000
In December, 1906, total number of feet.....11,000
In January, 1907, total number of feet.....12,000
In February, 1907, total number of feet.....14,000
In March, 1907, total number of feet.....28,000

An analysis of these figures means that the available number of reels of new film subjects increased from ten in November, 1906, to twenty-eight in March, 1907. Two Nickelodeons located in one block, changing reels three times weekly, each using new subjects only, were forced to show the same pictures more than half the time in November, 1906, while in March there was no need of duplicating at any time.

* * *

The representative of a moving picture manufacturer received this week the following:

"Enclosed please find $6.50 and a photograph of myself and band. Please send me quick as possible a 50-foot moving picture of the band and oblige."—*So Says Variety.*

READY REFERENCE TABLE.

DISTANCES FOR CINEMATOGRAPH LENSES.

Distance between Cinematograph and Screen.	FOCUS OF LENS. 2 in.	2½ in.	2¾ in.	3 in.	3¼ in.	3½ in.	4 in.	5 in.	6 in.
	DIAMETER OF PICTURE (obtained with 1-inch mask).								
	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.
10 feet	5 0	4 0	3 6	3 4	3 2	3 0	2 8	2 0	1 4
12 "	6 0	4 9	4 4	4 0	3 9	3 6	3 0	2 6	1 8
15 "	7 6	6 0	5 6	5 0	4 8	4 6	3 8	3 0	2 0
20 "	10 0	8 0	7 3	6 8	6 2	5 8	5 0	4 6	3 4
25 "	12 6	10 0	9 0	8 4	7 9	7 2	6 0	5 10	3 8
30 "	15 0	12 0	11 0	10 0	9 3	8 6	7 0	5 6	4 0
35 "	17 6	14 0	12 8	11 8	10 9	10 0	8 8	6 2	4 8
40 "	20 0	16 0	14 6	13 4	12 4	11 6	9 8	7 8	5 10
45 "	22 6	18 0	16 4	15 0	14 0	13 0	11 0	9 2	7 0
50 "	25 0	20 0	18 4	16 9	15 6	14 3	11 9	10 0	7 8
75 "	37 6	30 0	27 8	25 1	23 3	21 5	17 6	15 0	11 4
100 "	49 6	40 0	37 0	33 5	31 0	28 7	23 9	20 0	15 0
150 "	73 6	60 0	55 4	50 1	46 6	42 11	35 9	30 0	22 4

Trade Notes

Edgar C. Maurer, the moving picture man of Pottstown, has leased the Boyerton Opera House from Dr. Thomas J. B. Rhoads until June, 1908.

* * *

From Wm. H. Havil, of Chicago, we received a notice calling attention to the reel, holding 1,000 feet of film, that he makes. The price seems reasonable.

* * *

Mr. O. K. Hass has had the quarters at 31 West Trade street, Charlotte, N. C., fitted up for a moving picture gallery. This makes the fifth show in operation now.

* * *

A theater, giving continuous exhibitions of moving pictures on the popular price basis, as in Eastern cities, is to be opened on Washington avenue in Ogden, Utah, in the next few days.

* * *

William Hickey has rented the store under the Banquet Hotel, on the corner of Evelyn and West streets, Rutland, Vt., where he will conduct a moving picture show there during the summer.

* * *

The season is opening early at Paragon Park, Hull, Mass. Durgin has set up his illustrated songs and moving pictures paraphernalia in his café, and large and appreciative crowds gather nightly to enjoy the entertainment.

* * *

James S. Thomas and others, of Plymouth, Pa., have leased the new Cimmet Hall and will turn it into an amusement place. Changes will be made in the interior to adapt it to the purpose. Mr. Thomas will be the manager.

* * *

The People's Theater, of Duluth Minn., a vaudeville and moving picture venture, has been sold by E. M. Wells and his associates, who are St. Paul parties, to William P. Welch, of Bemidji. The transfer was made last week and Mr. Welch is now in possession.

* * *

Lewis M. Swaab, of Philadelphia, finding he had not sufficient elbow room for his business, has just completed an addition to the building, and has now about twice as much space as before, thus adding to the comfort of his large clientele calling at 338 Spruce street.

It has been demonstrated that moving picture shows or continuous vaudeville does not pay in La Bend, Ind. For two weeks a company has been giving excellent pictures at the Century Theater, but the attendance scarcely paid expenses. The company paid up all outstanding bills and left the city.

* * *

A new moving picture theater for A. L. Shepard opened in the old Globe store on West Main street, Meriden, Conn. Mr. Fiske, of New York, represents Mr. Shepard. The new theater will be one of the most attractive of the sort in this part of the State and is sure to prove a popular resort.

* * *

From North Adams, Mass., we learn that another popular price entertainment house is to be opened May 1 in the Columbia hall in the F. M. T. A. building on Center street. A lease has been taken of the place by Mears, Coffin & Mears, of Boston, and they will present illustrated songs and moving pictures as the entertainment.

* * *

A new city ordinance licensing slot machines has gone into effect in Bloomington, Ind. All machines which do not pay full value for the player's money are under the ban, and a license has been placed upon those known as "sure-shot" machines. A complete record of all machines operated in the city will be kept by the police department.

* * *

The experiment of the International Moving Picture Company at Trenton, N. J., in showing a moving picture 26 feet wide by 20 feet deep, proved to be a success, and the concern gained the credit of showing the largest sized moving picture ever shown in this State.

The "Life of Christ" was shown to an appreciative audience.

* * *

Our useful little contemporary of England, *The Optical Lantern Journal and Cinematograph Journal,* is now getting full-fledged and commencing to take a high flight. A letter from the Editor informs us that arrangements are in operation to make it a weekly publication under the title of *Kinematograph Weekly.* We send them hearty good wishes for success and prosperity.

* * *

Success of the most pronounced kind attended the opening of the Lyric moving picture and illustrated song theater on East State street, Trenton, N. J., recently. About 3,000 persons visited the handsome little theater and enjoyed a solid hour's show. The Lyric is conducted by the National Amusement Company, of Philadelphia. Three reels of motion pictures and two illustrated songs comprise the program at each show. This bill occupies one hour in presentation. All of the attendants are uniformed

and the general conduct of the place is strictly first-class. The theater will be open every day from noon until 12 o'clock at night. All the pictures shown will be the best and cleanest that the market can produce.

* * *

The management of the Nickeldom Theater, Des Moines, calls attention to the difference between the clean moving pictures and other attractions at this theater, and the cheap, vulgar, sensational and morbid attractions in the Chicago 5-cent moving picture shows against which the Chicago *Tribune* is waging a vigorous warfare. A most urgent invitation is extended to the city authorities and all citizens who are interested in the moral cleanliness of Des Moines to visit the Nickeldom Theater and inspect the pictures; they are also invited to inspect the moving pictures at the New Jewell Theater, opposite the street-car waiting room, which opens May 1. The management of both theaters will not engage or tolerate a single objectionable picture.—So says the *Register and Leader.*

* * *

The Kleine Optical Company, of Chicago, is about to open a suite of offices at Nos. 662-664 Sixth avenue, in New York City, principally for the sale of moving picture films. The New York branch will be in charge of Mr. Davis, formerly with the People's Vaudeville Company, although Mr. George Kleine, president of the company, will divide his time hereafter between Chicago and New York. Mr. Kleine states that the transactions of his company cover so wide a field that it was found imperative to open an important office in New York to give necessary attention to customers located nearer that point than Chicago. The situation is such in the Middle and further West that additional offices may be opened at two points west of Chicago, possibly Denver, Minneapolis or Kansas City, and San Francisco.

* * *

As a result of his crusade against penny gambling slot machines in New York, especially in the vicinity of public schools, Inspector Sweeney, of the Sixth District (taking the upper west side of Harlem), arrested two shopkeepers —Isaac Rosenblatt, of 2467 Eighth avenue, and Henry Getten, of 2461 Eighth avenue—who were arraigned before Magistrate Cornell in the Harlem Court and released on bail for further examination. The principals of several schools in Harlem have complained that small shopkeepers near their schools have put slot machines in their stores for the purpose of attracting the pennies of the students. A few days ago Anthony Comstock raided a storage warehouse in Harlem and confiscated 100 of the machines. The present crusade will be carried to saloons in which penny gambling machines have been installed.

* * *

The following newly formed corporations show the public trend:

Atlantic Park Company, Boston, Mass.; amusements, theaters, etc.; capital, $100,000. President, James E. Dunn, Cambridge, Mass.; treasurer, Albert M. Munroe, Marblehead, Mass.; clerk, Frank Munroe, 706 Tremont street, Boston, Mass.

The Knickerbocker Amusement Company was incorporated at Albany, with the following Rochester men named as the incorporators: William Craig, Jacob Gerling, Jr., Charles Keller, George C. Gerling and Fred C. Gerling. Jacob Gerling, Jr., said that the company was not ready to announce any definite plans as yet, but it is understood that it is the purpose of the company to establish a moving picture theater similar to the Bijou Dream. It is proposed to have the theater in the Gerling block.

* * *

We called at the busy office of Miles Brothers last week and found Mr. Herbert L. Miles just returned from Europe. Though generally conservative on most matters, Mr. Miles was inclined to enthuse over the many fine subjects which he has on the way to their New York office. He stated that he had secured the exclusive American agency of absolutely every European manufacturer of films with the exception of those already represented in America.

This, he said, means about eighteen manufacturers which they will represent in this country, all of which are now turning out some very fine things. He mentioned two or three of them especially, on which he is ready to stake the reputation of the firm, as rock steady and mechanically and photographically perfect.

Mr. Miles has been connected with the moving picture industry in this country since its inception and has watched its growth up to its present mammoth proportions. Being the first who recognized the importance of and catered to the continuous moving picture theaters he was qualified to instruct the European manufacturers regarding the kind of subjects his firm desires for the American market.

Miles Brothers will have a permanent European office where a representative almost as fully acquainted with the American needs as Mr. Miles himself will select the subjects for this market.

The titles of a score or more subjects had already been cabled by Mr. Miles to their New York office and they have been liberally advertised in the MOVING PICTURE WORLD and other publications with the result that their first shipment amounting to $42,000 were sold out before they reached New York. This alone will give one an idea of the enormous demand for films in this country.

We have already seen a number of these foreign subjects, among them "The Polar Bear Hunt," "Catch the Kid," "True Until Death," etc., and find them of excellent quality and distinct novelties.

* * *

The company being organized in Torreon, Mexico, for the purpose of opening an amusement park in the eastern

part of that city will have a capital of $100,000, the greater part of which has already been subscribed by Torreon capitalists. The plans for the buildings, natatorium, moving picture theater, skating rink and other features are completed.

The Colonial Amusement Company, formed for the purpose of conducting moving picture entertainments in the city of Des Moines, filed articles of incorporation with the Secretary of State, its capital stock being $2,000. Clarence L. Mott and Fred W. Graham are the incorporators.

Charles L. Closewood, Jerome Jones, W. B. Armstrong, G. H. Hall, W. C. Puckett and J. M. Simonton, of Atlanta, Ga., applied for a charter for the Phoenix Amusement Company; capital stock, $25,000. They ask the right to conduct a suburban amusement park known as the Windy City, and to open other amusement and theater attractions.

Around the World Company, of Dallas; capital stock, $10,000; organized to provide amusements. In corporators: George K. Taggart, E. A. White, R. Campbell.

Fair Park Amusement Company, of Dallas; capital stock, $10,000. Formed for amusement purposes, with incorporators as above company.

* * *

Alfred Patek, the veteran journalist, who recently resigned the managing editorship of the *Times* to go to Panama to make a thorough study of the isthmian situation, gave his impressions of what he saw and learned there to a Denver audience on April 23. Besides some 200 stereopticon views, his talk was illustrated with fifteen moving pictures taken on the isthmus under his direction by the most skilled kinetoscope operator in the employ of the Edison Company.

Mr. Patek and Frank Lundy Webster, another well-known Denver newspaper man, made a special trip to Panama this spring to study life and construction on the canal and isthmus. They took with them the Edison operator, and these three men, each an expert in his profession, spent several weeks in gathering material for this lecture, which combines an intelligent and comprehensive review of the great canal work, past, present and future, with pictures that explain better than words all the phases of governmental work in Panama and the life of the natives and the Americans who are carrying on the tremendous undertaking of our Government.

Mr. Patek's talk covers not alone the technical work of the enormous enterprise, but all the human interest features that were seen through the eyes of a trained newspaper man. His hearers, transported to Panama, see the scenes that he saw, and which he describes and his pictures portray. The entertainment was intensely interesting as well as educational. A newspaper man knows how to dress attractively a statement of facts.

The moving pictures arrived on the eve of the lecture from the Edison factory and are the first and only views of the kind ever taken in Panama, and give a vivid impression of life and labor on the isthmus. They were made especially for Messrs. Patek and Webster, and were all taken under their personal direction. Most of the photographs shown in lantern slides were also taken under their direction.

* * *

In a general order, issued April 23, Police Commissioner Bingham, of New York, called upon all commanders of precincts to furnish him, forthwith, a descriptive list of places of amusement in their jurisdiction, especially noting "penny arcades" and cheap theaters. There was recently a conference on the subject of the restriction of theaters between the commissioner, Dr. Darlington, head of the Department of Health, and Fire Commissioner Lantry. At that time it was decided to subject these places to a more rigorous supervision.

At a meeting of the Board of Aldermen a week ago, a resolution was passed calling for a thorough report on the arcades. Commissioner Bingham incorporates this in his general order, as follows:

"Whereas, There are to-day in existence throughout the city of New York various show places commonly known as 'penny vaudevilles,' '5-cent theaters,' 'moving picture shows,' etc., all apparently being conducted without complying with the provisions of part 21 of the Building Code, relating to public buildings, theaters, and places of assembly, and particularly section 109 of said part of the Building Code, defining entrances and exits, seating capacity, width of aisles, fire precautions, and matters of detail of building construction conducive to safety of life; and

"Whereas, These places of public entertainment have caused much annoyance and vexation to residents in their immedite vicinity, prompting the general opinion that they are a common nuisance, because of the gathering of motley crowds, and making of loud noises and breeding fear of disturbances and the danger of fires, of which latter one of a serious nature occurred in one of these places recently; therefore, be it

"Resolved, That the Police Commissioner and the Chief of the Bureau of Licenses be and they are hereby requested to furnish the Board of Aldermen at the earliest practicable moment with a list of all the licensed show places and other so-called places of public amusement holding licenses, together with the dates when such licenses were issued, and if complying with the provisions of the Building Code relating to places of public entertainment."

Commissioner Bingham will have all applications for renewals of theater licenses submitted to him personally before May 1, the time when they expire. He said that he intended to go over each one with the greatest care, to see if the fire, police, or building regulations were being disregarded.

It is common talk about headquarters that licenses will be refused to many of the cheaper theaters. It is believed that most of the penny arcades and such will have to go or rearrange their places.

Conversation Heard in the Office of a Dealer in Motion Picture Machines.

(*Concluded from last week*)

C.: What would happen if I would use a large carbon on both top and bottom?

D.: There are quite a number of operators using the same size of carbons on top and bottom, but I would not advise the same.

C.: Why not?

D.: Practical experience has taught me better. The same style carbon, five-eighth inch soft core, can be used for both top and bottom on alternating current.

C.: Why do you use it on the alternating, and not on the direct current?

D.: The alternating current has neither positive or negative coil; however, the upper carbon sometimes burns away faster than the lower one, no doubt owing to the intensity of the heat which travels upward.

C.: The instructions you have given me are intensely interesting and it makes me more eager to see the results of the picture on the screen. I notice the distance here is about twelve or fourteen feet from the screen; the distance that I shall have to use it in the church will be, as far as I can judge, some sixty feet. Will this lens project at that distance?

D.: What size picture do you want at a distance of sixty feet?

C.: Life size.

D.: A thirteen-foot picture is considered life size, and the height is always three-quarters of the width.

C.: Can I get a smaller picture at this distance, or a larger one, with this same lens?

D.: The one lens will only project a given size picture at a given distance, and cannot be increased or decreased, unless the machine is moved further from or closer to the screen, whereby the projection will vary. We are prepared to furnish you with five different sets of lenses to give you different sizes of pictures at the mentioned distance, sixty feet.

C.: Is there more light required for a large size picture than the one you mentioned at sixty feet?

D.: That also depends upon circumstances. As, for example: we will project a six-foot picture, and wish to increase the same to a twelve-foot picture; it would be necessary to increase the amperage to give better light for this enlarged projection.

C.: You spoke some time ago of the rheostat or resistance box. What is this for and where is it placed?

D.: As mentioned before, the rheostat or resistance is usually placed between the main and the electric lamp, and it is composed of a secret composition in the amalgamation of wires, and the best resistance known is the Krupp wire.

C.: Why is Krupp wire the best?

D.: For various reasons. We have tried several makes of wire and find this particular brand gives the best resistance.

C.: What kind of wire is used?

D.: I am told by the manufacturers it comprises copper, nickel and steel. It is puddled and rolled into wire. It does not flake after long usage and maintains an even resistance, thereby preventing the carbons and arc from fluttering, which is noticeable when a cheaper grade of wire is used. There are a number of resistance wires, such as German silver, steel wire and water, and other means of controlling the quantities of the current used, but the former is the most compact, and, from experience, the best known resistance made.

C.: If I am successful in using this machine, I may be asked to go to a neighboring church, where, I am informed, they have alternating current. Will this same rheostat answer there?

D.: Providing your picture is not too large. As a rule more amperage is usually required on alternating than on direct.

C.: Why do you use more amperage?

D.: As I have heretofore mentioned, direct current is preferable when it can be obtained. The same rheostat can be used, providing the voltage does not exceed 104 volts.

C.: I think I understand this perfectly now, and will take the apparatus; if you will send up an electrician to make the necessary connections, I will esteem it a favor. If your man will, at the same time, instruct me how to fix the wires and to set up the machine it will be very helpful.

Updegraff & Brownell, managers of the Bijou Theater, of Reading Pa., have decided to discontinue burlesque attractions. They have entered into a contract with S. Lubin, of Philadelphia, whereby continuous vaudeville and moving picture shows will be conducted in the Bijou all season. The contract calls for 900,000 feet of films a year, equivalent to over 3,000 feet a week, or four or six-picture scenes every day. The feature of the new venture is that the shows will be 5-cent entertainments and will last one hour at least. The management also proposes to furnish a complete program of entertainment, including two to four high-class vaudeville acts each week, in connection with the moving picture display. The first two weeks in July the theater will be closed to allow improvements to be made. The lobby and entrance will be beautifully finished in white and gold, with marble floor and side walls. The ceiling will be finished in ornamental steel and studded with 500 incandescent lights. The interior of the theater will undergo many improvements. The franchise with the Columbia Amusement Company places this theater in a circuit of fifty.

Operators' Register.

Operators in any locality may register without charge of any kind.

In your application be sure to fill out the "locality" blank.

Fill out blank and send to THE MOVING PICTURE WORLD.

Name .....

Permanent Address.....

.....

.....

Age.....Married or single,.....

Salary per week.....

Desires position as.....

Also proficient in.....

.....

Employed last by.....

.....

From .....

To.....

Previously employed by.....

.....

.....

From .....

To.....

Other experiences and references, with machine accustomed to.....

.....

.....

.....

What locality do you prefer working in?.....

.....

.....

Remarks .....

.....

.....

It is hereby understood that I will at once notify the Editor on acceptance of a position, whether obtained through THE MOVING PICTURE WORLD or not.

While in the vicinity of Fourteenth street and Third avenue, the other day, we looked in on Le Roy, of Acmegraph. He trod on our corns with a vengeance, because we had unwittingly stolen his thunder by using the phrase "fool proof" (which he claims is his pet saying, invented by himself) without acknowledging its author. Oh, king! live forever. We herewith make full amends. The Acmegraph No. 1 is out, and we saw the permits for its sale and use from the Board of Underwriters, and the Bureau of Electricity of New York. Every improvement, every safety device, long wear and tear, in fact, a perfect machine, and "fool proof" is what the maker claims for this machine. Write to him for particulars; his address will be found in our buyers' guide.

* * *

Senator Frelinghuysen's bill, prohibiting the use of slot machines for the purpose of gambling for money or other valuable things, passed the House last night without opposition. It now goes to the Governor of New Jersey.

Kinetoscopes, Cameragraphs and Stereopticons FILMS OF ALL MAKES EVERYTHING IN SUPPLIES

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Send for Catalog F. New York.

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YOUR FILMS

FROM

HARRY DAVIS

Davis Building, 347 Fifth Avenue

PITTSBURG, PA.

The Nickelodeon.

There is a new thing under the sun—at least new within a short period of time—and entirely new in the sense that the public is waking up to what it means.

It is the 5-cent theater.

The nickel place of amusement made its appearance with no greater blare of trumpets than the noise of its phonograph horn and the throaty persuasions of its barker. It came unobtrusively, in the still of night. It is multiplying faster than guinea pigs, and within a few months has attained to that importance where we may no longer snub it as one of the catch-pennies of the street.

One day a Pittsburg man hit on the 5-cent theater idea. He equipped a building at a cost of $40,000, bought a phonograph with a big horn, hired a leather-lunged barker and threw his doors open.

The theater was such an unqualified go in Pittsburg that the men who started in competition with the originator of the scheme decided that a new popular chord had been struck in the amusement line. They hiked to Chicago and opened a theater near State and Van Buren streets. The theater prospered from the moment the barker first opened his mobile face to extol the wonders of the show "upon the inside." That was the beginning in Chicago.

Of course, they were opened in other cities, until now it is estimated there are from 2,500 to 3,000 5-cent theaters in the United States.

One of its chief attractions is the knowledge that if you are stung it is for "only a nickel, five pennies, a half a dime," as the barker says, and that if you don't like the show they can inflict only fifteen minutes of it on you.

Here are the ingredients of a 5-cent theater:

One storeroom, seating from 200 to 500 persons.
One phonograph with extra large horn.
One young woman cashier.
One electric sign.
One cinematograph, with operator.
One canvas on which to throw the pictures.
One piano.
One barker.
One manager.
As many chairs as the store will hold.

A few brains and a little tact. Mix pepper and salt to taste.

After that all you have to do is to open the doors, start the phonograph and carry the money to the bank. The public does the rest.

It makes little difference what time of day you go to a 5-cent theater. The doors are opened as early in the forenoon as there is an chance of gathering in a few nickels, the downtown theaters opening earlier than those in the outlying districts to accommodate the visitors. Each "performance" lasts fifteen minutes. At the end of each a sign is thrown from the cinematograph on the canvas announcing that those who came late may stay for the next "performance."

Often they stay for several. After they find out that nobody cares and that they can stay all day and far into the night and bring their lunch if they want to, they leave, disappointed because nobody tried to get the best of them.

They are great places for the foot-sore shopper, who is not used to cement sidewalks, to rest; and it took the aforesaid foot-sore shoppers about one minute to find this out. It is much more comfortable than to take street-car rides to rest, and they don't have to pay the return nickel.

The name of the play is flashed on the canvas, so that it may be identified if ever seen again. Understand that the young men who sing the "illustrated songs" are the only live performers in these theaters. The rest is moving pictures; and that is the startling part of the great favor with which these theaters have been received by the public.

The plays that are put on at the 5-cent theaters are for the most part manufactured abroad. Paris is a great producing center. London has numerous factories that grind them out. They are bought by the foot.

This system of buying drama and comedy by the foot has its distinct advantages. If the piece grows dull at any point the manager can take a pair of shears and cut out a few yards or rods, thereby enlivening the whole performance.

The worst charge that has been made against the 5-cent theaters is that some of them put on pieces of the blood-and-thunder type, depicting murders, hold-ups, train robberies and other crimes. This charge has led the managers of the new style theaters into a hot discussion with the uplifters of the public morals.

Few people realize the important part these theaters are beginning to play in city life. They have been looked upon largely as places of trivial amusement, not calling for any serious consideration. They seem, however, to be something that may become one of the greatest forces for good or for evil in the city.

On the other hand, in the congested districts the 5-cent theaters are proving a source of much innocent entertainment. The mothers do not have to "dress" to attend them, and they take the children and spend many restful hours in them at very small expense.

The possibilities of them in an educational way are unlimited. The tuberculosis society already has seen this and has under way a plan for having the cinematograph theaters show pictures which will instruct the public, of and precautions to be taken against consumption. A great many educational lines might be developed among the people in this way.

We understand that the premises of the Globe Film Service, 59 Dearborn street, Chicago, have become too cramped for their increasing business, and they have secured more spacious quarters at 79 Dearborn street, where they will be doing business after May 1.

THE BUYERS' GUIDE.

Films.

MANUFACTURERS.

American Biograph Co., 11 E. 14th st., New York.
American Vitagraph Co., 116 Nassau st., New York.
Edison Mfg. Co., 31 Union sq., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
Selig Polyscope Co., 41 Peck court, Chicago, Ill.
Viascope Mfg. Co., 112 E. Randolph st., Chicago, Ill.

DEALERS.

Acme Exchange, 133 Third ave., New York.
American Film Co., 87 E. Washington st., Chicago, Ill.
American Exchange, 630 Halsey st., B'klyn, N. Y.
American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
Boswell Mfg. Co., 122 Randolph st., Chicago, Ill.
H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
Chicago Projecting Co., 225 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
O. T. Crawford Film Exchange, 14th and Locust sts., St. Louis, Mo.
Harry Davis, Davis Bldg., 247 Fifth ave., Pittsburg, Pa.
Edison Mfg. Co., 304 Wabash ave., Chicago, Ill.
Enterprise Optical Co., 154 Lake st., Chicago, Ill.
Erker Bros., 608 Olive st., St. Louis, Mo.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
F. J. Howard, 456 Washington st., Boston, Mass.
C. L. Hull & Co., 209 E. 57th st., Chicago, Ill.
Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 52 State st., Chicago, Ill.
C. B. Kleine, 662-664 Sixth ave., bet. 38th and 39th sts., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
G. Melies, 204 E. 38th st., New York.
Pathe Cinematograph Co., 42 E. 23d st., New York.
People's Vaudeville Co., 1123 Third ave., New York.
D. W. Robertson, 407 Park Row Bldg., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
P. Bacigalupi, 107 Fillimore st., San Francisco, Cal.
Boston Film Exchange, 564 Washington st., Boston, Mass.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Consolidated Film Exchange, 143 E. 23d st., New York.
Detroit Film Exchange, Telegraph Bldg., Detroit, Mich.
Eug. Cline & Co., 59 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
Globe Film Service, 79 Dearborn st., Chicago, Ill.
W. E. Greene, 228 Tremont st., Boston, Mass.
F. J. Howard, 456 Washington st., Boston, Mass.
Inter Ocean Film Exchange, 99 Madison st., Chicago, Ill.
Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 52 State st., Chicago, Ill.
C. B. Kleine, 662 Sixth ave., New York.
Laemmle Film Service, 167 Dearborn st., Chicago, Ill.
F. Meyers, 123 W. 27th st., New York.
L. Manasee & Co., 88 Madison st., Chicago, Ill.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 116 Turk st., San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark st., Chicago, Ill.
Novelty Moving Picture, 1063 Broadway, Oakland, Cal.
Wm. Paley, 40 W. 28th st., New York.
Peerless Exchange, 112 E. Randolph st., Chicago, Ill.
Pittsburg Calcium Light Co., 515 First ave., Pittsburg, Pa.
D. W. Robertson, 407 Park Row Bldg., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
Geo. K. Spoor & Co., 62 N. Clark st., Chicago, Ill.
Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
Temple Film Co., Masonic Temple, Chicago, Ill.
20th Century Optiscope, 91 Dearborn st., Chicago, Ill.
U. S. Film Exchange, 59 Dearborn st., Chicago, Ill.

Stereopticons.

Chas. Beseler Co., 251 Centre st., New York.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
Walter L. Isaacs, 81 Nassau st., New York.
C. B. Kleine, 662 Sixth ave., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
L. Manassee, Tribune Bldg., Chicago, Ill.
McAllister, 49 Nassau st., New York.
McIntosh Stereopticon Co., 37 Randolph st., Chicago, Ill.
Moore, Bond & Co., 104 Franklin st., Chicago, Ill.
Pioneer Stereopticon Co., 237 E. 41st st., New York.
Riley Optical Lantern Co., 23 E. 14th st., New York.
Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
Lewis M. Swaab, 336 Spruce st., Philadelphia, Pa.

Moving Picture Machines,

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H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
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Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Ch. Dressler & Co., 143 E. 23d st., New York.
Eug. Cline & Co., 59 Dearborn st., Chicago, Ill.
Edison Mfg. Co., 31 Union sq., New York.
Edison Mfg. Co., 304 Wabash ave., Chicago, Ill.
Enterprise Optical Co., 154 Lake st., Chicago, Ill.
Erker Bros., 608 Olive st., St. Louis, Mo.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
Wm. H. Havill, 88 S. State st., Chicago, Ill.
Kleine Optical Co., 52 State st., Chicago.
C. B. Kleine, 662 Sixth ave., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
McIntosh Stereopticon Co., 57 Randolph st., Chicago, Ill.
Wm. Paley, 40 W. 28th st., New York.
N. Power, 117 Nassau st., New York.
Pittsburg Calcium Light Co., 515 First ave., Pittsburg, Pa.
D. W. Robertson, 407 Park Row Bldg., New York.
Selig Polyscope Co., 41 Peck court, Chicago, Ill.
L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
20th Century Optiscope, 91 Dearborn st., Chicago, Ill.
20th Century Optiscope Co., 2 W. 14th st., New York.
Williams, Browne & Earle, 918 Chestnut st., Philadelphia, Pa.

Song Slides.

FOR ILLUSTRATED SONGS.

Boswell Mfg. Co., 122 Randolph st., Chicago, Ill.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Chicago Transparency Co., 69 Dearborn st., Chicago, Ill.
Elite Lantern Slide, 207 W. 34th st., New York.
Eugene Cline & Co., 59 Dearborn st., Chicago, Ill.
Kleine Optical Co., 52 State st., Chicago, Ill.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
McIntosh Stereopticon Co., 37 Randolph st., Chicago, Ill.
Moore, Bond & Co., 104 Franklin st., Chicago, Ill.
Scott & Van Altena, 59 Pearl st., New York.
Selig Polyscope Co., 43 Peck court, Chicago, Ill.
Alfred Simpson, 257 W. 111th st., New York.
Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
DeWitt C. Wheeler, 120 W. 35th st., New York.

Calcium and Electric Light.

OX-HYDROGEN GAS MANUFACTURERS.

Brooklyn Calcium Light Co., 112 Front st., Brooklyn, N. Y.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Carrick Electric Mfg. Co., 218 N. Ashland ave., Chicago, Ill.
Cincinnati Calcium Light Co., 108 Fourth st., Cincinnati, Ohio.
Coleman & Newton, 237 E. 41st st., New York.
Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
Globe Electric Co., 419 W. 42d st., New York.
Wm. H. Havill, 88 S. State st., Chicago, Ill.
Indianapolis Calcium Light Co., 116 S. Capital ave., Indianapolis, Ind.
New York Calcium Light Co., 410 Bleecker st., New York.
New York Calcium Light Co., 309 S. 51st st., Philadelphia, Pa.
Philadelphia Calcium Light Co., 621 Commerce st., Philadelphia, Pa.
Pittsburg Calcium Light Co., 515 First ave., Pittsburg, Pa.
St. Louis Calcium Light Co., 516 Elm st., St. Louis, Mo.
Nelson Weeks, 217 William st., New York.
Windhorst & Co., 104 N. 12th st., St. Louis, Mo.

Music Publishers who Issue Song Slides.

Leo Feist, 134 W. 37th st., New York.
Chas. K. Harris, 33 W. 31st st., New York.
F. B. Haviland Publishing Co., 125 W. 37th st., New York.
Helf & Hager, 43 W. 28th st., New York.
Melville Music Co., 55 W. 28th st., New York.
Mills Music Publishing Co., 28 W. 29th st., New York.
New York Music Publishing House, 1433 Broadway, New York.
Jerome K. Remick & Co., 45 W. 28th st., New York.
Maurice Shapiro, Broadway and 39th st., New York.
Joseph W. Stern Co., 102 W. 38th st., New York.
Harry Von Tilzer Co., 37 W. 28th st., New York.
M. Witmark & Sons, Witmark Bldg., 144-146 W. 37th st., New York.

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VITAGRAPH.

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She Would Sing	235 ft.
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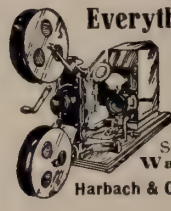

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When writing to Advertisers please mention the Moving Picture World.

St. Louis, April 26.—In the arrest of H. A. McAlister, who conducts a "Nickelodeon" at 1819 Market street, the police have begun a series of raids promised for some weeks. The suggestive pictures confiscated include one of extreme licentiousness, showing a young woman in various stages of retiring for the night.

This is only one out of over one hundred such places in St. Louis, and the police say they are going to raid all that have objectionable pictures. The maximum fine is $300.

* * *

There has been some debate as to which concern will supply the moving pictures to the Klaw & Erlanger vaudeville circuit next season.

The American Vitagraph Company was credited with having the inside track for the business, but it is more likely that Archie L. Sheppard will be awarded the contract.

Mr. Sheppard has been playing his moving picture shows in several of the K. & E. houses, filling in the opening Sundays along the line. He will continue to do this, according to all information, and in connection will have charge of the film department of the vaudeville division.

Situations Wanted.

Names, addresses and references of these operators are on file in the office of the MOVING PICTURE WORLD. No charge is made for registration, and letters addressed to any one in our care will be forwarded.

1. OPERATOR, 40 years of age, married: expert in all branches; salary, $25.00. Prefers New York. Has machine and pianist extra by arrangement.

4. OPERATOR OR MANAGER, age 36, married; well recommended; salary, $20.00; New York or Pennsylvania.

6. EXPERT ELECTRICIAN AND OPERATOR, 3 years' experience; salary, $25.00; age 19; single; Central States.

7. M. P. OPERATOR, age 24, single; salary, $20.00; has own machine; Eastern States.

8. OPERATOR, age 23, single; Powers and Edison machines; salary, $15.00; will travel.

9. OPERATOR, age 23, married; $18.00; efficient in wiring and repairing; own machine; will travel.

11. OPERATOR, used to all machines, age 28, married, desires position; salary, $25.00; New York and New Jersey.

12. OPERATOR with machine and stereopticon, age 24, single, 3 years' experience, prefers Canada, salary $18.00.

13. OPERATOR, good appearance, age 24, married, sober, honest, well recommended as A No. 1, prefers Illinois, Indiana, Iowa or Wisconsin.

14. MANAGER, promoter and moving picture operator, wants position or partnership, has money to back up business.

15. YOUNG MAN, age 20, single, practical electrician, wishes position as operator, Edison or Power's machine; understands oxy.-hyd. gas. Will travel, New York, Pennsylvania, New Jersey and Ohio, or settle permanently around New York City. Salary, traveling, $12.00 and all expenses, or $16.00-$18.00 permanent. Proficient for vaudeville theater.

16. OPERATOR, 21, single, proficient in electrical work; salary, $25.00. Central States preferred.

17. OPERATOR, age 40, married; has double stereopticon and moving picture machine; capable, efficient, abstainer; salary, $35.00; any locality.

18. ELECTRICIAN OPERATOR, well recommended; age 23, single; salary, $18.00; Wisconsin, Illinois or Michigan.

19. OPERATOR, all machines; age 24, married; salary, $20.00; Middle West States.

20. OPERATOR, well recommended; age 20, married; $25.00 to $30.00 per week; uses all machines; prefers the Middle States.

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THE

Moving Picture World

The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 10. May 11, 1907 Price, 10 Cents

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THE MOVING PICTURE WORLD

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Please remit by express money order, check, P. O. order or registered letter. All cash enclosed with letter is at the risk of sender.

EUROPEAN AGENTS:
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Breams Building, Chancery Lane. London, E. C.

Editorial.

Public Opinion as a Moral Censor.

In previous issues of THE MOVING PICTURE WORLD we have called attention to the depressing effect upon the moving picture business which will surely follow the misguided manufacturers and dealers who persist in issuing films of subjects bordering on the sensational or immoral. A wave of rebellion has risen against five-cent theaters on this account alone and has even made its influence felt in Chicago. It was proposed to suppress the penny arcades and nickelodeons entirely, and in this event, of course, the innocent would suffer with the guilty in the loss of business. We are glad, however, to see that in Chicago, at least, less stringent methods are to be adopted. At a meeting in the City Club rooms on May 2, a resolution was offered by Miss Jane Addams, that, instead of suppressing these places, they be placed under proper supervision and regulation, which motion was approved of. It was also pointed out that these places, rightly conducted, are a benefit and not a menace, especially to the poorer classes. The consensus of opinion seems to be that the public desires these shows, *but it wants them clean and wholesome.* What the public wants, it is going to have; and manufacturers, dealers and exhibitors of shows that do not meet the approval of public opinion will only be the sufferers in the end. That it is a menace to the profession is not to be denied. The daily press all over the country has contained, in the past few weeks, innumerable protests from property holders, ministers, teachers and societies for social reform. Equally numerous are notices now appearing that So-and-so's nickelodeon, not receiving sufficient support, was compelled to decamp to parts unknown.

We are in a position to judge of the trend of public opinion because we are supplied with press clipping services from New York, Boston and Chicago, giving us the news and comments from all over the country, even to the little country town of 2,000 inhabitants and its one newspaper. Public opinion is a mighty factor in the show business, a fact that was realized by the late P. T. Barnum, the greatest showman of his day, and we trust that it will also be realized by producers of moving picture films.

The following editorial, clipped from an influential New England daily, emphasizes all that we have said. Such press notices work much harm to the profession. There is only one way to squelch them or change them into glowing encomiums and recommendations that will advertise every moving picture show:

"The five-cent theater, with its up-to-date music and moving pictures, is growing more and more popular,

It is very attractive to those whose money for amusement purposes lies within the nickel limit, and appeals particularly to children for this reason.

"Of late a strong protest has been entered in some quarters against the five-cent theater. Its pictures, songs and associations are denounced as demoralizing in their nature. The effect upon the minds of children of pictures of burglars at work, of prize fighters in the ring, of gamblers, of drunkards, or other equally objectionable or questionable views that may be readily called to mind, is deplored, and the suppression of these pictures, as dangerous to public morals, is called for. It is also pointed out that the habit of visiting these places leads children and young girls and boys into undesirable company, and paves the way to ruin in some cases.

"All this is probably true, at least to some extent. The invention of the biograph and similar machines has made it possible to depict life and motion in a very realistic and fascinating manner. Like everything else, however, the moving picture show has its good and its bad side. Pictures of clean, honest sport; of funny, but not vulgar, situations; of noted men and their public appearances; of workers of various kinds; and even of accidents of not too harrowing description, are all legitimate and by no means unprofitable subjects for this species of entertainment. They are the kind of thing that both the real and the grown-up children enjoy seeing, and, except for the strain on the eyes, which is often considerable, they are not specially injurious.

"The remedy for the evils of the five-cent theater is the same as that successfully employed in many other cases—the substitution of the wholesome and harmless for the unwholesome and hurtful. The five-cent theater has probably come to stay, as it has gained great popularity. This being so, entertainments of this sort that are lively, interesting and clean should be made as easily accessible as those of the other class. It will not do to make them dull or goody-goody. Persons in search of amusement, whether old or young, do not want something dry and uninteresting forced upon them instead. They want life, action, fun, and plenty of it. A baseball match, a football game, a yacht race, a country fair, a circus—anything that corresponds to what they enjoy in actuality—will be enjoyed with zest in a picture show and will not be likely to injure manners or morals appreciably, and the thing to do is to devise means of providing it on a paying basis."

Continuous nickel performances of vaudeville, illustrated songs and moving pictures will begin at the Woonsocket Opera House Monday, May 6. Manager Barry announces that there will be several vaudeville acts, an illustrated song or two and the best of moving pictures obtainable. The performance will begin daily at 1:30 p. m. and continue without interruption until 10 p. m. New vaudeville acts will be introduced every Monday during the season. There will be changes of the moving pictures twice a week.

Lantern Slide Making.

At the London and Provincial Photographic Association recently a lecture was given by J. S. Teape, who demonstrated the making of lantern slides. He said that his aim was to explain a system of making lantern slides so as to avoid a waste of plates and materials. To make a bad slide was an easy process—one bought a box of plates, made an exposure, developed according to instructions, and obtained *something*. The factors to be considered in making lantern slides were: first, the negative; second, the light; and third, the developer. In most directions one read that for an ordinary negative such an exposure at such a distance was to be given. But what was an ordinary negative? What the chairman would call such, possibly he (the lecturer) would not; hence he recommended a test frame, which consisted of an ordinary printing frame with a shutter of thin wood, marked in half inches, so that a series of exposures could be made, and thus the proper exposure for that class of negative obtained. He also recommended a printing board; the one shown was marked in 3-inch divisions, with two blocks of wood at one end of sufficient distance apart to just take the printing frame, the light—a fishtail gas burner—being movable, and placed upon the division line in use. He also had a pair of small zinc squares, which were useful for deciding what part of a negative to use for the slide, thus enabling him to put the desired part central upon the lantern plate. A ½-plate frame was used when printing from ¼-plate negative, a cardboard mask to take the negative enabling the worker to square up any lines out of truth. He strongly recommended the following developer:

1.	Hydroquinone	2 drs.
	Acid sulphurous	1 dr.
	Potass. bromide	30 grs.
	Water	10 ozs.
2.	Soda caustic	2 drs.
	Soda sulphite	10 drs.
	Water	10 ozs.
3.	Potass. bromide	2 drs.
	Ammonia carbonate	2 drs.
	Water	5 ozs.

This was used Nos. 1 and 2, 2 drs. of each, and 1 oz. of water. The formula, as issued by the makers, he said, often gave hard results with blocked-up shadows, and should when used be diluted with water. A good yellow light was preferred to ruby in the dark-room when making slides, and the No. 3 solution was only used for colored or toned slides by development. Slides were then made by the lecturer and a collection of slides from one negative shown, the plates used being Alpha and Paget slow. Using the first-named a fine brown was obtained by 30 secs. exposure at 6 ins. from a fish-tailed burner, and developed with the normal developer. With 60 secs. exposure a warm brown was obtained; with 60 secs. at 12

ins., a black; with the same at 18 ins., a cold black, whilst with 60 secs. at 6 ins. and the addition of three minims of No. 3, a red was obtained. Using the Paget slow, 20 secs. at 12 ins. gave a black; 40 secs. at 12 ins. with 40 minims of No. 3, a brown; 60 secs at 12 ins. with 40 minims of No. 3, a warm brown; 100 secs. at 12 ins. with 60 minims of No. 3, a very fine warm brown; 60 secs. at 12 ins. and 100 minims of No. 3, a red, this latter taking just one hour to develop.

It was, he said, a curious fact that the colors looked much warmer when viewed out of the lantern than when in, as, for instance, a slide apparently of a red color would be brown when on the sheet.—*Photo News.*

The Right Kind of Advertising.

By "One in the Swim."

"Sweet are the uses of advertisements," as Shakespeare ought to have said when writing "As You Like It," but he didn't, he wrote "adversity" instead. William of Stratford knew little or nothing of newspapers, let alone advertising therein, for the first newspaper in England did not appear until he was twenty-four years of age. Nevertheless, the question of advertising is now not to be passed lightly over, for it is of extreme importance to dealers—large or small—in these go-ahead days. This is an age of printer's ink, and there is nothing so conducive to success in business as advertising—persistent advertising. The human mind, as Mr. W. I. Scandlin, the eminent American authority on "publicity" says, is so constructed that impressions created in it are quickly effaced and are replaced for the time being by others of more recent or engrossing interest. It is due to this wise provision of Providence that most of us are enabled to throw off an all-absorbing grief or the memory of some terrible calamity and to take up at once the cares and worries and finally the pleasures of a continuing existence. It is a fact beyond dispute that in all normal cases the strong impression of yesterday or last month gives way to others of more recent date with ever acting regularity and certainty.

It is because of this condition of the human mind that advertising is profitable or even possible, for to be successful the advertisement must be the constant, persistent and judicious creator of new impressions. It is not enough that it should endeavor at one great leap to make such an impression on the public mind as will relieve the advertiser of all further effort in this direction. Such an impression, if left without the proper amount and kind of follow-up publicity, soon spends itself and the impression created by its appearance is quickly lost in the multitudes of new thoughts forced upon the public attention. It may even be that unless this impression is fastened in the public mind by frequent and persistent methods some quick witted competitor will find a way to turn it to his own use and without the connecting link between the first impression and the address of the advertiser, which repetition would provide, may pervert the value of the impression to his own ends.

Thus we find in any branch of business these conditions confront us. A merchant or a manufacturer with a line or lines of goods to sell—a public with ability to buy if so inclined—and nothing else. Let the merchant place his wares on view, a limited number of buyers will appear and some sales result. The merchant becomes known to those who have found him out, but having had the trouble of discovering his whereabouts they are not impressed with any idea of imparting this knowledge to others. But on the other hand, let some one else, dealing in the same wares, take original and effective means to keep the public informed not only of his whereabouts but of the merits which his goods possess and the result will be far different.

Emerson truly says, "If a man can write a better book, or preach a better sermon, or make a better mousetrap than his neighbor, though he build his house in the woods, the world will make a beaten path to his door." But the path will be far more quickly made and more deeply worn if the public is judiciously directed.

Another most important and equally universal principle on which publicity is based is often wholly misunderstood. It is that advertising is not so much intended to sell certain goods to people wanting goods of that sort as it is to make more people all the time believe that they do need such goods, whether, in fact, they do or not.

And where should the dealer—large or small—advertise? In reply to this let me say that at a recent meeting of the Merchants' Association of Richmond, Va., a resolution was adopted practically restricting the advertising patronage of the members of that organization to newspapers. This method is adopted by many manufacturing and mercantile organizations in the United States, whose members are continually being solicited to advertise in mediums of doubtful value. The emphasis placed by the Richmond commercial body upon the superior value of advertising in newspapers is based not only on right theory, but on practical experience as well. As our esteemed contemporary—"The British and Colonial Printer"—truly said a few weeks ago, a great deal of money is wasted by manufacturers and merchants in injudicious advertising, as many of the varied and novel schemes which business men are solicited to adopt as a means of obtaining publicity for their wares are far more profitable to the promoters than to the advertisers. There is no doubt that every form of publicity has a certain value, but very often the method is not adapted to suit the business in question, with the result that considerable money is thrown away in advertising that doesn't reach the people for whom it is mainly intended, or meets their eyes casually when they are absorbed and in no mood to give it consideration. Much of the handbill advertising that is scattered abroad is swept into the rubbish pile or lightly thrown aside as waste paper. People have formed the habit of regarding advertising circulars with scant notice, if they read them at all, and bill-board advertising is iden-

tified with the public mind with the blare and extravagance of circus and vaudeville exploitation. Advertising in the periodical press, and especially in the trade journal, has a great advantage over any other form of advertising. In the first place the trade juornal or the periodical press affords a wider and prompter publicity and a more effective distribution of the advertising information than any other means that can possibly be employed. In these mediums the advertiser can bring his name and his wants to the attention of thousands of readers when they have the time and the disposition to give deliberate and undisturbed attention and consideration to what is presented to them in the columns of the journal.

Persistent advertising and in the right place is, let me say again, the most satisfactory method. "No advertiser has ever achieved fortune through a single announcement," says a writer who knows, in "Publicity," but thousands have through continuous announcements. Nature points an unheeded moral to the transient advertiser. The seas thunder against the white cliffs of Dover and "gradually" alter their conformation. The coral insect "gradually" rears a structure that defies wind and sea. The teachings of Nature are the teachings of "persistency." The transient advertiser is working "against" great natural laws as unerring in the field of human endeavor as in the operations of nature. The persistent advertiser is working with every advantage in his favor. It was Shakespeare who wrote, "Many strokes, though with a little axe, hew down and fell the hardest-timber'd oak," but long before, Lyly had written, "The soft droppes of rain pierce the hard marble and many strokes overthrow the tallest oaks." Mr. William Gamble, in his new book, "The Business Life," puts the matter concisely, too:—"Above all things, it is necessary to be persistent in advertising. A man who hears about you fifty-two times a year, will know you fifty-two times better than if he had heard of you but once and the more he knows of your goods, the more likely he is to trade with you."—*The Photographic Dealer.*

What Others Think of Us.

Mr. Saunders' experience in this business extends over a period of twenty-two years, during which time he has been professional photographer, slide maker and lantern operator in many parts of England and Scotland. Early in his career he was the operator for the Gilchrist lectures, in which capacity he has also been of great service to many prominent English uniyersity professors. He introduced the cinematograph in the lecture hall of the Birmingham University.

Since 1894 Mr. Saunders has contributed extensively to photo and lantern journals in England, and in 1902-03 occupied the chair of editor of the Optical Lantern Journal; he came to America three years ago.

In this country, being a high degree Mason, Prelate of his Commandery, and a Noble of Mecca Shrine, he has been occupied chiefly in making special sets of slides for that fraternity. As regards motion pictures, Mr. Saunders' experience in that direction extends so far that he has exposed, developed and exhibited films.—*From Views Films Index.*

SAUNDERS.—Sir Alfred H. Saunders of Empire Commandery has accepted the position of editor of the *Views and Films Index,* a position for which he is qualified by an experience of twenty-two years as a photographer and slide maker. He was formerly editor of the *Optical Lantern Journal* of London, England.—*Masonic Standard* and *Wilson's Photographic Magazine.*

"THE MOVING PICTURE WORLD."—We have received the first number of a new weekly publication issued under the above title from the World Photographic Publishing Company, 361 Broadway, New York. It is a journal of the cinematograph and lantern-slide trade, and is edited, we see, by Mr. Alfred H. Saunders, who will be remembered by readers in Birmingham as having for a period been responsible for the appearance of that fully-titled publication "The Optical Magic-Lantern Journal and Photographic Enlarger."—*British Journal of Photography.*

THE MOVING PICTURE WORLD AND VIEW PHOTOGRAPHER, a journal devoted to the interests of manufacturers and operators of moving pictures, etc., makes its appearance under the able editorship of Mr. Alfred H. Saunders, late of *Views and Films.* The moving picture has firmly established itself as a popular form of entertainment and instruction.—*Wilson's Photographic Magazine.*

THE MOVING PICTURE WORLD AND VIEW PHOTOGRAPHER, a journal devoted to the interests of manufacturers and operators of moving pictures, etc., has made its appearance in America under the able editorship of Mr. Alfred H. Saunders, late of *Views and Films,* and the British *Magic Lantern Journal.—The Photographic Dealer.*

Eddie Hern, the operator of a moving picture machine at the Vaudele Theater, Muncie, Ind., had a narrow escape from injury at a small fire at the theater last week. The celluloid film became ignited and burned up, causing quite a scare in the theater, no one, however, being hurt. The shutter or safety attachment to the machine by some unknown reason got out of order and the film caught on the machine.

Young Hern, instead of leaving the room when the film ignited, attempted with unusual bravery to extinguish the flames. He was unsuccessful, but did not leave the room until he saw the film could not be saved. Although he was in the room with the blazing film he was uninjured when he came through a specially arranged trap door.

The loss was confined to the film alone, its value being in the neighborhood of $200.

Trade Notes

New Companies Formed.

Peerless Film Manufacturing Company, Chicago; capital, $2,500; manufacturing moving picture films; incorporators, Robert Vehoeven, Edward P. Perkins, John A. Vehoeven.

* * *

Wenwark Amusement Company, Chicago, $5,000; operate places of amusement. James A. Scott, Abner A. Hodges, S. K. Markman.

* * *

The City Amusement Company Omaha, Neb., formed for the purpose of maintaining places of amusement. The capital stock is authorized at $20,000. Louis V. Guye, Charles Jordan and B. J. Keegan are the incorporators.

* * *

The Royal Amusement Company, Cleveland; Louis B. Spauner and others; $10,000.

* * *

The General Amusement Company of Syracuse; capital $5,000. The directors are C. F. Backus, J. N. Ardner and O. F. Lee of Syracuse.

* * *

Riverview Amusement Company, Wilmington, Del., to conduct places of amusement, etc.; capital stock, $300,000.

* * *

Acme Amusement Company, Lincoln, Neb. The incorporators are L. M. Gorman and Floyd Kerns. The capitalization is $10,000.

* * *

The company who will operate a nickelodeon in McMechen, Va., consists of several of the businesslike employes of the Moundsville division of the Wheeling Traction Company, as follows: J. W. Ferguson, J. W. Applegate, J. H. Luikhart, W. B. Hammond and H. B. Harris. The business will be conducted in a portable tent. S. M. Wilson, a former conductor, has resigned his position, in order to manage the concern, and has ordered all of the necessary accoutrements pertaining to the business. This move will ensure McMechen a place of entertainment, at which to kill the dull evenings, and a change of pictures will occur twice a week.

The Theater Dreamland, 147 Boulevard, Revere, Mass., is one of the new attractions on the beach. The principal features will be fine moving pictures and illustrated songs. The theater opens evenings at 7 p. m., and Saturdays at 2 p. m.

J. W. Lawton, of the Grand Theater, Calumet, was in Ishpeming with a view of locating a theater there. He expects to establish a chain of ten-cent theaters throughout the upper peninsula.

* * *

Contracts are out in Philadelphia to alter the store building at Nos. 926-28 Market street into a moving picture establishment for S. Lubin. The cost will be $10,000.

* * *

A moving picture theater will be opened at 734 Penn street, Reading, Pa., by Rothleder & Schwalm, of Pittsburg. Especial attention is to be given to the comfort of ladies and children. The performance will be continuous from 9 a. m. to 11:30 p. m.

* * *

Considerable excitement was caused on Pitkin avenue, near Watkins street, Brownsville, last Sunday, when Plain Clothes Men Irving O'Hara and Frank Flynn arrested Joseph Bernstein, eighteen years old, a son of Special Officer Bernstein, of 130 Thatford avenue, for violating the Sabbath law by operating a mechanical machine for an unnecessary purpose in the Garden Moving Picture Theater at 2114 Pitkin avenue. At the station house Mrs. Ida Cohen, wife of the manager of the moving picture show, went bail for young Bernstein.

* * *

At Fairmont, W. Va., S. M. Casterline has opened a Nickelodeon in quite a new locality, and is doing well. The room has been elegantly fitted up for the business.

* * *

In Cortland, N. Y., the new moving picture theater, known as the Star Theater, opened in the Graham Block. The managers are Fred I. Graham of this city and V. C. Bassage of Bradford, Pa.

* * *

Ivor J. Davis, of Niles, Ohio, is now managing a moving picture show in Niles, and is making good at it. He contemplates buying a theater of his own. Says the opening is too good to be lost.

* * *

J. Victor Graybill, sole owner and manager of The Graybill Amusement Company, has sent out a very neat and attractive prospectus for the season of 1907 to the managers of hospitals, firemen's associations, institutions or any lodge or organization who desire to hold a carnival or fair to increase the funds in their treasury.

The company carry all their own tents and shows, and competent people to care for and manage the same, also furnish a complete electric light equipment.

Mr. Graybill will open the season at Hackensack, N. J., from May 11 to the 25th, where his company will hold a grand carnival for the benefit of the Bergen County Children's Home.

The heads of all organizations who desire a prospectus can obtain one by addressing the company, at Norristown, Pa.

During all of his undertakings Mr. Graybill has been

most successful, owing to his pleasing and courteous manner, and his willingness to always look after the comfort and pleasure of his patrons.

* * *

At the Taunton, Mass., Theater, April 30, a Summer season of moving pictures and vaudeville began. The vaudeville, it is stated, will be supplied by William Morris, booking agent for Klaw & Erlanger's new vaudeville ventures. The admission will be five and ten cents. Manager Cross stated Saturday that he was not certain whether he should keep the City Theater here open this Summer or not, although he had the matter in contemplation. The Academy of Music in Fall River is another large house that is going into Summer entertainment, using Shepard's moving pictures. The City Theater is already booked solidly till June.

It is stated that 200 theaters through the country are going into this vaudeville movement, and some very good people are announced to appear.

* * *

Jersey City has another vaudeville house using moving pictures. It is known as the Nassau Theater, and Bernard Nassau is the manager. The theater is situated at 48 and 50 Gregory street. Bargain matinees will be given on Mondays and Tuesdays, when seats all over the house will be ten cents. The theater is a cozy and comfortable place. It was formerly the Imperial Music Hall. The entire interior has been remodeled and refurnished. The regular prices for seats at the evening performances will be ten, twenty and thirty cents. The house will be one of seven which the Nassau Amusement Company controls.

* * *

The Newton, Mass., Free Library has begun a collection of Lantern Slides for general circulation. It is hoped that this may be of interest to schools, clubs, Sunday schools, village improvement societies, lecturers, etc.

The first subject was Egypt and upwards of a hundred slides have been received, many of them colored. These pictures were shown at the hall in Bigelow school, May 1. Mr. Albert E. Bailey, of the Allen school, who has recently visited Egypt, explained the views shown.

More pictures on Egypt and on other subjects and countries are to be added from time to time.

* * *

The Dayton, Ohio, fire department is to be immortalized in moving pictures and the immortalizing takes place on Main street. The thirty pieces of apparatus will be divided in two divisions. Chief Ramby will head the first run, and Assistant Chief Madigan will be in charge of the second. All of these stunts will be pulled off on Main street south from the monument. The street will he roped so no one can interfere with the big camera or the rigs. Edward Shields, moving picture expert, is here now and will take the pictures. Shields brings his company to the Victoria May 15 and 16, playing as a benefit for the local firemen, and the pictures of Saturday will be one of the big features of his vaudeville show. In addition to the run a parade of the entire bunch will be made on Third street, so that the large buildings will come in for representation.

* * *

Mayor Busse and Chief of Police Shippy, of Chicago, ordered a censorship of five-cent theaters and any pictures found of a morbid or criminal nature will be destroyed and the proprietors of the theaters prosecuted. A similar order was issued to apply to cheap vaudeville theaters and concert halls. Ten detectives, commanded by a lieutenant, are to maintain the censorship.

* * *

Work on the new Arcade and Wonderland Theater, on Fourteenth street, Wheeling, W. Va., is being rushed, and indications are that the theater will be opened about the 9th of May. The machine equipment for the Arcade has been principally shipped, there being in the neighborhood of $6,000 worth of mechanical machines of various kinds, including the latest models of motion machine pictures, on the road now to Wheeling. These machines will be set up within the next ten days.

* * *

"I see the uplifters are after the nickel theaters," said the biograph man, according to the Chicago *Record-Herald*. "They say we run tough places and that we do harm to the young. I would like to say 'fudge.' Why, the biograph is doing more to educate the lower classes in art, travel and history than any other agency before the public. Next week we will run 'The Passion Play' of Oberammergau. Do you know it cost the French company over $20,000 to get up that set of pictures? There are over two miles of 'stamps'—that's what we call the miniature pictures that pass before the eye and make you think that the picture is moving. The films are only loaned us. It costs me $50 every week that I show 'The Passion Play.' We raise the rates to ten cents when we give a show like that. We can't take care of the people; have to do something to keep them out. Ministers and priests come to 'The Passion Play,' when you could not get one of the 'sky pilots' into a regular theater. They say that particular show is all right. One member of the cloth became so much interested in 'The Passion Play' that he praised it in church and advised his congregation to attend.

"The biograph has made a great advance in the last ten years. The perfect machine has no flicker. Capital has taken hold of it, and the art is steadily being improved. There are three principal companies that are furnishing the biograph films—Paris, New York and Chicago. It is a regular business, with hundreds of employes. For instance, if it is decided to show a scene of a bank cashier robbing a bank there must be the setting of the counting room and a bale of professional actors to dress up and act the parts. So you see there is required a vast amount of stage paraphernalia, and the actors must be paid big salaries.

"Take 'The Passioin Play,' or an uprising in St. Pet-

ersburg. Hundreds of supers are needed to depict such a spectacle. Ain't they genuine pictures? Nah! They are manufactured right in Paris or New York. Still we do lots of genuine stunts. The views in Ireland, Scotland, Egypt and other countries are taken honestly. Whenever it is possible to get interesting stuff legitimately the companies prefer to do it, but life is rather commonplace and the people want a touch of the dramatic.

"The French have made the greatest advance in the biograph. They were the first to give us the color views. They have gotten it down so fine that we can give the spot skirt dance where the colors change every minute or two. Each one of the 'stamps,' no bigger than a postage stamp, must be colored separately by hand. It is a work of infinite patience. Hundreds of young girls are employed in Paris in painting the films.

"But we haven't reached the limit of the art by any means. A company has been formed by which the biograph characters are to talk while they act. The company will combine the phonograph and the biograph.

"We are getting better all the time, and that the people appreciate us is shown by the crowds. The nickel shows are making money with less investment of capital than any other amusement scheme in the country."

* * *

The Penny Arcade building, at Riverside Park, Sioux City, Ia., burned out April 29. The structure was entirely consumed, and the ill fated equipment of pictures formerly exhibited downtown by John Spencer, and recently sold to J. G. Blake and others, and removed to the park, was a complete loss. The apparatus and films all told were worth about $4,700. There was about $3,500 insurance on the equipment.

The blaze started after everyone at the park was sound asleep, and few knew there had been a fire. Details as to the cause were lacking, though it was presumed to have been of incendiary origin.

Park Policeman Daniels said he was awakened by an explosion and that when he looked out the Penny Arcade was all in flames.

The building was a small frame structure about 20 x 25 feet in dimensions.

Spencer recently was prosecuted on a charge that the pictures were obscene, but the jury disagreed. The mayor refused to renew his license to show the pictures in the city.

* * *

George E. Watson, proprietor of the nickel show at 477 Third avenue, New York, up to April 27, when it was raided by the Children's Society, was fined $100 in Special Sessions on May 2 on the charge of imperilling the morals of young boys.

The particular offense was that boys were permitted to witness the moving picture show called "The Great Thaw Trial." Besides Watson four boys were arrested as witnesses by Agent King, and the conviction was found on their testimony and the pictures themselves. The boys were all under fourteen. The judges after inspecting the films, decided that two of them, that purporting to depict the drugging of Evelyn Nesbit by Stanford White and that portraying what is called the scene of the shooting of White on the roof garden, were declared to be unfit for children to see.

* * *

"Wonderland," a new moving picture theater, will be opened within the next few weeks at No. 224 South Front street, Mankato, Minn.

The theater company took possession of the building on May 1, and alterations and improvements will be commenced at once. The front will be removed and a new attractive theater front will be installed. The house will be elegantly furnished and will be a more elaborate little theater than any in the Northwest. It will give moving picture exhibitions alone, and the manager who was in the city guarantees entertainment of the most refined character. The pictures will be changed daily, instead of weekly, the new theater being on an international circuit that supplies it with many unusual advantages.

"Wonderland" will open about May 15 and will be in the ten-cent class.

* * *

Whoever imagines that moving pictures have seen their best days and should be relegated to the rubbish heap, has just another guess coming, to say the least. On the contrary, they are daily being recognized more as a means of entertainment.

There is no form of amusement in which so much capital is invested. Large and powerful companies are now to be found in all the leading cities of the world whose only business is to promote this science. The day has passed when the mere novelty of seeing a moving object in a picture was sufficient to attract an audience. Now, large corps of pantomime artists are constantly employed in the creation of "features," resulting in perfect productions, be they comic, tragic or mysterious, easily understood and enjoyed by people of all languages.

Acting before a moving picture camera is a decided boon for the artist, since the moving picture he afterward sees enables him to pick every flaw in his own work. He thus sees himself as others see him. So says the editor of Mankato *Press* (Minn.).

* * *

Another public amusement will be added to Elgin's list of playhouses about the middle of May by the installing of a five-cent theater by Wiliam Sechrist and Charles Oakes. These men plan to give a program of moving and illustrated songs. Three performances will be given each evening, and later matinees will be put on. They also have planned to install a penny arcade.

* * *

A moving picture theater is being installed in the store of William Dunn, at Tucson, Ariz.

Correspondence.

Opening for Piano Player and Singer.

STAR THEATER, CLEAR LAKE, IOWA, May 2, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—We want a singer and piano player combined, and will pay a good salary to the right party. Trusting that you may be able to supply us or announce this in the next issue of your valuable paper, I remain,

Respectfully, JOHN HARTMANN,
Manager.

* * *

A Congratulatory Letter.

511 MANHATTAN AVENUE, NEW YORK CITY,
May 4, 1907.

Editor MOVING PICTURE WORLD:
New York City.

Dear Sir—As one of the pioneers in the construction of animated photographic apparatus and a reader of your very readable, able and up-to-date paper since its second issue, and also a subscriber, allow me to congratuate you upon the bold and determined stand taken by you in the establishing of an absolutely free and unrestricted publication which ought to fill a long-felt want among the fraternity of the "Living Picture World," not only from the standpoint of its brightness and intellectuality, but because of the great fact, in these days of trusts and combines, of its absolute freedom to one and all, the high and the low, the operator and the dealer, the mechanician and the barker, to not only ask for information, which I found to be so readily given, but to discuss matters of vital importance to themselves which they very often feel would be positively absurd to ask, but which are really of very vital importance, remembering that the wisest words often come not from the wisest heads. At my very pleasant interview when I called to obtain some information which you very gladly gave me, you impressed upon me three great points, viz.:

The Square Deal for Everyone.

The absolute and Positive Freedom of the Paper.

The Broad Fraternal Basis of Equality.

Also allow me to congratulate you upon the manly stand that is to be admired by all who meet you, as being the editor of the first paper devoted to the interests of the "most animated fraternity" in the entire universe, an independent paper "Par Absoluta."

Wishing your publication the most "animated success,"

Yours truly,
HUGH MEREDITH.

The Actograph Company find their space all too small for business and are moving to larger premises, at 52 Union square, New York.

THE EDITOR'S TABLE.

The New Polyopse Lens.

Who, among exhibitors, has not wished for a lens that will do everything in projection a lens can do, from a small to the largest size picture, and yet carry within itself every focus that is contained in a large cabinet of lenses? It has been the dream of optical workers for years, theory after theory has been advanced, but they failed in the working. All these difficulties have now been overcome, and we examined and tested a lens which

is perfect; starting first with a 15-foot picture, it was gradually decreased in size till it was about 2 feet, and at the same time showed a hymn slide to perfection.

The Polyopse Lens is a wonderful triumph in lens making. It accomplishes that seemingly impossible feat of giving a picture of almost any desired size at any regular distance from the screen. That is, with the lantern say 30 feet from the screen the size of the picture may be varied as desired from about 15 feet square to about 6 feet square, any size between these being also obtainable. In short, it combines all the properties of the ¼, ½, 2-3 and 4-4 size lenses. It may be used at any distance from 5 to 100 feet from the screen. The method of use is extremely simple.

When used as shown on left of cut it is practically a ¼ size lens; by slipping the cell shown at right of cut over the rear of the lens, any picture within the range of a ½, 2-3, or 4-4 size lens may be had by drawing the bellows in or out until the desired size is obtained and then focusing the lens with the rack and pinion. It gives a picture that for sharpness of focus and brilliancy of definition cannot be excelled.

For the up-to-date lanternist it is a *sine qua non.*

ROME, April 6.—The Pope and Cardinal Merry del Val and several other prelates attended an entertainment recently given by Engineer Vannunci, an employee of the vatican, who showed views of the chief cities of the United States by means of a bioscope. The pictures were mainly of New York and Washington. He explained each picture briefly. The Pope thanked the engineer warmly and said that he felt that he had almost realized his wish to visit the new world.

A distant subscriber informs us that on the night of April 4, a fire occurred in Bombay, India, at the Paris Cinematograph Company's exhibition and the tents were reduced to ashes in about fifteen minutes. It is said that the hot fragments from the arc carbon were the cause of conflagration, these igniting the loose films which were allowed to fall under the machine stand, there being no take-up device or fireproof magazine. The loss amounted to nearly $2,500, but fortunately no personal injury was done. The proprietor of the concern is a Parisian and had a large collection of Pathe films.

* * *

Last Friday evening and Saturday afternoon, at Tremont Temple, Wakefield, Mass., Burton Holmes closed his double series of finely illustrated travel-talks with "Vesuvius and the Eruption of 1906" as his subject.

Mr. Holmes had the good fortune to sail into the Bay of Naples the day before the serious outbreak of last April began, and he was, therefore, an eye-witness of the earlier days of this awe-inspiring outburst of nature's forces. Being on the spot and with a battery of motion-pictures and other cameras, he and his fellow traveler and assistant, Mr. Depue, were enabled to record photographically the many exciting episodes of the eruption; the terror-stricken crowds of refugees, the destruction of the villages, the religious processions and ceremonials intended to put a stop to the lava flow, the torrents of molten lava and the terrific column of smoke, ashes and cinders pouring from the crater of Vesuvius, all gave to Mr. Holmes exceptional opportunities for the exercise of his photographic genius.

It is needless to say that he and Mr. Depue embraced each and every opportunity, and his closing lecture is, therefore, a marvelous "scene-transference" adding to its travel-interest an historic value as a record of the greatest eruption which has occurred at Vesuvius in the last century.

* * *

That the amusement field of Wilkesbarre must be an attractive one to many outside promoters has been evidenced on several occasions in the recent past. For several days a representative of a Pittsburg amusement syndicate has been in the city looking over the field for a suitable location for an amusement enterprise of considerable magnitude. If successful in obtaining a site suitable for the purpose, Pittsburg and local capital will be combined in a handsome brick pavilion of about the same proportions as one now in operation in the Smoky City. The basement provides well-lighted quarters for billiard rooms and bowling alleys, the ground floor is equipped for roller skating, and the second floor is so arranged that it may be used for vaudeville, a dancing pavilion and the end near the entrance will contain a section devoted to kinetoscope and phonograph entertainments. Options on two sites have already been taken, one on Northampton and a second on Washington street, and both the local promoters and those in Pittsburg give assurances that the enterprise will be a certainty before next fall.

NEW FILM THIS WEEK

P ELGE L

GAUMONT FILMS

The Hundred Dollar Bill

or The Tramp Couldn't Get it Changed

A GREAT COMEDY SUBJECT

LENGTH 800 FEET—PRICE, $96.00

DESCRIPTION

This film opens with an attack by foot-pads on a gentleman and his wife returning from the theatre. As the man is being overpowered, a tramp appears unexpectedly on the scene carrying a big stick, which he uses to such good effect that he puts the robbers to flight.

The victims of the thieves feel extremely grateful, and the husband rewards the tramp with a **One Hundred Dollar Bill.**

The tramp almost faints with joy at the unexpected good fortune. Visions of square meals good beds, high living, pass through his brain. He had never before realized that there was so much money in the world.

Early next morning he goes to a first class restaurant, and is served with suspicion. When he gives the waiter the bill in payment, the man staggers, and after a moment's absence returns to say that the house cannot change it.

When he next offers his bill the proprietor sends for the police and he is arrested. After explaining to the magistrate how it was obtained, the hundred dollar bill is returned to him and he is released with a warning.

Despairing because he cannot obtain change for the bill, he passes dejectly along a stream in which a man is disclosed bathing. The tramp has a brilliant idea—the man's clothes are lying on the bank; the tramp takes them and leaves his rags behind.

Once more a restaurant; but now, attired like a gentleman, self-confidence in his face and contentment on his brow, he eats a leisurely meal and smokes a good cigar, knowing that his appearance will at last warrant the changing of the **one hundred dollar bill.**

But alas! when the waiter comes to collect every pocket is searched and emptied, but no **one hundred dollar bill** is found and the rejuvenated hobo remembers at last that he left the money in his old clothes.

In the meantime the swimmer goes ashore, and is astounded at the metamorphosis of his clothes. Finally he departs in anger to the nearest police station. He complains to the judge, and is at the point of showing him the **one hundred dollar bill** which was found in the tramp's clothes, when the hobo is himself brought in, arrested for beating a restaurant.

The ex-swimmer recognizes his clothes upon the tramp and explanations follow. The judge fines the tramp ten dollars for his offence and takes it out of the **one hundred dollar bill,** giving ninety dollars in small change to the delighted hobo, who departs with his original clothes.

Kleine Optical Co.

52 STATE ST. CHICAGO. 662 SIXTH AVE. NEW YORK

Film Review.

Gaumont-Kleine Optical Co.

THE $100.00 BILL.

A gentleman and his wife are observed coming down the road, by side of a fence. Two foot-pads appear on the scene and observe them; they draw back, not having been observed by the two pedestrians (who are absorbed in themselves), and a turn in the road hides them from view. When the couple reach the bend one foot-pad darts forward and throws a large handkerchief over the head of the gentleman, tightening it at his throat, while the other seizes the wife; both are being overcome by the foot-pads and borne to the ground. Suddenly a tramp appears on the scene; taking in at a glance the situation, he belabors the foot-pads with a stout stick he carries, with such good effect that they are glad to beat an ignominious retreat. The gentleman and wife are grateful for the timely aid of the tramp, whom they profusely thank and reward him with a $100.00 bill. Shaking him by the hand they depart, leaving the tramp full of astonishment at his good fortune. His amazement at the largeness of the bill gradually changes to one of delight. He carefully finds a place of security in his ragged coat, puffs out his chest and walks off quite elated.

His troubles now commence. He calls at a wayside inn and is served with light refreshment; in payment he tenders the bill; the lady declares she cannot change it, and he goes off without paying for what he had consumed. He next tries a grocery store, but with no better luck, the proprietor cannot change it. He next enters a high-class restaurant, where the waiter eyes him with suspicion but serves him with a sumptuous repast, which he eats with great relish. Preparing to depart, he asks for his bill, which the waiter very dubiously presents. With a great flourish the tramp produces, to the astonishment of the waiter, the $100.00 bill which he offers in payment. The waiter cannot believe his eyes, and goes off, and excitedly calls the proprietor who, on understanding the situation, becomes suddenly suspicious and sends the waiter for the police. To while away the time in the interval he accepts a cigar from the tramp, also drinks with him. The police now appear; the proprietor hands the tramp over to them as a suspicious person and, despite his protests of innocence, they take him before a magistrate; who, after listening to his story, and there being no evidence to the contrary, dismisses him.

The tramp, finding all hopes of cashing the $100.00 bill gone, walks dejectedly down the street; turning down a by-path, he finds himself on the banks of a stream in which a bather is disporting himself. The bather's clothing lies on the bank and attracts the attention of the tramp who, conceiving a way of changing his bill, takes the clothes of the bather, leaving his own in their place. Making his way to a secluded corner of a bridge and side walk of the river, he dons the clothes and swaggers off. In his now respectable appearance, he goes to the restaurant where he first tried to cash the bill. The waiter does not recognize him and serves him with the best the house affords. About to leave the tramp searches his pockets for the $100.00 bill, turning everything inside out in his eagerness to find it. After emptying the pockets of their contents, which he strews about the floor, he fails to find the bill. He calls the waiter to him and explains the situation to him. The waiter summons the proprietor who, not relishing the loss of the cost of the dinner, and thinking it is done for the purpose of getting a meal free, calls the police and gives the tramp in charge.

In the meantime, the bather, getting tired, comes out of the water, finds his clothes gone and in their place a bundle of rags. He tries to cover his nakedness therewith and hurries off to the magistrate, to whom he explains his plight, exhibiting the rags of the tramp and the $100.00 bill he had found in the coat, fully believing it to be a counterfeit. At this juncture the police arrive with the tramp. Mutual recognition of the clothes take place. The bather accuses the tramp of stealing his clothes. The tramp willingly changes garments, again resuming his old coat and the $100.00 bill, which he is overjoyed to regain. Explanations follow and the magistrate fines the tramp $10.00 for what he had done. He hands the $100.00 bill to pay the fine, receiving the change in $1.00 bills; and with $90.00 in his possession, with which he will have no further troubles about the change, he goes on his way rejoicing.

Situations Wanted.

Names, addresses and references of these operators are on file in the office of the MOVING PICTURE WORLD. No charge is made for registration, and letters addressed to any one in our care will be forwarded.

1. OPERATOR, 40 years of age, married; expert in all branches; salary, $25.00. Prefers New York. Has machine and pianist extra by arrangement.

4. OPERATOR OR MANAGER, age 36, married; well recommended; salary, $20.00; New York or Pennsylvania.

6. EXPERT ELECTRICIAN AND OPERATOR, 3 years' experience; salary, $25.00; age 19; single; Central States.

8. OPERATOR, age 23, single; Powers and Edison machines; salary, $15.00; will travel.

11. OPERATOR, used to all machines, age 28, married, desires position; salary, $25.00; New York and New Jersey.

12. OPERATOR with machine and stereopticon, age 24, single, 3 years' experience, prefers Canada, salary $18.00.

14. MANAGER, promoter and moving picture operator, wants position or partnership, has money to back up business.

15. YOUNG MAN, age 20, single, practical electrician, wishes position as operator, Edison or Power's machine; understands oxy.-hyd. gas. Will travel, New York, Pennsylvania, New Jersey and Ohio, or settle permanently around New York City. Salary, traveling, $12.00 and all expenses, or $16.00-$18.00 permanent. Proficient for vaudeville theater.

16. OPERATOR, 21, single, proficient in electrical work; salary, $25.00. Central States preferred.

17. OPERATOR, age 40, married; has double stereopticon and moving picture machine; capable. efficient, abstainer; salary, $35.00; any locality.

18. ELECTRICIAN OPERATOR, well recommended; age 23, single; salary, $18.00; Wisconsin, Illinois or Michigan.

19. OPERATOR, all machines; age 24, married; salary, $20.00; Middle West States.

20. OPERATOR, well recommended; age 29, married; $25.00 to $30.00 per week; uses all machines; prefers the Middle States.

THE BUYERS' GUIDE.

Films.

MANUFACTURERS.

American Biograph Co., 11 E. 14th st., New York.
American Vitagraph Co., 116 Nassau st., New York.
Edison Mfg. Co., 31 Union sq., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
Selig Polyscope Co., 41 Peck court, Chicago, Ill.
Viascope Mfg. Co., 112 E. Randolph st., Chicago, Ill.

DEALERS.

Acme Exchange, 133 Third ave., New York.
American Film Co., 87 E. Washington st., Chicago, Ill.
American Exchange, 630 Halsey st., B'klyn, N. Y.
American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
Boswell Mfg. Co., 122 Randolph st., Chicago, Ill.
H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
Chicago Projecting Co., 225 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
O. T. Crawford Film Exchange, 14th and Locust sts., St. Louis, Mo.
Harry Davis, Davis Bldg., 247 Fifth ave., Pittsburg, Pa.
Edison Mfg. Co., 304 Wabash ave., Chicago, Ill.
Enterprise Optical Co., 154 Lake st., Chicago, Ill.
Erker Bros., 608 Olive st., St. Louis, Mo.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
F. J. Howard, 456 Washington st., Boston, Mass.
C. L. Hull & Co., 209 E. 57th st., Chicago, Ill.
Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 52 State st., Chicago, Ill.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
G. Melies, 204 E. 38th st., New York.
Pathe Cinematograph Co., 42 E. 23d st., New York.
People's Vaudeville Co., 1123 Third ave., New York.
D. W. Robertson, 407 Park Row Bldg., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
P. Bacigalupi, 107 Fillimore st., San Francisco, Cal.
Boston Film Exchange, 564 Washington st., Boston, Mass.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Consolidated Film Exchange, 143 E. 23d st., New York.
Detroit Film Exchange, Telegraph Bldg., Detroit, Mich.
Eug. Cline & Co., 59 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
Globe Film Service, 79 Dearborn st., Chicago, Ill.
W. E. Greene, 228 Tremont st., Boston, Mass.
F. J. Howard, 456 Washington st., Boston, Mass.
Inter Ocean Film Exchange, 99 Madison st., Chicago, Ill.
Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 52 State st., Chicago, Ill.
C. B. Kleine, 662 Sixth ave., New York.
Laemmle Film Service, 167 Dearborn st., Chicago, Ill.
F. Meyers, 123 W. 27th st., New York.
L. Manasee & Co., 88 Madison st., Chicago, Ill.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 116 Turk st., San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark st., Chicago, Ill.
Novelty Moving Picture, 1063 Broadway, Oakland, Cal.
Wm. Paley, 40 W. 28th st., New York.
Peerless Exchange, 112 E. Randolph st., Chicago, Ill.
Pittsburg Calcium Light Co., 515 First ave., Pittsburg, Pa.
D. W. Robertson, 407 Park Row Bldg., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
Geo. K. Spoor & Co., 62 N. Clark st., Chicago, Ill.
Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
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Jamestown Exposition	400 ft.
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Mr. Hurry-Up	625 ft.
Trial Marriages	765 ft.
The Lighthouse	528 ft.
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My Servant is a Jewel	507 ft.
The Smugglers	260 ft.
Disturbing His Rest	407 ft.
New Toboggan	260 ft.
Curfew Shall Not Ring To-night	750 ft.
Parody on Toreador	107 ft.
First Dinner with Father-in-Law	314 ft.
Flirting on the Sands	167 ft.
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True Till Death	494 ft.
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Father! Mother Wants You	
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Editorial.

The Operators League.

The replies we have received to our editorial on the above subject encourages us to offer a scheme for the approval of our correspondents, and others of our readers who may fall into line to make the League a success. We would like to get a meeting of those interested, that by an exchange of ideas some practical work could be accomplished, but as the operators are too far apart for such a meeting to take place, we must perforce resort to our columns for the elucidation of ideas and suggestions. So come, now, let us reason together, and try to find out what is needed, and how best to supply that need.

We clip the following from some of the letters we have received:

"An Operators' League is a good idea, and if care is made in the selection of members, testing applicants, and verifying their credentials, giving a diploma of experience, and a badge, it ought to go. Of course every applicant should be willing to pay for this privilege. I enclose my application form, and $5.00 to cover all expenses. My experience commenced in 1886, and have used Edison and Powers machines. J. K,"

"Wish to register as a Moving Picture Operator. Started with the Muto and Biograph Company in 1889; next with the Kinetograph Company. Have operated the Big American Biograph, closed with it in Los Angles in 1903. Took up small hand machines. The English Bioscope, the Edison and the Powers Cameragraph. J. E. D."

"Think your League is fine. It ought to unite the fraternity of M. P. O. as nothing before has done. Keep out skimps and boys. Make a reasonable fee for examination, and let the certificate show qualifications and be a guarantee of standing. W. H. J."

"I like the suggested union of M. P. Os. Its what we boys want. Something to give us a respectable standing. Doctors, lawyers dentists and others have their certificates and degrees. Why not the boys behind the machine? We have to work hard enough, and hold the people's lives in our hands same as the engine driver on the R. R. or any other old place. Make us fellows of the Fraternal Order of Moving Picture Operators of the United States of America. Give us our money's worth every time, and we can do something then. I've been on the road, with tent and wagon shows, in churches and Masonic lodges for the past fifteen years, and appreciate a good thing when I see it. D. F. A."

"I suggest you get different colored papers printed, so that we will know the quality of the holder of them. For operators over fifteen years a red color; ten years and under fifteen, blue color; five years and under ten, yellow color, and green for those under five years.

"C. E. F."

"I'll do all I can to get members and help the cause for the improvement of the profession. It's O. K., that idea of yours. Send me a certificate along. Here's $2.00 to pay for it. I'll get it framed when it comes. L. W."

"Best wishes for success of League. I'm in for one Send me full particulars. W. R."

"Every success for your bright and sensible little paper. If the League is half as energetic and does as much good it will be bully. Count me on the wagon. B. H."

One or two suggestions in the above letters are worth carrying out, and we will try to please all. G. K's letter is sensible and practicable. The $5.00 are returned.

D. F. A. is facetious, but there is a germ of good in his letter, although the letters for title are too many. L. W. is in too great a hurry. $2.00 returned.

We are now preparing a series of questions of a technical nature based upon the laws regulating the Boards of Electricity, Fire Underwriters and Electrical Workers' Union. These questions will occupy two sheets of foolscap, and fully test the capacity of the applicants who will be required to furnish three recent testimonials of character and fitness, in addition to which his present employer will countersign the question sheet. A diploma will then be granted to the applicant, stating on the face of it his full qualifications. In addition, a button, or pin, will be struck off in various kinds of metal.

For operators who have seen fifteen years and upwards of service, a gold button.

For ten years and up to fifteen, a silver and enamelled button.

For five years and up to ten, a plain silver button.

Under five years, a gun metal button.

The matter of fees or dues can be left till later. A few interested operators in New York have expressed their willingness to act as a preliminary committee, in conjunction with the dealers and managers who are well known to the profession throughout the States.

Is this a good augury?

Now, Mr. Operator, send your approval, or disapproval of the above outline of organization, stating fully and frankly how you think it will work in your own interests, giving suggestions for name, design for button and rules for working. In the multitude of counselors there is wisdom, and we welcome full and free discussion of the subject.

We haven't got that Two Dollars for a subscription yet.

Directory.

In response to our request for names, some 2,500 have been sent us, and these added to those we already have form a goodly list. Singers, lanternists, lecturers, slide makers, moving picture operators, models for animatography are all included. We tender our thanks to those who have so well responded to our request. But, like Oliver Twist, we still want more; we have not yet reached the 15,000 limit. We still wait your list. What's that? You'll send it on in a day or two. Thanks! Much obliged!

The Elevation of Vaudeville.

From the humble origin of the crude varieties of a few years ago vaudeville has advanced by gigantic strides to the very front rank of high-class amusement, and from its beginning, with a few obscure performers, now includes many of the most talented and accomplished men and women on the American stage, who present acts of superior refinement and elegance which compares favorably with the best theatrical efforts yet produced, and which represent a degree of talent and ability second to none displayed on the so-called "legitimate stage."

Another delightful feature of vaudeville is the fact that each act is a complete performance in itself, and that no matter at what stage of the progress of the entertainment one arrives at the theater, the portion of the performance yet to come is absolutely complete. The fact has made vaudeville the popular fad of society, for the reason that after a late dinner, when perhaps the regular dramatic productions are well under way, a fully satisfactory visit to vaudeville may be made and an ample number of pleasing acts enjoyed. Salaries far in excess of those offered by other lines of the histrionic art are paid the stars, and $1,000 per week is a by no means uncommon figure for artists of especial ability and prominence. Vaudeville offers in a condensed form the best and most alluring attractions the amusement world has to offer. They are presented in the most attractive possible style and under the most comfortable and satisfactory conditions to the audience. These facts no doubt account for the extreme and growing favor of this most popular form of entertainment, which to-day stands foremost in elegance and merit among the many and varied features of the amusement world, together with the motion picture film and the illustrated song, without which no vaudeville company would think of appearing, adds to its attractiveness. Last, but not least, the fact that it is presented in the very best possible style at popular prices, is also an attractive factor, which has aided largely in building its popularity.

Coloring Lantern Slides and Transparencies.

E. J. Wall.

I know that to many the suggestion of painting a lantern slide will not only at once raise the thought that they are unable to use a brush at all, but also that a painted slide is abhorrent. This may be so, but any one who has seen the exquisitely colored Japanese slides must admit that they are not only artistic but extremely pleasing. The particular method adopted by the Japanese is a secret, but the slides, while possessing all the fidelity of a photograph, seem to be nothing more than colors, it is only here and there that one can detect anything like a photographic basis.

In the first place, black-toned lantern plates should be used, fully exposed and developed with a metol developer only just long enough to bring out the whole of the image—density is not required. After fixation and thorough washing, the slide should be laid film down on a sheet of opal glass or white paper, or even the bottom of a clean porcelain developing dish will do; naturally, whichever be used, it must be well wetted to prevent the gelatin film sticking. If there is any shadow density, or the image is more than a bare ghost, it must be reduced with a reducer, such as ammonium persulphate, till the density is reduced and nothing but a very faint ghostlike image is left. Then, after washing and drying, the slide is ready for painting.

The colors to be used are the special aniline colors as now sold by many firms for this and postcard coloring. I prefer to use the dry dye and make my own stock solutions, which are saturated solutions in distilled water; as very small quantities of the dyes are required, a one-half ounce of stock solution will last for a very long time. The medium is a solution of gum arabic; the finest white pieces should be used, and they should be rinsed with water to free them from adherent powder or dirt. The formula for this solution is:

Gum arabic	½ ounce.
Glycerin	20 minims.
Carbolic acid	1 minim.
Distilled water	2 ounces.

Suspend the gum in a small muslin bag at the top of the water, and leave till dissolved; do not press out the muslin, as this retains the dirt. Leave the bottle to stand for two or three days till the sediment has settled and then do not shake.

The brushes I use are water-color sable hair, and for small detail those known as "lark," "crow," and "duck," while for larger masses a flat No. 4. Besides this, one wants a painting table. I use a whole-plate sheet of glass supported at the ends by plate boxes or books—whichever happen to be handy—so that there is a clear space in the middle on which the slide rests, while underneath is placed a piece of white paper at an angle of 45 to act as a reflector. Several saucers or sheets of opal glass can be used as palettes.

A small blob of the gum water should be placed on the palette and then a drop of the dye solution—and for this one of the small brushes should be used—is placed by its side and the two mixed till of the required shade. To paint the slide for small detail the very smallest brush should be dipped into the dyed gum and a series of minute dots just dropped on the film, and if they do not run one into the other should be made to do so with the brush tip. In no sense is there brushwork of the ordinary kind; it is, except for large space like trees, grass or sky, merely a matter of dots or blobs of color, made to coalesce.

If the number of dyes used is large, it will be quite possible, as a rule, to find a color to match, but if not, a color can be imitated by mixing, only the effect of mixing should be tried first on plain glass, or some of the dyes will not mix comfortably, but get cloudy. Still, it is always easy to put another color over the first, *when the latter is dry.*

Use as little gum and as much color as you can, keep the slide flat, and always paint by artificial light, as the colors do not always look the same by day as by gaslight. When the slide is finished, put away to dry flat and face up, in a place as free from dust as possible. Dust settling on the tacky surface may cause considerable trouble. —*Photographic News.*

How the Cinematographer Works, and some of His Difficulties.

CHAPTER I.

Should you ever seek the source of the moving pictures of the vaudeville theater, you will learn that the comic, the tragic, the fantastic, the mystic scenes so swiftly enacted in photographic pantomime are not real but feigned. You will find that the kinetoscopic world is much like the dramatic, that it has its actors and actresses, its playwrights and stage directors, its theatrical machinery, its wings, its properties, its lights, its tricks, its make-ups, its costumes, its entrances and its exits.

Exception of course should be made of those moving pictures which record public happenings, like the police parade in New York City, the morning drill of the King's House Guards in London, or the Czar and his court on their way to church. Kinetoscopic representation of actual events, however, are seen less and less frequently nowadays. There is not the same popular demand for them as for what is known as "the story picture," which has a plot linking its various scenes together, with sudden dramatic turns—"thrills," the gallery gods call them—and which usually end with the most unexpected sort of climax.

For the story pictures, as for the novel or the play, the first and most important requisite is an imaginative

mind. Every establishment engaged in the business of making moving pictures pays its highest salary to the man who can think up the most novel themes for photographic reproduction. Such an individual most times is both playwright and stage manager. He not only plots the various scenes, but directs their enactment. To perform this latter task successfully he must possess a high degree of generalship. Some of the moving picture productions of the modern times are planned on such a big scale that the performers who act the different parts constitute a small sized army. In "The Train Wreckers," for example, two special trains and about 100 people were employed.

And not only must the man who directs the taking of moving pictures be a good executive, he must also possess tact and resource. He must be able to solve sudden difficulties. Oftentimes he is called upon most unexpectedly to straighten out some dilemma in which his company while enacting a play outdoors has fallen. When one of his men "stabs" another of his troupe in a crowded thoroughfare to get a picture of a murder in low life, and some bystander, not knowing that it is all a play, rushes to the rescue and tries to kill the supposed murderer, he must be able to prevent such an interruption.

It sometimes happens, however, that events occur too quickly for even the quickest-witted moving picture man. In Summit, N. J., recently a kinetoscopic company planned to get a photographic representation of two yegg men breaking into a bank. After a good deal of parley the bank people consented to have their treasury "looted." They were promised that the name of their bank would not appear in the pictures. In the most realistic way the "robbers" broke into the bank, held up the cashier, shot a guard "dead" who attempted to come to the rescue, grabbed up a large bundle of money, and made their escape. Thus far all went well. The thieves were running down the street with the police in pursuit, just as the picture had been planned, when an undertaker, aroused by the racket, looked out of his shop. One glance sufficed to tell him that the time had come at last when he might become a hero. The "robbers" were heading toward him, and, leaping into the middle of the sidewalk, he aimed a revolver at the foremost fugitive with the threat:

"Stop, thief, or I'll blow your brains out."

The thief stopped short with such suddenness that he almost turned a back somersault. The undertaker then aimed his gun at the second "yegg man" and brought him to a standstill. Then in spite of the pleas of the head of the kinetoscopic party and all his men that the whole thing was for the purpose of taking a realistic picture, the undertaker took his men by the nape of the neck and tried to drag them to the police station. Indeed, he did not give up until the head of the bank which had been "robbed" came to him and explained the true condition of things.

"But, although you've been pretty badly fooled," said the bank president, "I must say you showed considerable bravery."

The undertaker was about to make some reply, when one of the "yegg men" cut him short by saying:

"No wonder. If I made money the way he does I wouldn't fear death either."

Here is another instance where the camera was thwarted. A moving picture concern had planned to get a thrilling picture of an amateur photographer who, while trying to snap a herd of cows, placed his camera on a railroad track, and was knocked down and run over by a train. Permission had been obtained from the traffic manager of the railroad, and it was all explained to the engineer of the train that on reaching a certain point he should not pay any attention to a photographer on the track, but run right over him and keep on as if nothing had happened. Accordingly, a few minutes before the train was scheduled to arrive one of the moving picture party put a camera on the track and stuck his head under the cloth. Meantime the kinetoscopic impressions were being taken of the scene. A moment later the express hove in sight. It came thundering along at a furious speed, and when about a quarter of a mile distant the moving picture machine was stopped, a dummy was quickly substituted for the flesh and blood photographer, and the machine started again.

But the engineer, instead of running over the straw artist, blew the whistle madly and reversed his engine. The locomotive just came to a standstill as it gently knocked the dummy photographer and his camera into a ditch. The engineer, fireman, mail clerks, brakesmen, porters, conductor and passengers all leaped off the train and rushed to the scene of the accident. One woman sobbed outright as she stooped forward and, picking up the dummy, looked into its deathlike face. She was so beside herself as she stroked its lifeless forehead that she muttered, "Poor man. I wonder if he leaves any children."

In spite of their protestations, the moving picture men were first believed to be highwaymen. And when the tangle was at last unraveled it was found that there had been a mistake as to what engineer had charge of the train. The locomotive driver to whom such elaborate explanations had been given had taken a day off on this particular day.

So great are the obstacles to taking moving pictures outdoors that one concern engaged in this business is building at the present time a great photographic theater, large enough for the biggest Broadway production. It will have a stage 75 feet long and 40 feet wide, and underneath a tank with a depth of eight feet of water. The stage will be in sections, so that a small part may be removed for a "brook" scene, a larger portion for a "pond" picture, and the whole of it may be taken away to represent the ocean. The building will have a roof made entirely of glass and will cost $100,000. The plans were designed in part by Thomas A. Edison, who of late years has made a special study of the possibilities of the kinetoscope.

(To be continued.)

Trade Notes

W. J. Mahnker, resident manager and operator of the Majestic Family Theater, has resigned his position with the Breslauer and Moore circuit, and will close with them at Mankato, Minn., May 18. After that date will open in Austin, Minn., May 27, having joined partnership with C. C. Towne, and they intend to open four moving picture theaters, and will be named the Gem Family Theaters. They now hold the lease on the Opera House in Austin, and closed another in Watona. The program will consist of high class moving pictures and illustrated songs. Change twice a week. Mr. Mahnke will personally manage the operating part, for he is considered an expert at the machine, having worked the largest houses in the East, and being an old-timer in the picture business.

* * *

Burton H. Allbe, Hackensack, N. J., is making a specialty of colonial and revolutionary history, including a study of the colonial architecture. He has made a series of photographs of these structures which have been reproduced in a series of slides. He is now lecturing all through New Jersey upon colonial and revolutionary times and customs. He has lately retired from the presidency of the Bergen County Historical Society. He is a popular contributor to leading periodicals upon historical subjects, dealing with the early history of the country.

* * *

Because of threats that if the moving picture, "Murphy's Wake," at the Lyric Theater, Providence, R. I., were not discontinued, a party of loyal Irishmen from Pawtucket would create a riot, Mayor McCarthy visited the Lyric, and after seeing the picture which had caused the threat, ordered that portion of the entertainment to be discontinued at once.

The manager, after pleading that he had not known that the picture was objectionable, submitted to Mayor McCarthy's order, but not before he had had a verbal set-to with the mayor.

Early next evening Mayor McCarthy received a telephone message from Pawtucket that highly objectionable film designated at "Murphy's Wake," was on exhibition at the Lyric and that, as a consequence, a party of citizens of Pawtucket had arranged to visit the show house where the picture was exhibited and there would be a "rough house."

The mayor told his caller that if it was as bad as represented he would see that the picture moved on and on until it was completely out of sight. He then went to the Lyric Theater and purchased a seat where he could get an unobstructed view of the screen.

"Murphy's Wake," as shown, consisted of a series of films depicting the return of a drunken man to his cottage, a quarrel with his wife and a bluff at suicide by hanging. At the "wake" everybody was shown drinking liquor from bottles, the "corpse" at times surreptitiously reaching out and helping itself to copious libations.

In another picture, drunken men, while shouldering the coffin to the grave, staggered about and dropped their burden, while women stood about and wailed. In the grave-digging scene the "corpse" got out of the coffin and drank from the sexton's bottle, chased the sexton home and broke up a drinking bout in which the widow and another woman were dancing a jig.

When the last film had been run off the mayor went to the box office and, talking through the aperture in front of which the manager sat, said:

"I suppose I am addressing the manager of this entertainment?"

The manager—"You are."

The mayor—"My friend, allow me to say that you are perpetrating a gross and criminal libel upon a time-honored custom among decent people. You are perpetrating, in placing on exhibition the picture which you just now permitted to be thrown upon your screen, a deliberate insult to a respectable race.

"The Irish people do not make a travesty of their funerals. They honor their dead by assembling and offering prayers for the peaceful repose of the souls of the departed; not to engage in disgraceful orgies.

"Let me tell you that but for my interference you would have had a much different performance in your house this evening. I was called up on the telephone by an indignant citizen of Pawtucket who complained of the insult you are offering the Irish people, and who informed me that it was the intention of a number of his friends to come here to-night and rough-house your place, and they would have done so, too, had not I prevailed upon him and them not to resort to anything of a rash nature, but to allow me to act.

"I have seen the picture and I am free to confess that their indignation is too well founded. You must not continue these insults to respectable citizens. You have had a close call for something not on your bill."

* * *

Williamson Buckman, who has journeyed extensively in Europe, last evening delivered an illustrated address on his travels at a social conducted by the home department of the Prospect Street Presbyterian Sunday school, at Trenton, N. J.

Mr. Buckman confined his remarks principally to Germany, France and Spain, and told of the things unique and characteristic of those countries. He showed a number of photos of mediaeval buildings.

The most prominent view shown was a moving picture of a Spanish bull fight. Rev. Francis Palmer, in speaking of the picture, said that the reason it was shown was to illustrate how barbarous some countries are. The picture was a vivid reproduction of the manner in which the fights are conducted.

Another moving picture showed the emperor and empress of Germany reviewing a parade of soldiers.

* * *

The moving picture craze seems to continue its hold on the public. It is announced that the International Moving Picture Company, which has two circuits of moving picture shows in the State, has closed a contract with Charles L. Patterson for moving pictures in Masonic hall, Trenton, N. J., all Summer.

* * *

S. P. Dunham & Co., Trenton, N. J., have arranged to give their patrons a modern moving picture show in the spacious music hall, on the third floor of the big store, every day. The arrangements were only completed this week after making an exceptionally high offer to the International Moving Picture Company, of this city. This company has a reputation throughout the State for giving the best moving pictures, those which are without that flickering and breaking.

Rev. Peter MacQueen M. A., formerly pastor of the Day street Congregational Church, chaplain Fifth infantry, M. V. M., Charlestown pastor, raconteur, and traveler, who was on the "firing lines" in South Africa, Philippines, and Cuba, will travel for the next year in Uganda, German East Africa, and the Congo Free State.

For this purpose he has secured leave of absence from his church, the First parish (Congregational), Charlestown, and State military officials.

He will be accompanied by Peter Dutkenich, a photographer of New York City, and an old companion in the Philippines.

Relative to the trip Mr. MacQueen said to a reporter for this paper:

"It is my intention to spend about a year in equatorial Africa for the purpose of photographing the animal and native life of that section of the world, which to-day contains the largest game and the most interesting tribes of Africa. We intend to be the first Americans to ascend the Rowenzori Mountains, recently ascended by the Duke of Abruzzi.

"We also purpose to penetrate into the regions of the Congo hitherto unvisited by white men. We shall be well armed with rifles and shall have a small party of native couriers.

"I do not think it necessary to quarrel with the natives, and we shall be in no danger except from wild animals.

"In regard to political matters of the Congo, I am not inclined to make up my mind as to whether the Belgians are responsible for the atrocities which have been reported from that section.

"The rubber and gold of the Congo are said to be so valuable that there is liable to be a great many European complications. It is my desire to look at all these questions in the Congo with a mind wholly unprejudiced against either the Belgians, the French, Germans, or the English. Any facts that I can gather relating to the rights or the wrongs of the black men in central Africa I will not hestitate to state unequivocally.

"My chief desire and aim, of course, is to secure along the route that Stanley and Livingstone traversed the best series of photographs and motion pictures than can possibly be made. This, I think, is of the most important interest to the world because it will show these savage people exactly as they live."

* * *

The Electric Parlor, located at 413 Broadway, Hannibal, Mo., opened last week. The proprietors, J. W. Seniff & Co., spared neither pains nor expense in making the place attractice. The auditorium is seated with 200 or more comfortable chairs and brilliantly illuminated with hundreds of electric bulbs. The cinematograph used is one of Edison's exhibition models, and is in charge of an experienced operator.

* * *

Commencing last Monday, a Summer season of moving pictures and illustrated songs was inaugurated at New Bedford Theater at popular prices. The management intend to give a continuous performance. Archie Shepard's high class moving pictures, together with the latest and best illustrated songs and a head-line vaudeville act constitutes the programme.

* * *

Manager Jacobs has decided to inaugurate at the Cohoes, N. Y., Opera House for the Summer the latest popular style of entertainment, which has proven tremendously profitable wherever tried, and consists of a continuous performance of moving pictures and illustrated songs. He has arranged with Archie L. Shepard, who is recognized as the originator and leading purveyor of this style of amusement, to take charge of the forthcoming exhibitions.

* * *

The Grand Opera House, Wilmington, Del., will open for the Summer with moving pictures and illustrated songs, and arrangements has been made for presenting Archie L. Shepard's high-class moving pictures.

* * *

Apropos of the constantly increasing numbers of the moving picture shows in Charlotte, the total being at present six, and the three fires that have recently occurred in these establishments, Chief of the Fire Department W. S. Orr stated that each one of the managers of these concerns has asked him to order for him a hand extinguisher which is highly effective and can be instantly applied. They desire this known that the possible fears of the nervous may be allayed. Chief Orr himself says he believes these will remove any possible danger arising from the combustible nature of the material.

[We understand that one large dealer in each city is being appointed agent for these extinguishers, which are filled with a chemical that instantly puts out a burning film. We have been promised one by the makers for the purpose of testing, and will keep our readers informed with the tests we make. Miles Bros. are sole agents in New York.—Ed.]

* * *

The new Empire Theater, on Mitchell street near Seventh avenue, Milwaukee, Wis., which was opened to the public last Saturday, is proving a good move, as it is crowded nightly. The bill includes high-class vaudeville of the first character.

* * *

Two girls, one 14 and the other 10 years of age, who were arrested at Chillicothe, Ohio, on a charge of theft, admitted the charge, declaring that they were led to commit the act by what they saw at a moving picture show.

At the show in question the pictures showed a girl stealing jewelry and when these young girls saw how easy it was to secure fascinating gems they decided to put the idea in practice, with the result that they were arrested.

There is a lesson in this that should be heeded right here in Youngstown. Children should not be allowed to view exhibitions where theft or any kind of crime is shown any more than they should be permitted to see vile pictures similar to those ordered out in this city some weeks ago. Officials should co-operate with parents in safe-guarding the children of Youngstown.

* * *

Steady police supervision and regulation, says the Milwaukee *Sentinel*, of the multifarious class of cheap shows now in vogue in the cities is the proper course.

The shows are not to be branded as bad merely because they are cheap. There would be no warrant in law or justice for proscribing them because they are cheap. They may be, and some of them are, at once cheap and good—in their small way.

There is a demand for them among people who have not much money to spend on their amusements. Those who cannot afford champagne must put up with beer. Those who cannot afford $5 for grand opera must take their pleasure at the cheap playhouse, or even the humble 5-cent picture show.

The thing to be done is to keep the cheap show clean and wholesome—morally much more sanitary than, say representations of "Sapho" and similar rancidities of genius at the high-priced, high-toned houses.

Some of the cheap shows are not only cheap, but in-

structive; those, for instance, where for the nimble nickel one may see moving picture scenes of foreign travel and manners. On the other hand, some cheap theaters, speaking generally and not locally, emulate and surpass some high-priced, fashionable theaters in presenting immoral, evilly suggestive, and crime-inducing spectacles.

These should be weeded out, pulled up by the roots, and their filthy proprietors put permanently out of business. Regulation, not prohibition, is the treatment for pleasures that are not wrong or harmful *per se,* but are liable to wrong and harmful developments.

* * *

Moving pictures for colored people exclusively is the object with which William Ward, colored, chief janitor at the City Hall, will remodel a part of the Consolidated Lodges' building at Thirteenth and Walnut streets, Louisville, Ky. The plan of the room will be similar to that of the general run of the 5-cent theaters.

* * *

Jesse Allman, the local theatrical man and amusement promoter, left Canal Dover, Ohio, for Tiffin, where he expects to establish an electric theater. He is the Dover representative of the bill board.

* * *

F. W. Pentland has leased the west room in the Opera House, Marion, Ind., and is having it remodeled with the purpose of putting in a moving picture show. Mr. Pentland has leased the room for a year.

* * *

A visitor to Chicago said: "Penny arcades and million-dollar art museums all look alike to me. That which constitutes low art in the one surely cannot be high art in the other."

That statement embodies a common confusion of very different things. There are many people who hastily conclude that a nude statue by a great sculptor is on a plane as regards subject and suggestion, with the lewd picture of a high-kicking actress in tights or the obscene posturing that accompanies the "danse du ventre."

Fortunately for the reputation of the American people for common sense, such views do not generally prevail. The fundamental distinction between art and obscenity is too plain for them to mistake. The latter appeals to what is lowest in man. The former appeals to what is best. This is especially true of those antique creations which even in their mutilated forms still remain the types of unapproachable perfection.

The man or woman, boy or girl, who stands before a reproduction of the Discus Thrower or the Farnese Hercules or a statue of Venus or Diana will get quite a different suggestion from that afforded by the living figures which pose upon the stage for the delectation of the crowd or before the film for the profit of the manufacturer and the penny wonderlands.

In every human soul there still survives the sense of beauty and a half religious awe at its manifestations. In every mind there is at least a glimmering recognition of the austere dignity of the human form and delight in its artistic reproduction and idealization. This sense of beauty will be quickened and this glimmer strengthened and made steady by the sight of genuine works of art No one, we think, will be heard to deny that this will help to lend a breadth to character and a needed grace to life.—*Chicago Examiner.*

* * *

Houston, Tex.—Judge Kittrell's court was very much crowded with insurance agents and electricians, the case being the injunction asked by Taylor Bros. and half a dozen others operating moving picture shows in the city. The writ was taken out against the city and others, who had stopped the plaintiffs from giving their exhibitions on the ground that the electric wiring was not what it ought to be and greatly increased the fire risk.

* * *

It seems that the insurance companies have an agent Mr. Roule, who travels over the State examining buildings that are insured to see that the policies are not violated. Mr. Roule was the only witness on the stand and consumed about two and one-half hours answering questions and explaining wherein the policies had been violated. He was examined very closely by the attorneys and the judge himself.

It was stated by the defendants, who had the wiring done, that it had been done under the approval of the City Electrician, and that moreover, they had complied with the requirements of the law in all respects by taking out licenses, etc., and that they had been operating the shows here anywhere from three weeks to three months.

Proprietors of the moving picture shows now operated in Houston have, by legal methods, sought to remedy what they term an impossible condition. By their statement they were given five hours in which to secure from Paris, France, a quality of flexible wire insulated with asbestos. Because the demand could not be obeyed they were closed.

At the same time they aver that every protection is offered patrons, that the owners of the buildings registered no protests and that they are willing and have been willing to meet every precautionary order issued, when it is reasonable or possible to do so.

The shows were closed on Thursday under orders from City Electrician George, and because of complaint from Representative Roulet of the Texas Fire Underwriters Association. Later a writ of injunction by which the order was vitiated was granted by District Judge Kittrell upon the application of C. H. C. Amerman, the legal representative of Taylor Bros., Blalock & Latham, O. McLane, J. H. Daughdrill, Turnpaugh & Bode and Billings & Solon.

It is stated by Mr. Amerman that several inspections had been made, after each of which additional restrictions were imposed. Finally came the demand for asbestos flexible wire, and they were forced to close.

It is declared that the rooms in which the machines are located are in every instance either built of iron so as to be fireproof or lined with metal to attain the same end.

In regard to the fire at Amarillo, cited as an instance of danger, it has been asserted that the building used there for the purpose designated was barn-like in construction and that none of the precaution taken in Houston had been observed.

"We deny," exclaimed one of the proprietors recently, "that our patrons are endangered in visiting the shows. We have done everything possible to insure safety, and will continue to do so as long as possible. The flexible asbestos wire demanded could not be secured this side of Paris and it is not imperatively needed in the event other precautions already taken are observed.

"As for the entrances and the exits, all are marked. Practically the entire fronts of buildings occupied are open and but a small number attend each performance because the accommodations are not great."

* * *

Justice Kelly, of the Supreme Court, Brooklyn, after hearing argument on the application of Edward M. Schindler, of No. 2702 Atlantic avenue, and Lewis Cohen, of No. 1795 Pitken avenue, to continue the temporary

injunctions obtained by them restraining the police from interfering with their Sunday moving picture exhibitions, denied the motion.

Justice Kelly said that, in the testimony nothing had been offered to show that there is anything immoral in the pictures shown, but the Penal Code prohibits Sunday public shows of all kinds. If the law is unjust, he said, the proper method of procedure would be to have it repealed.

Rev. Floyd Appleton, of No. 22 Pennsylvania avenue, rector of St. Clement's Episcopal Church, testified that the edifice is about two blocks from Schindler's place. He visited the show Sunday evening, April 7, and saw flashed on the canvas pictures that he would not approve as proper for the inspection of youthful eyes. Parents of children who frequented these shows, the clergyman said, had urged him to use his best efforts to have the places closed.

Schindler declared his place was conducted in an orderly manner. The doors were kept closed and no noise reached the outside.

"What are the titles of the pictures that you throw on the canvas?" Justice Kelly asked.

"On Sunday they are mainly religious or historical. Among them are 'Joseph Sold by His Brethren,' 'The Life of Moses,' 'The Life and Death of Christ,' and such."

"Name some of the songs that are sung there."

"Well, the evening that Rev. Floyd Appleton visited the show," Shindler replied, "the soprano was singing 'We Have Never Been So Far Apart Before.' There is nothing immoral in any of the songs sung at my place."

"Schindler," said Justice Kelly, "Capt. Thomas Conlin of the police in that precinct, who visited your place saw no violation of the law. Still, the code prohibits Sunday exhibitions of that kind and I refuse to continue the injunction."

* * *

The local Spanish War Veterans are so pleased with the stereopticon pictures depicting their camp life at Jacksonville which were exhibited at their reunion dinner at Hackensack last week that efforts will be made to secure other pictures and frame them up for one grand collection. Then an entertainment may be arranged and all the pictures shown with some one to explain and talk on camp life in general.

* * *

Canandaigua children cry for Bijou Dreams, but the village fathers say "naughty, naughty." Recently, at the meeting of the village trustees, the requests of Wickham Brothers, of Binghamton, and J. Robinson and J. Papapanais, of Canandaigua, for licenses to conduct moving picture theaters were turned down, and the trustees voted to revoke the license given Munger & Boswell, of Geneva who are conducting the Bijou Dream on Main street.

Some of the board members declared that the shows were demoralizing to children and others complained that the crowds blocked the sidewalks. Wickham Brothers have fitted up a theater at a cost of about $600 and the Robinson-Papapanais firm has one nearly ready to open and has expended about the same sum.

* * *

The Children's Society, New York, resumed its fight on the small penny and nickel arcades and theaters which cater to children. Agents Jennings and Flickner arranged in Yorkville Court John Hansa, proprietor of a moving picture show at No. 416 First avenue.

Agent Jennings told Magistrate Steinert that he and his partner went into the place recently and found it packed with young girls and boys, although the building, they said, was not arranged to accommodate any such crowd. The ages of the children ranged from five to fourteen. Jennings said the scenes shown by the moving pictures were a liberal education in how pickpockets ply their art. The second section of the performance, said the agent, showed how a young girl was drugged and ruined by a villain. This is the moving picture drama commonly referred to as the Thaw-White case.

Magistrate Steinert said that he was in sympathy with any work which protected the children, and held Hansa in the custody of his counsel.

* * *

Addison is to have a moving picture show and the small boy will be happy. Green's Opera House has been leased by George Bovee and work of fitting it up as a Theatorium will commence at once. The opening performance will be given in the near future. Mr. Bovee has purchased a new Edison moving picture machine.

* * *

Albany, N. Y.—The Assembly, May 6, passed Assemblyman Prentice's bill, which prohibits children from being admitted to the cheap arcades. The bill provides that no children under 16 years of age shall be admitted in any place where any kinetoscope exhibition, movable panorama, exhibition of moving pictures or any device for the reproduction of vocal or instrumental music or for the reproduction of any other performance is publicly displayed or conducted.

* * *

If it takes all the policemen in New York, they are going to close up—guess what?

The race tracks, where licensed bookmakers break the laws and rob the public?

No; not the race tracks.

They are going to close up the five-cent moving picture shows. It seems that those moving picture shows are a great menace to the majesty of the law.

Pickpockets go in there and get nickels and dimes and even dollars out of the people's pockets.

And the society in the five-cent moving picture shows isn't as good as it might be. There are some undesirable people there. The authorities say it will never do to let these things go on, and so they are going to close them.

The law must be respected, and dishonesty must be discouraged—in five-cent picture shows.

What a pity they couldn't get the same interest in those big and really dangerous institutions, the race tracks? What a pity some society, or police chief, or prosecuting official, couldn't find it in his heart to break up those race track dens of gambling and disorder. Every one of them is an offence to the law. Every one of them violates the Constitution of the State. Every judge on the bench and every public official, from the Governor down to a country constable, is perfectly well aware of the fact.

Everybody knows that the race tracks gather together blacklegs and all kinds of criminals, and that they manufacture criminals out of honest men. Everybody knows that the race track is a center where stolen money is spent on the races, where men lose their reputation and their sense of decency, as well as their money. But nobody interferes with that particular form of vice. The race track collection of undesirable people is allowed to go on because a few men who like the excitement of gambling and of racing are determined that the people shall pay for it, even if clerks have to be made into thieves, employers robbed and careers blasted.

Our law is very powerful when it comes to dealing with five-cent picture shows. But it falls pretty flat and

takes off its hat politely when it comes to dealing with a five-million-dollar gambling hell managed by "very respectabe gentlemen." However, while it may take time, the race track gambling will end, mark that!—Editorial, *Evening Journal,* May 11.

* * *

Kendallville, Ind., is to have a new theater this Summer, Messrs. Bert Wisehaupt and A. A. Abbott, of Bluffton, have leased the skating rink and will convert it into an electric vaudeville theater. They arrived in the city Saturday and have gone to Chicago, where they will engage their talent. They announce that the new theater will be fitted up in first-class style and that it will be known as "The Remo." They expect to open early this week.

* * *

The New England Insurance Exchange voted to impose an extra charge of 1 per cent. upon all buildings in which moving picture machines are operated. The Exchange thus puts itself in line with other legislative bodies throughout the country.

The American "Pleasure Park" is to be introduced into England. In the Summer of 1908 the British holiday maker will flock to replicas of Luna Park or White City, Chicago.

Six of these resorts are to be built by a powerful syndicate, and will be known as "fun cities." Sites are already secured for the first two, which will be opened next year. The position of each "fun city" will be settled so that it is within easy reach of a population of at least 500,000.

There will be the usual entertainments—circus, bands, mechanical sensations and freak shows. London will probably have two of these resorts within reach, one on the coast near Brighton and another on the Thames. The indoor "fun city" at Olympia, London, last Winter, was such a success that the syndicate believe the enterprise can be extended. Charles B. Cochran, who ran the Olympia show, is organizing the new scheme.

* * *

From advices to hand we learn that Henry Robecht, of 100 Springfield avenue, Newark, N. J., is launching out very successfuly in moving picture theaters. He now has entire control of three and half interest in one, situate as follows:

Model Five-cent Theater, Thirty-fourth street and Eighth avenue, New York. C. W. Thomas manager and part proprietor.

Model Five-cent Theater, 100 Springfield avenue, Newark, N. J. J. S. Keller, manager.

Model Theater, 335 Main street, Orange, N. J. Sol. S. Weinthal, manager.

Pastime Five-cent Theater, 607 Spring street, W. Hoboken, N. J. Henry Robecht, manager.

Mark Twain on Advertising.

Mark Twain says: "When I was editing the *Virginia City Enterprise,* writing copy on day and mining the next, a superstitious subscriber once wrote and said he had found a spider in his paper. Was this good or bad luck? I replied to him in our 'Answers to Correspondents' column as follows:

"'Old Subscriber—The finding of a spider in your copy of the *Enterprise* was neither good luck nor bad. The spider was merely looking over our pages to find out what merchant was not advertising, so that it could spin its web across his door, and lead a free and undisturbed existence forever after.'"

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Clown and Statue	400 ft.
Smugglers	260 ft.
Picnic Hamper	517 ft.
In a Picture Frame	224 ft.
Chasing the Sausage	310 ft.
Terrorist's Remorse	750 ft.

MARCH.

The Electric Belt	667 ft.
Disturbing His Rest	407 ft.
Oh! That Molar	220 ft.
Paying Off Scores	200 ft.
The Runaway Van	347 ft.
The Old Coat Story	417 ft.
Carving Doctor	394 ft.
Take Good Care of Baby	484 ft.
Curfew Shall Not Ring To-night	750 ft.
Cassimir's Night Out	360 ft.
Woman Up-to-Date	440 ft.
Double Life	597 ft.
Moonlight on Lake	177 ft.
Mrs. Smithson's Portrait	244 ft.
Little Lord Mayor	304 ft.
The Murderer	470 ft.
Looking for Lodgings	400 ft.
Artful Dodgers	367 ft.

FEBRUARY.

Miner's Daughter	617 ft.
Her First Cake	314 ft.
Brown Goes to Mother	347 ft.
Servant Is a Jewel	507 ft.
Winter in Switzerland	467 ft.
Stolen Child	750 ft.
Going Away for Holiday	374 ft.
Man Monkey	534 ft.
Moonlight on the Ocean	100 ft.
Message from the Sea	434 ft.
Modern Diogenes	177 ft.
Man Who Hangs Himself	287 ft.
Baby Cries	167 ft.
Bad Son	470 ft.
New Toboggan	274 ft.
Policeman Has an Idea	174 ft.
Lower World of Paris	867 ft.
Animated Stamp Pad	167 ft.
His First Cigarette	207 ft.
Burglar and Policeman	117 ft.
Soldier to Colonel	267 ft.
When Friends Meet	310 ft.

CHAS. URBAN TRADING CO. URBAN-ECLIPSE

APRIL.

Tirolean Dance	80 ft.
Curious Carriage of Klobenstein	240 ft.
Artist's Model	484 ft.
Servant's Revenge	567 ft.
How the World Lives	547 ft.
The Vacuum Cleaner	297 ft.
Father, Mother Wants You	214 ft.
Captain Kidd and His Pirates	387 ft.
Lady Cabby	307 ft.
An Early Round with a Milkman	400 ft.
Baby's Peril	160 ft.
Miss Kellerman	320 ft.
A Pig in Society	167 ft.
Boxing Contest	547 ft.

MARCH.

Conjuror's Pupil	320 ft.
Debut in Photography	284 ft.
Wonders of Canada	784 ft.
Is Marriage a Failure?	374 ft.
The Dolomites	534 ft.
A Trip to Borneo	400 ft.
Flirting on the Sands	167 ft.
Napoleon and the Sentry	200 ft.
With a Traveling Menagerie	640 ft.
Beware of the Turkey Raffle	400 ft.
Her First Snow Ball	267 ft.
Puck's Pranks on a Suburbanite	427 ft.
Flashes from Fun City	280 ft.
His First Dinner at Father-in-Law's	320 ft.
Parody on Toreador	107 ft.
Magic Bottle	214 ft.
Hand of the Artist	214 ft.
Picturesque Holland	534 ft.

FEBRUARY.

Skiing in Norway	214 ft.
Snow Balling	107 ft.
Indian Customs	534 ft.
Wrestling Match, Hackenschmidt	480 ft.
My Wife's Birthday	284 ft.
Two Rival Peasants	320 ft.
My Master's Coffee Service	284 ft.
Carnival of Venice	267 ft.

T. P. PARIS

Interesting Reading	184 ft.
Cream Eating Contest	117 ft.
Robbing a Bird's Nest	200 ft.
Children's Lunch	67 ft.
Trouble at a Wedding	400 ft.
Kind-Hearted Girl	434 ft.
Two Cabbies for One Customer	100 ft.
Non-Commissioned Officer's Honor	800 ft.
Stealing Candies	334 ft.
Boys' Tricks	150 ft.
Making Faces	84 ft.
Barometer of Love	134 ft.
Clever Detective	700 ft.
Wanted, a Governess	517 ft.
First Love of a Collegian	200 ft.

L. GAUMONT & CO.

JANUARY.

Stepmother	584 ft.
Drunken Mattress	727 ft.
Stormy Winds Do Blow	367 ft.
Cheating Justice	784 ft.
Little Globe Trotter	487 ft.
Gardener's Nap	100 ft.
Reformation	834 ft.
Life of Christ	2150 ft.
The Stolen Bride	684 ft.

CHAS. URBAN TRADING CO. URBAN-ECLIPSE

JANUARY.

Trial Trip of the Balloon "La Patrie"	334 ft.
Whale Fishing	480 ft.
Making Champagne	400 ft.
Willie Visits Aunt	320 ft.
Following Father's Steps	507 ft.
Deer Hunt	560 ft.
Beaver Hunt	310 ft.

This list totals 117 subjects—or 45,356 feet—of new titles which we were able to deliver during the first four months of 1907, the product of five factories, in addition to the general lines of films made by other companies. This collection shows a high average of merit, both as to story and photography. It means that our ***exclusive*** lines included **45 reels of new subjects** in four months, or an average of **11 reels per month.**

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Soap Bubbles.....230 ft.
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Chef's Revenge .....236 ft.
Wizard's World .....350 ft.
Sailor's Return .....535 ft.
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Knight Errant .....421 ft.
Catch the Kid .....270 ft.
Cambridge-Oxford Race .....250 ft.
The Naval Nursery .....400 ft.
Cheap Skate .....288 ft.
True Till Death .....494 ft.
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Gans-Nelson Fight.....5000 ft.
Indian Basket Weavers.

PATHE.

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Herring Fishing .....656 ft.
Golden Beetle .....164 ft.
Japanese Women .....410 ft.
Boxing Matches in England.....410 ft.
The Baby's First Outing.....475 ft.
From Jealousy to Madness.....590 ft.
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Pompeii .....541 ft
Picturesque Canada .....410 ft

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11. OPERATOR, used to all machines, age 28, married, desires position; salary, $25.00; New York and New Jersey.

12. OPERATOR with machine and stereopticon, age 24, single, 3 years' experience, prefers Canada, salary $18.00.

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THE MOVING PICTURE WORLD

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EUROPEAN AGENTS:
INTERNATIONAL NEWS COMPANY
Breams Building, Chancery Lane, London, E. C.

Editorial.

The Film Manufacturer and the Public.

Last week, in the New York courts, a nickelodeon proprietor, named Hauser, was fined $100 for showing the film of the Thaw-White tragedy. The report will be found in Trade Notes.

We are sorry the manufacturer of the film was not in the box with Hauser, and that he had been compelled to pay the fine. Press clippings from all over the States and Canada have been sent us by the dozens, all showing the total suppression of the exhibition of the film by various police authorities. It is now an opportune time for the whole trade to join with us in asking the manufacturer to withdraw this obnoxious film from the market. The exhibition of this one film alone has been the cause of more adverse press criticism than all the films manufactured before, put together, have done. It has made the police active in trying to put down the nickelodeon. It has been the cause for action by church, children's, purity and other societies, and these societies have branded all alike, taking the old saying, "Birds of a feather flock together," which certainly does not apply in this instance.

The trade jointly should ask for the withdrawal; the nickelodeon should refuse to exhibit, and the manufacturer should take it off, *for the sake of the future prosperity of the five-cent theaters*, all of whom are now menaced by public opinion, and their existence jeopardized. Our attitude on this subject is consistent with good judgment. If there was one redeeming feature in the film we would not write so strongly, *but there is not one.* We saw the film when it first appeared, and expressed our opinion then. There is nothing to elevate, nothing to entertain, or any good lesson to be gained in the exhibition. It was a travesty of good taste to produce it, and a grave mistake to foist it further, when a long-suffering public asks for its withdrawal.

We do not wish it understood that this is the only film to be condemned. There are many others. Such as those depicting drunken men and women; those that hold up to ridicule and contumely a people's religion, and those owing their origin to the Opera Comique, of Paris. Very few of these latter are suitable for an American audience and importers should make careful selection before sending them out to the dealers and renters.

Owing to the great demand on our space this week, several interesting film descriptions are held till next issue.

Trade Notes

"Abstain entirely."

These two words constitute a cable reply received in St. Louis this week from the Madrid branch of the Credit Lyonnais, according to Secretary Wiedemeyer, of the Erker Bros. Optical Co., in response to a letter inquiring about the validity of drafts drawn on E. Castelli Co., of Madrid, by A. Theus & Co., of Buenos Ayres, South America. The drafts were sent to St. Louis wholesale dealers in photographic supplies and other materials, accompanying orders to the amount of more than $2,000.

Mr. Wiedemeyer says this cablegram has confirmed suspicions his firm has entertained regarding the South American concern and the order it sent and they will not ship goods to A. Theus & Co. Others who have received orders from the same firm express themselves more conservatively and say they will ship no goods to A. Theus & Co. until they know more about that firm.

In the latter part of March, Theus & Co. ordered by mail, inclosing a draft in each case, moving picture machines and photographic films to the value of about $1,120 (240 pounds sterling, to be exact) from Erker Bros.; cameras to the value of $485 (100 pounds sterling) from H. A. Hyatt, dealer in photographic supplies and opera glasses and field glasses to the value of about $560 (120 pounds sterling) from the Western Optical Co.

In addition, the same company is said to have ordered goods from and inclosed similar drafts to the American Bed Co., and E. B. Filsinger.

The goods were not sent to A. Theus & Co. Instead the drafts were taken to their respective banks by the firms receiving them. No assurance has been received from any financial institution that A. Theus & Co. is a firm of sufficient standing to warrant the St. Louisians in shipping goods on their 90-day drafts.

Erker Bros. cashed their draft at once through the Mercantile Trust Company, and it was in the investigation that followed that the letter of inquiry was sent to the Credit Lyonnais.

* * *

Orange, Tex.—Perry Burr, who recently purchased a half interest in the Empire Theater, a moving picture show, has sold his interest in the business to his partner, Hector McKinnon, who is now sole proprietor, and who will continue to operate the little house on Fifth street.

* * *

The prosecution in the Court of Special Sessions, New York, of the proprietor of a moving picture hall drew a protest from Harry K. Thaw against the character of pictures purporting to represent himself and the members of his family in the great tragedy of their lives. Thaw appeared to be chiefly concerned over the fact that the pictures were not correct.

John E. Hauser, the defendant, was charged with impairing the morals of children by showing moving pictures of the Thaw tragedy at his place at 416 First avenue. The pictures particularly complained of by the agents of the Children's Society represented the leading events in the lives of Thaw and his wife. The series began with pictures of Evelyn Nesbit posing. Then they showed the marriage ceremony and the shooting of Stanford White on the Madison Square Roof Garden. Superintendent Jenkins referred to them as lewd and disgusting.

Hauser was found guilty and the court was about to impose sentence, when Lawyer Dan O'Reilly entered and asked the attention of the court in behalf of Harry K. Thaw.

"Mr. Thaw has requested me," he said, "to inform this court that the moving pictures which have just been under consideration are not what they are purported to be. He wants it distinctly understood that the picture of his wife is not a good one, and that the other pictures do not show the marriage ceremony as it occurred, nor the principals in it. The same applies to the tragedy on the roof garden. My client wishes your honor to take cognizance of these facts."

The three justices listened to Thaw's lawyer, but made no comment. Hauser was fined $100.

* * *

The nickelodeon shows have furnished occupation for young women, many of them girls, who, after they had practiced the piano for years, found they could not earn a living as well as the girl who had learned nothing but to wash dishes. There must be two score of the moving picture shows in Pittsburgh, not to speak of those in Allegheny and McKeesport, and every one of them has a piano player.

The piano players at the nickelodeons of a year or so ago furnished excruciating music, for they were usually girls who played at street carnivals and the attractions in the private parks. As the shows became known and people of taste learned that frequently very interesting scenes were represented, the managers sought for girls of another social class, with the result that the quality of music has improved and the higher class selections indicated as appropriate by the manufacturers of the more artistic films are played with taste and precision in many of the shows. With the coming of these girls facilities for withdrawal from the public eye had to be provided. Even now one sees, at a few of the shows, the girl piano player boldly face the incoming audience, with the lights turned up; flirting with the ushers and altogether comporting themselves with the same freedom as a member of a peripatetic German band; but at other places, as soon as the film has passed through the machine and a new audience is coming in, the piano player slips under

the stage and is not visible until the lights are turned down and the film starts again. It is said that some of the girls have a very good social standing, and that their friends do not dream that they are earning an honest living by playing the piano in a public place.

* * *

Rev. A. B. Cristy delivered an illustrated lecture at the Woodbury Memorial Chapel, Providence, R. I., recently, his subject being "The American Boy and His Foes."

Mr. Cristy began by showing the boy in his home and his leaving to make his fortune in the world. He then showed by means of the pictures on the screen the many pitfalls and snares laid for them at every turn, and the usual end of it all when carried to the extreme.

He scored the United States Government for legalizing the sale and manufacture of intoxicating liquor, declaring that 180,000 men and women died from strong drink every year in this country alone. The saloon-keeper he described as the greatest Anarchist of all, as he was against all law that pretended to curb him in his business. The speaker described Abraham Lincoln as one of the first advocates of temperance in the Union and threw on the screen a fac simile copy of the pledge Lincoln wrote and to which he obtained hundreds of signatures.

* * *

The Interurban Amusement Company, which has a lease on Springbrook Park, Ind., and is preparing to give amusement lovers of that vicinity a veritable "White City" by next season, filed articles of incorporation. The capital stock is given at $2,000, and the directors as Jacob P. Lechner, William Heinrich and Thomas Rourke. The object of the corporation as stated in the papers is to develop and maintain a pleasure resort and moving picture theaters.

* * *

Carl F. Miller, who with William Fisher, has been conducting the Wonderland Picture Show on Croghan street, Fremont, O., has purchased the interests of his partner and will direct the business in the future.

Mr. Fisher has picture shows at Painesville and Warren, and will start another at Delaware next week.

* * *

Amusement Park, Spokane, Wash.—Contract has been signed with the Breinig Construction Company for building the entire park, to be known as the White City, a new amusement park adjoining Recreation Park, which will cost in the neighborhood of $100,000. It will not be possible to open this Summer, because of lack of electric power. All preliminary work will be done, grounds laid out, lake built, etc. A large roller skating rink will be one of the features and this will be opened this Fall. It is also hoped that a nickelodeon will be completed.

* * *

The latest hobby of Des Moines men is to run moving picture shows.

Three are now in operation and plans are being made to establish at least seven new ones within the next six weeks.

In addition to the moving picture shows in the business district there will be the moving picture stunt in connection with the vaudeville at Ingersoll Park, which will open May 26.

The following are some of the proposed locations of the projected moving picture shows:

J. L. Black, in the new Younker block at Sixth and Mulberry streets.

A Chicago company in the room on Locust between Fifth and Sixth.

Mr. Reuben, in the room on Walnut, near Fifth.

Carl Quimby, two in East Des Moines and one at West Twenty-first and University avenue.

Chicago parties on Walnut near Fourth.

In addition to these, Elbert & Getschell have two in operation—one near Sixth and Mulberry and another on Locust between Sixth and Seventh, and Dick Mott one on Walnut street between Seventh and Eighth.

* * *

In the *Warren Mirror's* account of the last meeting of the borough council is the following:

Chief Windsor presented an ordinance governing construction and conducting or prohibiting of moving picture shows in the Borough of Warren. The following are some of the rules and regulations governing the construction and running same. There shall be at least three separate and distinct exits from said room, which shall open directly from the audience part of the room on and into an open street or alley that is sufficiently wide and open at ends to permit general travel. That the said exits shall be at least five feet wide and six feet high and the doors shall swing outwardly. All chairs must have iron legs or standards, and must be screwed to the floor in such a manner that each room will have at least two wide aisles leading through and leading directly to the different exits. All machines must be equipped with an approved fire magazine for the films. The ceiling, sides and floors of the operating room where the machine is placed must be fully covered inside with sheet iron or similar metal. A proper ventilating system shall be arranged that will insure pure air. All exits shall be properly marked inside the room by red electric lights which shall burn continually during the performance. Each room shall be supplied with as many fire extinguishers as the Chief of the Fire Department shall see necessary. The playing of graphophones, talking machines or similar instruments on the sidewalk in front of the building or in that part of the building which faces on the sidewalks, is forbidden. That each theater or moving picture show or vaudeville house within the borough limits shall pay a license of $100 per year in advance, having 100 seats; and for each additional twenty-five seats or part thereof, $25 per year additional.

On motion of Mr. Leonhart the ordinance passed first reading.

* * *

Considerable New Haven, Conn., capital is interested in the P. A. L. Company, incorporated in Hartford, May 13, for $50,000, to do a moving picture and illustrated song business. When interviewed last evening, Mr. Windisch, one of the incorporators, stated that the plans of the company were not complete, but that the project was one of considerable magnitude and that moving picture amusement houses would be established in several cities in the East. One will be located in New Haven. The two other incorporators are: Louis M. Sagal and William T. McCormick, both of New Haven.

Shares are to have a par value of $100, and business will start with $6,000 paid in. Mr. Windisch is manager of the New Haven theater, owned and operated by S. Z. Poli.

* * *

Plans for the exterior adornment of the new Star Theater on East Market street, Wilkes-Barre, look good. The contractor has already commenced work on it and expects to have it ready for occupancy in about a month.

The new theater, which will be under the management of Foster and Corbin, a New York syndicate, will be located in the Pettebone building on East Market street. It will be a moving picture theater, and judging from the plans will add materially to the attractiveness of the neighborhood. The front will be finished in tiling and ornamental plastering of beautiful design.

* * * *

M. H. Morley & Son, of Sodus Point, N. Y., have decided to install a private electric plant at their pavilion this Spring to light the building and run a picture outfit.

* * * *

Messrs. W. K. Coulthurst and W. H. Mayhew, of Boston, secured a lease of Freeman's Hall, Portsmouth, N. H., for the Summer. They will open a moving picture show.

In connection with the pictures there will be sung the latest illustrated songs. It will be known as the "Dinette," and the admission will be ten cents to all parts of the hall.

* * *

Magistrate Furlong, on May 16, in the Gates Avenue Police Court, rendered a decision which may have an important bearing on future arrests of the proprietors of the cheap moving-picture shows which are thickly scattered about in certain sections of Brooklyn, N. Y.

Julius Spoerry, 41 years old, of No. 1105 De Kalb avenue, was arrested recently charged with conducting a moving picture show at No. 1537 Broadway without a license. Spoerry's lawyer, when the case came up, contended that under the code a theatrical performance needed a stage and human beings, and as the show in question had neither of these necessities, it was not a theatrical performance and consequently no license was needed. Magistrate Furlong accepted the motion to dismiss on the grounds put forth and Spoerry was discharged.

* * *

The managers of the moving picture theaters in town do not show apprehension that another is being built in a busy locality and that others are headed this way. As a matter of fact, the pioneer in the business here, speaking for the others as well as himself, says that the shows help each other and that every new one to open increase the list of those who find frequent visits to the picture shows a satisfactory and economical way of providing amusement. The shows have many regular patrons and a considerable number of those visit all theaters impartially. Whether interest in moving pictures will eventually disappear, as did roller skating years ago, leaving their theaters scattered every little way along the street, is a matter of conjecture. The managers of the theaters say the interest will remain for a long time to come, and the money they are putting into their houses indicates that they are willing to back the belief.—*Elmira, N. Y., Gazette.*

* * *

The fact that the Grand Theater of Calumet, Mich., under the management of Lawton and Rice, is about to expand, is one of the surest indications of the continued popularity of the 10-cent refined vaudeville show. The new theater under the management of these gentlemen will open in a short time in Ishpeming and will undoubtedly attain a success in the hematite city which will rival that of the institution in Calumet.

The clean, wholesome show at a popular price is appreciated by the Calumet public. Almost every evening the theater is crowded and the variety of pictures which is presented makes the entertainment always new. Calumet friends of the Grand Theater hope that the residents of the iron range town will appreciate the opportunity to secure some good amusements. The theater will be managed by Mr. Lawton.

The Bijou Theater of Calumet contemplates an expansion in the direction in the near future and a modern moving picture show will be fitted up in the Corgan building just opposite the present Bijou. This, too, will be successful, as has been the Majestic in Laurium, the Palace, Savoy and other shows of this variety in the copper country.

* * *

The scenery along certain portions of Mexican railroads is to be advertised by means of moving pictures, according to present plans. A Chicago company is arranging with the railroads to secure pictures from the rear platform of moving trains in various parts of the republic where the scenery through which the roads pass offers an opportunity to secure pictures that for beauty and uniqueness cannot be surpassed, and it is expected that within a short time some of the well known localities will be visited by representatives of the company.

Portions of the scenery on the Mexican road between Mexico City and Vera Cruz are to be taken, and it is also probable that scenery on the National Lines and the Central will contribute to the film of the picture machine.

As an advertisement for Mexico the pictures of scenery will probably do more to interest tourists in this country than any other one thing, as the scenery along the railroads is unsurpassed for beauty, and no other country in the world can offer any stronger contrasts than are found in the geological formations of different parts of Mexico. The pictures to be taken are to include scenery in the tropics, in the central and the northern parts of Mexico, and will be extensively displayed in the United States, Canada and possibly European countries.

* * *

Mt. Pleasant, Mich.—The opera house block in this city was completely destroyed by fire May 9, involving a loss of about $10,000, practically covered by insurance. The fire started in the Temple Theater on the first floor. This was a five-cent theater running moving pictures, etc. The film in the moving picture machine ignited from the arc lamp and flashed up like an explosion. In a short time the entire building was in flames. The ground floor of the building was occupied by the Isabella County Savings Bank. All the money and fixtures were saved and transferred to the Commercial Bank building, where the bank resumed business.

The stock of Miller's millinery store was destroyed by water, involving a loss of $3,000. On the upper floor Wallington's law office and Dr. Baskerville were burned out. Hall's barber shop was also destroyed. The loss to the theater itself is estimated at about $400, covered by insurance.

* * *

Housewives of Knoxville, Mt. Oliver and Carrick boroughs, Pa., are mourning the abandonment of the garden truck stands and the meat stalls at the Knoxville market house in Bausman street. The space formerly occupied by the stands is now being used for a moving picture show on the first floor and a roller skating rink on the second floor.

* * *

Owosso, May 6.—"Here, don't you show any more of that stuff in the Methodist Church."

This statement not only startled the audience, but almost broke up the moving pictures at the Methodist Church on Saturday night. The statement was caused by the operator putting on some pictures showing some scenes between a business man and his typewriter. The scenes were so objectionable to the teachers of the class, under whose auspices the entertainment was given, that he uttered the protest against the pictures.

* * *

Morris Goldstein, of 1796 Brooklyn avenue, visited a moving picture resort at 1780 Brooklyn avenue, to look over the pictures. He felt some one tug at his vest pocket and turning saw a crook running away with his wallet, which contained sixteen dollars and a half. The thief was not caught.

* * * *

An Evening With Birds.—On Monday evening, May 13, Prof. E. H. Forbush, ornithologist of the State Board of Agriculture, spoke before the Clinton, Mass., Historical Society on "Our Useful Birds and How to Attract and Protect Them," dividing his subject: 1, Why protect them? 2, How protect them? 3, and some legal steps necessary for their protection. Most birds are useful and very few harmful. Their usefulness depends on the quantity of insects and pests which they devour. We can count on the fingers of the hand all the harmful birds in Massachusetts. Many eat more than their own weight every day; a woodcock, weighing but five ounces, has been known to eat ten ounces of earthworms in a single day. Many of them capture moths. The young robins, under their diet, provided by the parent birds, grow in three weeks to be nearly equal in size to the old birds. Young birds appear about the right time to be useful, most of them hatching at the time when there are the most insects for their food. The amount which birds eat in a day, if eaten proportionately by a person, would equal sixty-seven feet of bologna sausage. Some birds by regurgitation dispose of the hairy and bony parts of caterpillars for which they do not care.

The speaker said the nighthawk is not a hawk at all nor is it a night bird. As showing the appetite of this bird, the speaker said 500 mosquitoes have been taken from the stomach of one hawk. Owls are useful in that they destroy insects and field mice; the horned owl kills skunks, rabbits and chickens, and can very rarely be approached sufficiently near to be captured on the nest by a camera, a view being shown of one thus caught by the camera after weeks of search. Incidentally the speaker mentioned the difficulty of handling owls, and said their grip surpasses the grip of any known secret society. Reference was made to seabirds and to the herring gull; they live in salt marshes and feed upon the army worm and other pests, and some of these birds will clear a field of the potato beetle. The wild ducks will be exterminated by the hunters unless given protection. A description was given of the various methods by which birds may be attracted, so that they will feed out of the hand and fly into the house, as by improvising a dry goods box, feeding them with suet, erecting birds' Christmas trees, building bird-houses, etc. Mr. Forbush showed a view of his home at Wareham with his contrivances for cultivating the acquaintance of the birds. In a grove near his house 1,000 robins lived and thirty nests were in sight of the house. The importance of teachers instructing their pupils how to attract the birds was mentioned.

Many birds are killed by cats, one having made a record of fifty-eight captured in one season. The necessity

of more effectual laws for the protection of birds was discussed, with the expressed determination that next Winter the Legislature shall enact more stringent legislation. Pointed reference was also made to the cruelty of hunters who, in the interest of milliners, will steal up under a nest where the egret is feeding her young, shoot the bird and leave the little birds to starve, all that the ladies may wear the beautiful plumes which are plucked from this bird. Said Mr. F.: "Ladies! you do not need these plumes; you are beautiful enough without them." Mention was made of various sections and countries where, by the protection of wardens, the birds are being saved in their breeding haunts.

At the close of the lecture Dr. French inquired about the English sparrows. Mr. Forbush said it was a great mistake to have brought them here, but they are here and we must make the best of the situation. He knew of no way to exterminate them excepting by poison, and he was not prepared to advise that remedy; he said they do much good in the way of clearing off pestiferous insects, but not as much good as other birds would do if they were here instead of the sparrows.

* * *

Ollie and Ernest Alexander, of Carthage, Mo., who are conducting a "Dreamland" show at Webb City, had the misfortune to lose by fire one of the long films which they use.

The film caught from a lighted match which had been lit for a moment to see how to adjust something about the machine.

The match happened to be held too close, it flashed up and was all afire in a moment. Fortunately no damage was done aside from the loss of the film.

[This puts one in mind of the man who tries to find a gas leak with a candle. Same result.—Ed.]

Correspondence.

Editor The Moving Picture World:

Dear Sir—Permit me to extend to you my high appreciation of your very valuable journal, The Moving Picture World. I find it clear, instructive and "newsy," and am of the opinion that there is no one interested in animated photography in all its different phases, or stereopticon work, but that could be materially benefited by its regular visitation. I have not been an operator for a number of years, but when I entered the business I had no little experience in electric lighting, which benefited me much. I guess my work has been satisfactory to the company that employs me, from the fact that I have been called upon to install two enterprises they have since established.

If I am a good operator, and I am conceited enough to think I am, I can attribute some of my success to your paper.

Yours very truly,

Otis Brattain.

NEW FILMS THIS WEEK

Urban-Eclipse Films

Rogie Falls and Salmon Fishing (Descriptive)	325 feet
Beating the Landlord (Comedy)	167 "

Gaumont Films

Sing of the Times (Comedy)	567 feet
Dog and the Tramp (Pathetic)	287 "
Buying a Ladder (Comedy)	604 "
Salome (Historical)	534 "

Additional prints of the following older subjects have been received:

Urban-Eclipse

First Dinner at His Father-in-Law's	320 feet
Catastrophe in the Alps	434 "
Master's Coffee Service	294 "

T. P. Films—Paris

Governess Wanted	517 feet
Cream Eating Contest	111 "
Non commissioned Officer's Honor	800 "
Interesting Reading	184 "
Clever Detective	700 "

The following films were the new subjects of last week:

Gaumont Films

The Village Celebration	473 feet
Child's Cunning	666 "
Cup and Ball	370 "
Hundred Dollar Bill	800 "
Nurse Taking Walk	285 "
Two Cents Worth of Cheese	284 "
Janitor's Tea Party	400 "

Kleine Optical Co.

52 STATE ST. CHICAGO. 662 SIXTH AVE. NEW YORK

The Moving Picture Hazard Analyzed.

A prominent underwriter who has carefully investigated the moving picture hazard in dealing with the subject says:

"A few words as to the origin of chronophotography, or the photography of movement, may not be out of place. In the early part of the nineteenth century Platau produced an instrument termed the phenakistoscope, demonstrating the principles of the persistence of vision, and this subsequently gave rise to the zoetrope in 1845; this optical instrument exhibited pictures depicting the successive attitudes of objects in motion. In about 1870 the praxinoscope, by Renault, appeared, and in 1874 the photographic revolver by Janssen. Muybridge, Auschutz, Greene, Marey and other scientists brought us nearer to the realization of animated photography as we now know it, and which was first commercially and practically illustrated on the appearance of the Edison kinetoscope in 1893. Certain defects existed in this machine which were removed in 1895 by Lumiere's cinematograph.

"The working principle of the cinematograph is the persistence of the luminous impressions upon the retina. If we observe an object, the image in the eye is transmitted to the nervous membrane called the retina. If the object ceases to be illuminated suddenly, the image in the retina is progressively removed, and so long as it has not entirely disappeared, the optic nerve continues to be impressed, and the eye continues to see the object as if it had remained illuminated. The duration of the persistence of the luminous impression on the retina varies with the intensity, duration and color of the light on the object, although it does not continue in full strength for the entire time; for a normal illumination it is about 2-45 second, and is prolonged for another 2-45 second, although the illuminated object may have disappeared suddenly. Consequently, if an illuminated object is presented to the eye and masked by an opaque screen during 1-45 second, for instance, its image persists in the eye 1-15 second, and we do not even perceive its passing eclipse. Let us assume, therefore, a number of photographs on a film at 1-15 (3-45) second intervals, showing the successive movements of an object; the various pictures obtained are like each other, that is to say, if any two thereof are superposed, the parts which represent the fixed objects are exactly the same, whereas those which correspond with the object in movement occupy positions of which the displacement has been accomplished during the time in which two pictures have been taken.

"Now let us assume that we have taken 900 successive proofs during a minute, and let us project the same on a screen by means of any lantern. Let us eclipse image No. 1 by interposing between the luminous source an opaque screen which masks the light during 1-45 second, and, as before stated, the eye will continue to see the projected image, not only during the whole of the passage of the opaque screen (or shutter), but even after it has passed, during the time equal to the difference between 2-45 second (duration of persistence) and 1-45 second (duration of the passage of the shutter), that is 1-45 second. Assume, then, that a second image has been substituted for the image No. 1 when the shutter again unmasks the source of light; we still see during 1-45 second image No. 1, evidently weaker, but superposed by the image No. 2, and as the immovable parts coincide exactly, our eye perceives the sensation of the moving object, attitude No. 1, succeeded by attitude No. 2, and so on up to attitude No. 900. (The 'flickering' so detrimental to the art and injurious to the eyesight of the spectators is due to the dark intervals which intervene between the successive pictures projected.)

"It is necessary to have an apparatus to produce thus within one minute the 900 light eclipses by which 900 substitutions of successive images are obtained. These eclipses are obtained by means of an opaque shutter, which revolves at the rate of fifteen times in each second, and is attached so that during its movements it intercepts the light coming from the projecting lantern at each turn, and consequently the illumination on screen on which the image is projected disappears during a fraction of 1-15 second. To operate the substitution of images the 900 successive photographs are made on a flexible film about fifty-five feet long and one and three-eighths inches wide. The dimensions of each picture are about one inch wide and four-fifths inch long. On either side of the film are perforations (two holes to each picture) at exact distances from each other, into which sprockets periodically penetrate, with the object of pulling the film downward and displacing it at each passage of the rotating shutter. The sprockets remount immediately in order to attack the next two holes, and so on.

"The cinematograph is composed of two essential mechanical parts—the eccentric rank and the sprocket frame and sprockets. The rank is manipulated by a handle which the operator must turn very regularly (about two turns per second); while the crank rotates once, the eccentric transmission rotates about eight times, or about sixteen turns per second. The eccentric is fixed behind the transmission, and moves the sprockets so as to engage and disengage the film. At the end of the crank is fixed a shutter, which is composed of two light metallic sections, which can be regulated so as to increase or decrease the size of the same. There are necessary mechanical parts which it is unnecessary to take up in detail. The machine should be fitted with magazines for holding the films and take-up device for rewinding the film as it passes through the mechanism after being projected.

"The additional apparatus necessary for projecting with the cinematograph is a projecting lens, an electric lantern resistance coil, a stand and a screen. The cinematograph sets on the front of the stand, with the lamp house in rear, and the magazine for holding the films before projection is located above the machine. The other magazine is attached to the under side of the stand. The resistance coil or rheostat usually sets on the floor near the apparatus. Sometimes a calcium or oxy-hydrogen light is used instead of electricity. The lantern is provided with a condenser, which may be a globular glass bottle containing water or a glass condensing lens, which concentrates the light of the arc into the projecting machine. The water globe is decidedly preferable to the glass condensing lens, which has many disadvantages, and especially that of concentrating the heat rays on the film when same is stationary—the water in the glass globe absorbs all the heat and the power of lighting is increased. The construction of the mechanical parts of the apparatus must be extremely exact in all its movements, in order to keep the fragile film uninjured and to be capable of using films a great many times. With proper care a film is capable of being projected through the machine from 500 to 800 times.

"Cinematography, or the art of reproducing animated scenes, has not yet reached the highest perfection, which would manifestly be attained in the reproduction of moving objects in such a manner that they would appear upon the screen exactly the same in every respect as they in reality naturally do—as they are in nature. While cinematography is far from reaching this ideal, it has come to stay, and is of great value for educational and scientific purposes, as well as contributing to the pleasure and amusement of a large number of people.

"Electroscope, knographoscope, veriscope, vitascope and cameragraph, are names applied to various machines essentially like the cinematograph. A new apparatus has recently been invented giving a combination of the cinematograph and the phonograph called the 'cronomegaphone,' a speech being given the figures as they are thrown on a screen. The Edison kinetoscope is the familiar box seen in the many penny arcades in New York City and about pleasure resorts, and consists of a box containing a roll of films, which are run by an electric motor past an incandescent lamp. The electrical and celluloid hazard is involved in combination.

"The cinematograph and apparatus connected therewith is a very serious hazard and should have intelligent supervision and regulation. As the apparatus is installed in theaters and higher class amusement places with experienced operators, the hazard is reduced to a minimum, but the 'nickelodeons' and cheap amusement resorts usually combine an uninsurable physical hazard (aside from the bad moral hazard invariably connected with this class). Owners of these cheap establishments are in the habit of buying old and worn out machines without modern safeguards, and placing them in charge of boys and inexperienced and incompetent operators. So many accidents have occurred from these causes that the leading men in the business advocate that special laws or ordinances be passed in every State or municipality regulating the exhibiting of moving pictures, and that it be required that operators be at least twenty years old, and have a certain amount of experience and be licensed. Massachusetts now has such a law, and the requirements of the Department of Electricity of New York City are quite rigid. The principal hazards are enumerated under the following heading:

Suggested Safeguards.

"Every cinematograph, or other similar apparatus involving the use of a combustible film, should be inspected and approved by some designated department before being placed in operation. It should be required that the films be wound upon a metal reel inclosed in an iron box having a slot in the bottom only sufficiently large to permit the film to pass through the metal rollers of the projecting mechanism, and these rollers should fit tightly to the film, in order to smother out any flame which might be started outside the cases. This iron box or magazine, as it is called, should be securely made of heavy material put together without solder, and the door should be a snug fit and provided with a spring catch. A similar box to this should be provided beneath the projecting apparatus to receive the film after it has been through the machine; sometimes this box

is used without a reel, but a reel with a take-up device is decidedly the preferable arrangement. The film in passing from the upper magazine to the machine and from the machine to the lower magazine should be protected through its course by a metal tube large enough to give a good clearance.

"The machine itself should rest upon an incombustible stand and secure supports. The operating crank for the film should be securely fastened to the shaft on machine so there will be no possibility of its coming off, and thus prevent keeping the film in constant motion. A shutter should always be in front of the condenser, arranged to be easily closed when it is necessary to shut off the light rays. The arc lamp should be enclosed in an iron box set on the incombustible stand with the projecting apparatus, and be so arranged as to catch all sparks and hot carbon. The rays from the arc are extremely hot and frequently cause the water in the condenser to boil. When this occurs a piece of coke attached to a wire may be inserted to promote regular evaporation.

"The rheostat should be set according to National Board rules and be covered with a fine wire netting to prevent anything from coming in contact with it, and the wiring, switches, etc., connected with the apparatus should be carefully installed and properly insulated, special care being given to any flexible connections which may be necessary. Safety fuses should be provided in case the current may become too strong. The connections, carbons, etc., should be examined each time before the apparatus is put into operation, and the power should be limited to 110 volts. The voltage (or pressure) required for operating is from 47 to 49 volts, and a 25-ampere rheostat. A direct current is always preferred. The entire apparatus should be located so that it will not be interfered with by chairs of people in the audience, and it should all be enclosed by a secure rail, with sufficient space for the operator to have free action between the apparatus and the rail. A fire extinguisher should be close at hand and a blanket made of asbestos or other incombustible material would be a valuable protection.

"Even though the aparatus be properly made and installed along the lines enumerated above, they are not 'fool-proof,' and there is much danger of fire with an incompetent or careless operator. Films made of celluloid are naturally very inflammable, and an enormous quantity is used in these machines, some of them being as long as 8,000 feet. If the rays of light, which are extremely hot, rest too long at any one point of the film a fire is sure to occur (which shows the necessity of the shutter referred to, and secure crank as well as careful attention. If anything happens to the mechanism it is imperative that the light be shut off at once, and a careless operator usually leaves the fire-proof magazines open, or does not take proper care of the reels with the films on them. Machines are frequently found in operation without any fireproof magazines, with the celluloid films on an enclosed reel at the top of the machine, and, perhaps, a can vas bag, or, sometimes, nothing, at the bottom of the machine to collect this highly inflammable material, a self-evident dangerous arrangement.

"Operators should be impressed with the responsibility resting upon them to prevent any accident which would be sure to endanger the lives of their audience through panic, even though no serious fire ensued. From an insurance standpoint would consider the hazard a measurable one when on inspection apparatus is found to be properly installed and managed, and think the average theater rate is sufficiently high to cover the risk."

Middle States Inspection Bureau,

May 13, 1907.

Editor of The Journal of Commerce and Commercial Bulletin:

Sir—Referring to the article on "The Moving Picture Hazard Analyzed," published in your edition of May 11, 1907, the writer begs to say he took much pleasure and also acquired valuable information in perusing it.

As the article so pertinently states—with the apparatus as installed in high class theaters and amusment places, with experienced operators, the hazard is reduced to a minimum, but far from being minimized in the cheap amusement resorts.

In almost every town of size, so-called "theaters" are being, or have been, established where moving and illustrated-song pictures are exhibited exclusively. These "theaters" are generally located in a congested district (if there is one in the town or city) and almost always in a cheap—therefore far from "fireproof"—building. The picture machine is generally in an elevated wooden booth and it would seem to the writer, very good policy in this particular class of "theaters" to supplement the safeguard mentioned in the article noted above by having the interior of the booths lined throughout (including the door and the edges of the openings) with asbestos board and metal.

This practice is recommended as being inexpensive and at the same time affording a very considerable obstacle to the spread of flames. Yours truly,

J. C. Richters, *Inspector.*

Film Review.

BUYING A LADDER.

Kleine-Gaumont.

The exterior of a carpenter's shop is seen, with ladders of various sizes displayed. A gentleman approaches, examines them and purchases one. In his endeavors to carry it away he comes to grief, first breaking in the crown of his silk hat, then placing it unequally under his arm, it gives him a jar. Eventually he manages to get it properly balanced and goes off, and the fun commences. His nearest way home is by the Subway; he makes his way towards the entrance through crowds of pedestrians, who turn to watch him vanish down the stairs. Evidently something is going on underground, for they crowd along the rail at the top and look down to ascertain what the trouble is. They have not long to wait, for the man and his ladder are thrown out on the sidewalk. Failing to get home by the Subway, he tries the trolley cars and is thrown off with his ladder. He now mounts a 'bus, and is settling down, sitting on his ladder, which he places on the seat. A passenger objects to sitting on so uncomfortable a cushion, and calls the conductor, who with the passenger's assistance puts him off. He plants his ladder against the side of the 'bus, mounts up to the top, and is about to draw the ladder up, but the conductor has taken it away, so he comes down again. A crowd assembles, and dogs bark and try to bite the man, who, thinking discretion the better part of velor, retires from the contest and decides to walk home.

On his way he meets two friends coming out of a saloon; they invite him in; he accepts their invitation. Rearing the ladder against the corner of the house, he follows his friends. A pedestrian coming along has his attention attracted by some one, bumps into the ladder, knocking it down, and falls over it. Getting up, he places the ladder lying down leaning against the wall across the door of saloon, and goes on his way. The three friends, rather elevated by the liquid refreshment they have taken, are now seen in the doorway of the saloon. They fall over the ladder into a heap in the sidewalk, and after some difficulty manage to get on their feet. The question of what to do with the ladder is now a problem. They decide it by all three taking it broad side on, and commence their journel. Several mishaps befall them in the crowded thoroughfares, miraculous escapes from collision with cabs and other vehicles fall to their lot; one of the coaches stops in the nick of time from running over them as they all fall together. A narrow passage with two iron pillars at entrance is seen with the three friends coming through from the other end. On arriving at the pillars, the ladder locks itself on them, and the friends fall over and do some gymnastic stunts. A pedestrian, finding the passage blocked, enters into an altercation with them, and is set upon for his interference. A crowd gathering causes a policeman to remove the obstacle, which the owner walks off with, leaving his two friends in the custody of the policeman.

A not quite sober cabman now comes down the road and invites the man with the ladder to take a ride. He gets up on the box seat and, placing the ladder across the cab, drives off. Obstacles seem to beset them, but they go on their way, knocking off the heads of lamp posts and signs, to which they pay little heed, at last arriving at the railroad depot. The man tries to take his ladder through the doors, but is repulsed by the porters. Offering a bribe, he is permitted to go through, but the ladder is too long for the van and is cut in two and is sent on its way. An expressman is seen wheeling a heavy load towards the home of the man with the ladder. His wife is at the door. A way bill is presented for parcel C. O. D. She pays, and with the assistance of the expressman the parcel, composed of the two halves of the ladder with the owner inside well corded together, is placed on the ground, and the expressman goes on his way, leaving the woman to do the best she can. She obtains a knife, releases her husband, who uses the ladder as a pair of crutches to hobble off the scene.

THE DOG AND THE TRAMP.

Gaumont-Kleine.

A country woman is observed leaving a village grocery store leading a dog in a leash, rapidly making her way with her purchases through streets, over hill and dale, until she comes to a cottage, in a field by the side of which there grows a tree, to which she ties the dog, hangs her bag of provisions on one of the branches, and bidding the dog take care of the same, she makes her way, to pay a call, to the inhabitant of the cottage.

A tramp now appears on the scene, and, seeing the bag of good things hanging on the tree, tries to reach it, but is kept at bay by the dog. Finding all efforts futile to gain a meal, a thought at last strikes the beggar, which he at once puts into execu-

tion. Taking from his pocket a half-gnawed bone, he offers it to the dog, and runs around the tree, followed by the dog, who is gradually drawn to close quarters, and, unable to do any harm, finding the coast clear, the tramp now reaches down the bag, and makes off with it, the dog in vain trying to get after him. The woman now appears, goes to the tree for her bag, finds it gone, and the predicament the dog is in, unwinds him, and they start off on a run after the tramp. The tramp having made his way to a quiet spot on the roadside, sits down to enjoy the good things the bag contains. Scarcely had he taken a bite, when his startled ears catch the sound of someone running, looking round he sees the dog coming after him in the distance. Cramming the good things back into the bag, he starts off, with the dog quickly pursuing. Up hill and down dale they go, the dog taking a piece of clothing here and another there, across a sheep pen, falling in the midst of the sheep, which they scatter in every direction, falling down an embankment, where the dog pins him to the ground until the arrival of his mistress, who, gathering her goods, which she rejoices to regain, calls off her dog, goes her way, leaving the poor, battered beggar to soothe his wounds. We see him dragging his weary bones, until he falls down utterly exhausted, bemoaning his lost hopes to obtain a stolen meal.

TRUE UNTIL DEATH.

MILES BROS.

A magnificently staged old-time romance, in which a real castle, with turrets, moat and drawbridge are used for settings.

A beautiful love-story, magnificently produced, with characters in sixteenth century costume. The hero and heroine oppose the wishes of the stern parent, who has another and richer suitor selected for his daughter. The daughter, through many pretty and touching love scenes, proves her preference.

The hero is abducted in one scene, returns in the next disguised as a wandering minstrel, serenades his inamorata, who is leaning from the window of yon tower. She, quickly descending, is enveloped by his cloak, and they hurry past the sleeping sentinel and flee through beautiful woodland scenes, stopping anon to rest her ladyship. Finally, overcome with fatigue, they seek shelter under a spreading tree.

The stern father, entering the castle gates with the suitor he has chosen, to arrange the betrothal, discovers the absence of his daughter and calls for his courtiers and men with bloodhounds to start the search for the miscreant ones. The party of the irate father track the fleeing ones over hill and through valley, until finally they come upon the lovers peacefully sleeping in blissful ignorance of the approaching danger. Rudely are they awakened and torn from each other's arms, the lover hurried back to the castle and ordered shot. The Baron's riflemen face the unfortunate lover, who with bared head and bended knees awaits his doom. As two shots ring out the beautiful daughter springs forward, and the two lovers receive the two bullets. The frantic father throws himself upon the prostrate form of his beloved daughter.

POLAR BEAR HUNT.

MILES BROS.

Swiftly passing through seas of floating ice, a vessel with masts, spars and decks entirely covered with ice is seen pushing its way northward. Seagulls make the air black, and the crew, clothed in heavy furs, move lively, on the lookout for walrus, seal and Polar bear.

Within full view are seen in rapid succession seals disporting themselves on the icy brink of bergs. Walrus, with their immense tusks, are shown cavorting through the water, plunging after fish. The comical penguins in great numbers get in front of the camera at close range. The wonderful and mysterious musk-ox in his native haunts is shown life-size, and stamping his disapproval of being brought into such close proximity to man, his natural enemy.

Then the critical dramatic moment arrives when the hunters leave their ship and start across the icy fields after his majesty of the Arctic regions. Soon is seen an enormous white Polar bear, slowly meandering in his search for provender. He discovers the hunters, rears on his hind feet, ready to give battle. A masterful shot striking a vital point fells him and he is seen rolling in his own life's blood.

The hunters cautiously approach, and when fully convinced of the death of old Bruin, load him on their sleds and start for the ship. Finding the return trip too laborious, they unload their spoils and proceed to strip off the valuable shaggy coat, remove a choice saddle of bear meat, and leaving the bare carcass freezing in the solitudes of the Arctic, trudge once more to their ship.

CATCH THE KID.

MILES BROS.

A novel juvenile chase, starting with a precocious youngster in a perambulator, teasing and tantalizing his nurse and her lover.

Escaping in an unguarded moment, he leads his nurse a merry chase, incidentally getting himself into all kinds of scrapes, at every turn adding one or more victims to the crowd of chasers. Finally he secures a gun from a peripatetic hunter and turns upon his pursuers, who to a man flee before the determined look on the youngster's premature phiz.

Turning the tables, the kid chases his tormenters through all sorts of impossible places, until finally in dire confusion they all become entangled in the clothes and clothesline of an energetic old Irish washerwoman. The clothes basket is used to capture the kid, he is placed back in his perambulator and held there by many hands until finally subdued, producing one of the most surprising endings to a comic chase film.

LOST IN THE ALPS.

EDISON MANUFACTURING COMPANY.

A dreary place to live must be the Alps Mountains. This is the first impression judging from the lone cabin and desolate surroundings of this home of the Alpine Shepherd and his family. Two children, a boy and a girl, the former about ten and the latter perhaps twelve years of age, emerge from the house ready for an errand of some sort. They are joined on the outside by their mother who, after kissing them good-bye, starts them on their way.

The object of this errand is soon revealed, a quiet grazing spot comes to view, upon which is feeding a flock of sheep attended by the Alpine Shepherd and his sheep dogs. He sees his two children approaching with his mid-day meal. The little girl stops long enough to coax a pet from the flock, pats its head and then hurries on with the dinner to her hungry father. The children play around until the father has eaten his meal and then start homeward.

Storms gather quickly in the Alps. A blinding snowstorm sets in, changing the character of the surroundings, and the children lose their way. They wander on through the mountains, over rocks and ledges, the snow becoming so deep that they can hardly wade through. The little fellow becomes exhausted and falls. His sister lifts him to his feet, but he is unable to stand. In desperation she endeavors to carry him, but the burden is too heavy and she becomes exhausted and falls in the snow. Young though she is, she knows they both will be frozen to death, and vainly struggles to her feet, but her strength is is gone and she sinks unconscious beside her brother.

The children's long absence has alarmed their mother. Time after time she looks out into the raging storm in hope of seeing them returning. She sinks down into a chair in despair. Becoming frantic, she jumps up, throws on a cloak and starts out in the blizzard in search of them, but returns without any trace. Shortly the shepherd reaches home, evidently glad to be in out of the storm, but is horrified when his wife tells him the children have not yet returned. He rushes out and makes his way to a Monastery and hurriedly explains the situation to an Abbot, who disappears, but soon returns with two large St. Bernard dogs. The dogs are let loose and the search begins. The trail leads through deep snow, over hills, through forests and across streams. The dogs suddenly come to a halt, poke their noses around in the snow, evidently being satisfied the object of their search lies beneath. One stands sentinel, as if to mark the spot, while the other hurries back to meet the searchers, returning with them. The men begin to dig away the snow, and soon come upon the two unconscious children. They wrap them in the blankets which had been strapped to the backs of the dogs, and carry them home. The mother is anxiously waiting the return of the searching party when the door opens and they walk in with their unconscious burdens. The blankets are taken off and under the influence of a warm room and a vigorous rubbing they regain consciousness.

The subject closes with a close-view head picture of a St. Bernard dog. All who see this picture cannot help but admire the expression of intelligence here so accurately reproduced. The dogs used as models in this film received, respectively, the first and second prizes at the recent Dog Show at Madison Square Garden, New York.

MOVING PICTURE

PRINTING.

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Burglars Break in and Steal.

The New York branch factory of Geo. Mèliès, of Paris, at 204 East Thirty-eighth street, was entered by thieves, during the night of Sunday last (19th) and a large number of negatives taken, including boxes Nos. 1 and 3 of a new film the firm were about to place on the market and for which they have received many advance orders, "Under the Seas." Mr. Gaston Mèliès, who is the manager of the New York branch, is at present in Paris. His son is in charge during his absence, and from him we learn that it will be a month or six weeks before they can get other negatives from Paris to replace those stolen. From the systematic manner the thief or thieves went to work, it is evident they knew the run of the factory and where the various negatives were stored. Mr. Mèliès thinks it must be some former employe of the firm. The Mèliès live in the rooms over the store, and heard nothing of them working, but probably the storm which raged so violently deadened the noise. The thieves must have been disturbed; they had commenced to unscrew one of the latest printing machines, which they seem to have left in their hurry to get away. Some three hundred negatives were stolen, and if our readers are offered any of the following, we ask them to hold the vendor, send for the police and communicate with Mr. Mèliès:

26 A Terrible Night.
82 A Nightmare.
105 The Last Cartridges.
155 The Famous Box Trick.
159 Adventures of William Tell.
167 The Four Troublesome Heads.
177-178 The Bridegroom's Dilemma.
185-187 The Devil in a Convent.
190 A Midnight Episode.
194-195 The Clown and Automobile.
204 Christ Walking on the Water.
219-224 Cinderella.
228-229 The Lightning Change Artist.
243 The Cook's Revenge.
262-263 The One-Man Band.
264-275 Joan of Arc.
276-278 The Seven Capital Sins.
281-282 The Rajah's Dream; or, The Bewitched Wood.
293 The Up-to-Date Spiritualism.
294 The Triple Conjuror and the Living Head.
298-305 The Christmas Dream.
309-310 Fat and Lean Wrestling Match.
312-313 Going to Bed under Difficulties.
322 How He Missed His Train.
325-326 What is Home without the Boarder.
332-333 The Brahmin and the Butterfly.
334 The Triple-headed Lady.
335-336 Dislocation Extraordinary.
337-344 Red Riding Hood.
348-349 A Maiden's Paradise.
352-353 The Temple of the Sun.
357-358 Excelsior!
359 Off to Bloomingdale Asylum.
361-370 Blue Beard.
382-383 The Man with the Rubber Head.
384-385 The Devil and the Statue.
386 The Dwarf and the Giant.
387-389 The Cabinet Trick of the Davenport Brothers.
392-393 Prolific Magical Egg.
394-396 The Dancing Midget.
399-411 A Trip to the Moon.
412 The Shadow-Girl.
413-414 The Treasures of Satan.
415-416 The Human Fly.
417-418 Marvelous Suspension and Evolution.
686-689 The Crystal Casket.
690-692 The Liliputian Minuet.
693-695 A Mesmerism Experiment.
696-698 Mr. Dauber and the Whimsical Picture.
699-701 The Venetian Looking-glass.
702-704 The Chloroform Fiends.
705-726 The Palace of the Arabian Nights.

And the following positive prints:

Skipping Cheeses.
Rogues' Lucks.
Mischievous Sketch.
Robert Macaire and Bertrand.
Merry Frolics of Satan.
Tramp and Mattress-makers.
Mix-up in a Gallery.
Liliputian Minuet.
Black Imp.

Sunday Shows in Brooklyn

The invasion of quiet residential sections of Brooklyn by moving picture show men, who give Sunday performances, is opposed by clergymen and occupants of fine houses, who have been assured of the support of Mayor McClellan and Police Commissioner Bingham.

Led by ex-District-Attorney Hyram R. Steele and Rev. H. C. Morse, and backed by the Society for the Prevention of Cruelty to Children, many of the wealthy residents of Carroll Park were Monday in the Butler Street Court to protest against the setting up of one of these shows, with its brilliant lights and noisy megaphoned phonograph.

Elijah D. White, who has rented a store at Carroll and Court streets for a moving picture show, was charged with conducting it Sunday. It was pointed out that while such exhibitions in some sections of the city had been held to be no violation of the Sunday law, as no neighbor had protested that his peace was disturbed, conditions were different in Carroll Park, where all the residents were united in an effort to have quiet Sundays.

White was held in $5,000 for examination.

Rev. Floyd Appleton, rector of St. Clement's P. E. Church, was the leader of residents of the East New York section, who appeared in the Gates Avenue Court to testify that Edward M. Schindler and Henry Hewlet conducted shows in Atlantic avenue, near Vermont street, and that they did business Sundays. Each defendant was held in $500 for examination.

* * *

The Park Theater, Worcester, Mass., after being remodeled and redecorated, opened Monday as a moving picture house, under the management of the Gordon Brothers. It makes a very attractive little playhouse.

* * *

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American Biograph Co., 11 E. 14th st., New York.
American Vitagraph Co., 116 Nassau st., New York.
Edison Mfg. Co., 31 Union sq., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
Selig Polyscope Co., 41 Peck court, Chicago, Ill.
Viascope Mfg. Co., 112 E. Randolph st., Chicago, Ill.

DEALERS.

Acme Exchange, 133 Third ave., New York.
American Film Co., 87 E. Washington st., Chicago, Ill.
American Exchange, 630 Halsey st., B'klyn, N. Y.
American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
Boswell Mfg. Co., 122 Randolph st., Chicago, Ill.
H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
Chicago Projecting Co., 225 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
O. T. Crawford Film Exchange, 14th and Locust sts., St. Louis, Mo.
Harry Davis, Davis Bldg., 247 Fifth ave., Pittsburg, Pa.
Edison Mfg. Co., 304 Wabash ave., Chicago, Ill.
Enterprise Optical Co., 154 Lake st., Chicago, Ill.
Erker Bros., 608 Olive st., St. Louis, Mo.
Fort Pitt Film and Supply Co., 803 House Bldg., Pittsburg, Pa.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
F. J. Howard, 456 Washington st., Boston, Mass.
C. L. Hull & Co., 209 E. 57th st., Chicago, Ill.
Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 52 State st., Chicago, Ill.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
G. Melies, 204 E. 38th st., New York.
L. E. Ouimet, 624 St. Catherine, E., Montreal, Can.
Pathe Cinematograph Co., 42 E. 23d st., New York.
People's Vaudeville Co., 2172 Third ave., New York.
D. W. Robertson, 407 Park Row Bldg., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
Wm. H. Swanson & Co., 112 Grand ave., Kansas City, Mo.
John H. Thurston, 50 Bromfield st., Boston, Mass.
Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
Atlas Motion Picture Co., 223 Havemeyer st., Brooklyn, N. Y.
P. Bacigalupi, 107 Fillimore st., San Francisco, Cal.
Boston Film Exchange, 564 Washington st., Boston, Mass.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Consolidated Film Exchange, 143 E. 23d st., New York.
Detroit Film Exchange, Telegraph Bldg., Detroit, Mich.
Duquesne Amusement Supply Co., 616 Fifth ave., Pittsburg, Pa.
Eug. Cline & Co., 59 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
Globe Film Service, 79 Dearborn st., Chicago, Ill.
W. E. Greene, 228 Tremont st., Boston, Mass.
F. J. Howard, 456 Washington st., Boston, Mass.
Inter Ocean Film Exchange, 99 Madison st., Chicago, Ill.
Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 52 State st., Chicago, Ill.
C. B. Kleine, 662 Sixth ave., New York.
Laemmle Film Service, 167 Dearborn st., Chicago, Ill.
F. Meyers, 123 W. 27th st., New York.
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Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark st., Chicago, Ill.
Novelty Moving Picture, 1063 Broadway, Oakland, Cal.
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Wm. Paley, 40 W. 28th st., New York.
Peerless Exchange, 112 E. Randolph st., Chicago, Ill.
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Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
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Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
Temple Film Co., Masonic Temple, Chicago, Ill.
John H. Thurston, 50 Bromfield st., Boston, Mass.
20th Century Optiscope, 91 Dearborn st., Chicago, Ill.
U. S. Film Exchange, 59 Dearborn st., Chicago, Ill.

Stereopticons.

Chas. Beseler Co., 251 Centre st., New York.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
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Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
Walter L. Isaacs, 81 Nassau st., New York.
C. B. Kleine, 662 Sixth ave., New York.
H. A. Lande, 410 Market st., Pittsburg, Pa.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
L. Manassee, Tribune Bldg., Chicago, Ill.
McAllister, 49 Nassau st., New York.
McIntosh Stereopticon Co., 37 Randolph st., Chicago, Ill.
Joseph Menchen Electrical Co., 354 W. 50th st., New York.
Moore, Bond & Co., 104 Franklin st., Chicago, Ill.
Pioneer Stereopticon Co., 237 E. 41st st., New York.
Riley Optical Lantern Co., 23 E. 14th st., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
Lewis M. Swaab, 336 Spruce st., Philadelphia, Pa.

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H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
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Eug. Cline & Co., 59 Dearborn st., Chicago, Ill.
Edison Mfg. Co., 31 Union sq., New York.
Edison Mfg. Co., 304 Wabash ave., Chicago, Ill.
Enterprise Optical Co., 154 Lake st., Chicago, Ill.
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German-American Cine. and Film Co., 109 E. 12th st., New York.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
Wm. H. Havill, 88 S. State st., Chicago, Ill.
Keller & Co., 465 Greenwich st., New York.
Kleine Optical Co., 52 State st., Chicago.
C. B. Kleine, 662 Sixth ave., New York.
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N. Power, 117 Nassau st., New York.
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Eugene Cline & Co., 59 Dearborn st., Chicago, Ill.
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McIntosh Stereopticon Co., 37 Randolph st., Chicago, Ill.
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17. OPERATOR, age 40, married; has double stereopticon and moving picture machine; capable. efficient, abstainer; salary, $35.00; any locality.

18. ELECTRICIAN OPERATOR, well recommended; age 23, single; salary, $18.00; Wisconsin, Illinois or Michigan.

19. OPERATOR, all machines; age 24, married; salary, $20.00; Middle West States.

20. OPERATOR, well recommended; age 29, married; $25.00 to $30.00 per week; uses all machines; prefers the Middle States.

21. OPERATOR, 27, single, $20.00 and expenses. Makes gas; Photographer, or Manager. Used to Edison and Powers Machines; 10 years' experience.

22. ELECTRICIAN, Operator, and Manager, age 32, married; salary $30.00 to $35.00. First-class references. Capable, with 17 years' experience, of Powers, Edison, and Lubin Machines. Total abstainer.

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27. SINGER, Illustrated Songs, age 25; single; salary $25.00. Texas preferred. Can also operate Edison and Powers Machines.

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Editorial.

Melies' Burglary.

At the time of writing nothing has been heard of the negatives and films stolen from this firm, a complete list of which we published in our last issue. We call upon the whole trade throughout the States to be on the alert, and become in a sense detectives, to help find the miscreants and bring them to justice. Some one remarked that probably a film pirate had secured them for the purpose of re-titleing them and putting them on the market under a new name. We know there are men in the business who are dishonorable enough to copy films and slides, retailing them as their own productions. We do not think there is any one in the business who would take such a risk of selling positives from stolen goods. Kleine Optical Company, of Chicago, have circularized all their customers, giving a list of the films stolen. A good plan for others to follow.

Last Week's Editorial.

A correspondent asks us if we know the man fined and, if so, why we did not publish the correct name. We are perfectly acquainted with the man, but preferred not to use the correct name, as no good end would have been accomplished. We copied the report of the trial from a press clipping and we wished to emphasize the fact that the film ought not to have been issued, and whoever the man is, his fine ought to be paid by the maker.

A Clean Nickelodeon.

We observe that Chicago reformers, headed by Miss Jane Addams, are going to show the proprietors of nickelodeons how to give a clean exhibition. The whole plan was outlined at a meeting of the City Club, the object being to purify and elevate the five-cent theater, which one of the speakers declared "was an institution come to stay." "It is all right and all it needs is to be regulated." The project received the blessings of the Bench and the Church. We will watch the progress of the venture and wish it all success. But the pity of the whole matter is, that a great and growing industry like this needs such an example and so severe a public reprimand as the above action is, and hope the lesson will not be lost, although we think to make it effective the new venture should keep the Sunday exhibitions out of its programme.

Owing to the great demand on our space this week, several interesting film descriptions are held till next issue.

Electricity for the Operator.

By H. Meredith-Jones, M. E., C. E.

Preface.

The electrical knowledge of most operators of the cinematograph or magic lantern is limited in most cases to simply knowing how to connect up his own especial form or type of machine properly, adjust his carbons in his lamp, and regulate the current by means of his resistance coils or rehostat. It is the intention of the writer of these series of articles to make clear as well as simple the so-called mysteries of that ever absorbing topic "Electricity," to show the operator the why and wherefore of it all. How electricity is measured, manufactured and transmitted to the user. It is the desire of the writer to be as concise as possible, consistent with the requisite amount of explanation, to make the subject of electricity a more easily understood one in popular language.

Chapters.

No. 1 The Forms of Electricity.
No. 2. Electrical Measurements.
No. 3. Wires, Conductors and Wiring Tables.
No. 4. Direct Current Generation.
No. 5. Alternating Current Generation.
No. 6. Alternating and Direct Current Transformers.
No. 7. Electric Lamps. Incandescent and Arc.
No. 8. Electric Motors.
No. 9. Electric Heaters.
Rules of National Board of Underwriters.
Dictionary of Terms.
Tests and Testing Apparatus.

Chapter No. 1.

THE FORMS OF ELECTRICITY.

Electricity is at present an unknown substance so far as its exact nature is concerned, that is as to what electricity really consists of, such as we know, for instance, of water, clay, coal and other kindred substances. We know definitely its various forms, such as static, frictional, voltaic, direct, alternating, etc., but it will only be in connection with the two latter that I shall write, as they are those which are so well known and only come directly in the field of the operator's every-day work, as they are the only ones now supplied by all light, heat and power companies to the daily users of electric current, or "juice," as most operators call the electrical energy.

Although we do not know definitely, as I have just stated, what electricity exactly is, we do know how to produce it, measure it, use it, control it and even weigh it. These various methods will be fully explained in their respective chapters in such a manner as to meet the entire needs of the cinematograph or magic lantern operator, and in these chapters I shall only treat with sufficient of the subject under its caption to make the operator thoroughly conversant with, and able to handle any proposition he may meet with in his lifetime. The obscure and the unnecessary are omitted, as they concern only the electrical engineer or the student.

Before passing to the two main forms of electrical energy as supplied and used everywhere to-day, viz., the direct current, familiarly known as the D. C., and the alternating current, familiarly known as the A. C., let us pause for a moment and study the close analogy or similarity between the flow of an electric current through a conductor or wire to the flow of water through a pipe. You all know, of course, that water to flow through a pipe must have a pressure behind it to overcome the resistance of the pipe, so exactly does an electric current need a pressure behind it to force it through and to overcome the resistance of the conductors or wires and to perform certain work in any form of apparatus. By referring to the following diagram, which will show more clearly what is meant by the foregoing remarks and will well illustrate the similarity be-

Fig. 1.

tween them. In Fig. 1 let A represent the source of supply either of water or some like liquid. Now as the resistance of the pipe retards the flow the pressure will drop and therefore less water will flow, so in Fig. 1. I diagrammatically show by means of upright tubes branching from the main pipe and by the height of a column of water in each tube show the amount of water that would be supported by the pressure at that given point which results from loss of pressure due to the friction or resistance within the pipe, so it is with electricity, the pressure drops in direct relation to the resistance to be overcome, as, for instance: In Fig. 2, B represents some source of electrical energy, such as a dynamo, generator, switchboard, or panel, with two con-

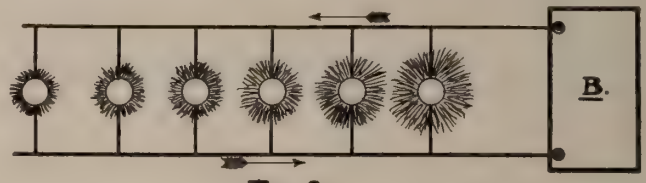


Fig. 2.

ductors or wires branching therefrom with lamps placed in parallel between the wires or conductors, as in the plan of the columns of water in Fig. 1. Now the lamp nearest to B will burn the brightest since it is nearest the source of energy supply and the one at the extreme end will burn the dimmest because the pressure will have been weakened by the resistance of the conductor or wire, as its distance is greater from its source of supply than it is in the case of the first lamp. Although in general practice it is usual to make all conductors and wires of a size large enough to prevent any serious loss of pressure so that all lamps would burn uniformly in brightness, but this subject will be treated more fully under chapter No. 3, on wires, conductors and wiring tables, but suffice it to remember, that like water, electricity falls in pressure or potential (as sometimes referred to) in a direct relation or proportion to the resistance to be overcome and that the current is likewise affected and altered in quantity in direct proportion to the above two named factors as, for instance, the resistance being constant and uniform, you increase your pressure more current will flow, or if the pressure is constant and you decrease your resistance more current will flow, and thereby is constituted a well-known electrical law, known as "Ohm's Law," which is positively the simplest as well as the most fundamental law or principle upon which any science was ever based and is unchangeable under all conditions and

consists as follows of the three above-named points or factors, viz.: The pressure, the current and the resistance. The law is simply this, that the current multiplied by the resistance equals the pressure, so, therefore, if you were given any of these three factors or units you can readily find the third, as, for instance:

To find the pressure required, multiply the current by the resistance.

To find the current that will flow, divide the pressure by the resistance.

To find the resistance necessary to absorb the pressure and current, divide the pressure by the current.

To put these in a still better form and one easily remembered as a formula, we will call the pressure by the letter P. The current by the letter C. The resistance by the letter R.

Thus:

P = Pressure, or Volts.

C = Current, or Amperes.

R = Resistance, or Ohms.

Then, as above stated, $\frac{P}{C \times R}$ = Ohm's Law.

To those who do not understand a simple formula of this kind I may here explain it. When two or more letters representing some certain quantities as per the heading of the formula, as shown by P, C, and R, for example, they are to be either multiplied, added or subtracted, according to the sign given between them, such as × for multiply, + for addition and — for subtraction, and sometimes two letters may be placed together without a sign between them, which means they are to be multiplied together, unless otherwise stated in the heading of the formula. The placing of two or more letters with their signs above a line as shown with one or more letters below that line shows that what is above the line must be divided by what is below the line, first working out by the signs given the top lines and then working out the bottom line and then dividing the result of the bottom line into the result of the top line and you get the answer. So much for this simple lesson in algebra or algebraic formula, which is the most convenient form of not only remembering formulas, but of working them out. Remember whenever you see any formula of this nature there always precedes it the description of what each letter represents, so that by referring to that description all becomes clear. Remember also that these and all formulæ that follow are merely simple sums to do and will only be shown as such. Therefore, remembering the foregoing method, Ohm's Law simplifies itself into three formulas, viz.:

To find the *Pressure* required,

$$C \times R = P, \text{ THE PRESSURE.}$$

For example, what pressure (volts) will be required to make a current of 12 amperes flow through a resistance of 100 ohms?

C = 12 amperes in this example, and R = 100 ohms; so, therefore, as per above formula, if we multiply the current, 12 amperes, by the resistance, 100 ohms, we get 1,200 volts pressure, the answer.

To find the *Current* that will flow,

$$\frac{P}{R} = C, \text{ THE CURRENT.}$$

Taking above example again to find what current will flow with a pressure of 1,200 volts and a resistance of 100 ohms:

P = 1,200 ohms in this example, and R = 100 ohms; so, therefore, as per formula above, if we divide the pressure, 1,200 volts, by the resistance, 100 ohms, we get 12 amperes as the answer.

To find the *Resistance required,*

$$\frac{P}{C} = R, \text{ THE RESISTANCE.}$$

Again the above example; to find the resistance required to absorb the pressure of 1,200 volts, with a current flowing of 12 amperes:

P = 1,200 volts in this example, and C = 12 amperes; so, therefore, as per the above formula, if we divide the pressure, 1,200 volts, by the current, 12 amperes, we get 100 ohms resistance.

By remembering the above formula any operator can work out for himself the various units he may require to adjust accurately for all practical purposes any apparatus, so that it will work properly; also he can find out either the resistance of any apparatus, say a lamp, for instance, or the pressure required for it or the quantity of current it will require by knowing any one of the two factors or units, as, for example, an incandescent lamp of 100 volts pressure and a resistance of 200 ohms. By Ohm's Law we have:

$\frac{P}{R} = C$ $\quad \frac{100}{200} = .5$ amperes, or ½ ampere.

It is presumed that all of you know the use of the decimal point through its use in dollars and cents, but to those to whom it is not quite clear remember all numbers to the right hand of the decimal point, which is always a dot, are as follows: The first figure starting from the decimal point going to the right represents tenths, the next hundredths, the next thousandths and so on, but there are usually not more than three decimals shown, so in working out the last example .5 would read five-tenths, which is exactly ½ (one-half) in fractions; .05 would read five one-hundredths, and .005 would read five one-thousandths, in fractions. We will now pass on to a brief description of the two forms of electrical energy that we shall have to deal with in our every-day work and the rest of these articles, viz.: The direct current or D. C. and the alternating current or A. C. The direct current is that current which flows steadily in the one direction, as upon referring to the following diagram,

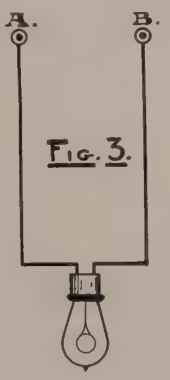


Fig. 3.

Fig. 3, it would be that current which would flow steadily from A to B through the lamp. A and B representing the two points of electrical supply, such as the two terminals of an electrical generator or the two terminals or connections on a switchboard or panel and extending from points A and B are two wires or conductors to a lamp, for sake of a simple illustration. Remember a direct current is that current which flows constantly in

the one direction from A to B without a beat or pulsation. An alternating current is a current that will flow first from A to B, then reverses and starts back again to A from B, or, in popular language, just like two children on a see-saw. These see-saws or alternations may occur fast or slow, either at a very high or slow rate per second of our common or daily time. A complete see-saw or alternation consists of the current first flowing from A to B in the one direction and then from B to A back again in the other direction. This is called a complete alternation or "cycle" and an alternating current is known by the number of "cycles," which, by the way, when spoken of are always understood and meant to be as so many complete see-saws or alternations per second, always remembering the second of time (the one-sixtieth part of a minute) is the unit of measurement. There are other forms of electrical energy known in the alternating current or A. C. and they are known as the "Phases," but this will be dealt with at length under their proper heading of Chapter 5, entitled "Alternating Current Generation," when it will be shown the why, how and wherefor of them; also how they occur. The subject of alternating currents is a most fascinating and absorbing one and is still in its infancy, but we can in this work deal only with its practical application to use of the cinematograph or magic lantern operator. Having thus made clear the two forms of electrical energy in daily use of the operator and the fundamental law of Ohm, in its application to the flow of all electric currents or energy, we will now naturally pass on to the method of electrical units of measurement now in general practice and use throughout the entire civilized world and their application to electrical energy or "juice."

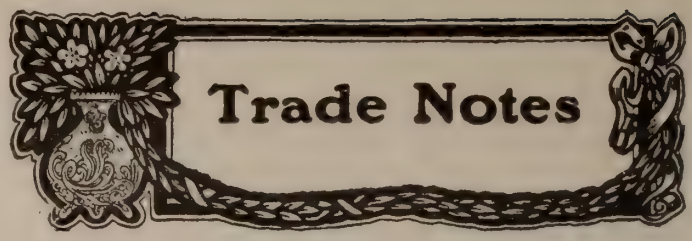
Miss Jane Addams is going into the theatrical business. She believes that there is a good field on South Halsted street, and on or before July 1 she will open a theater at Hull House. The uniform price of admission will be five cents. The place will be open from 6 to 11 o'clock each evening and all day Saturday and Sunday. [Where does the reform come in, to open on Sunday?—Ed. M. P. W.] It is billed to run three months. The chairs are in tiers and seat about three hundred persons.

There will be a "barker" on the street and an electric sign over the door. Nothing to induce patronage will be left undone. Only attractive, amusing, edifying and moral pictures will be shown. The idea is to combat the influence of those five-cent theaters where pictures of a different character are displayed.

Judge Julian W. Mack, of the Juvenile Court, is highly in favor of Miss Addams' proposed venture. "This is a plan which might well be copied by the churches," he declared.

Miss Addams' plan was outlined at a meeting at the City Club of the committee appointed by several societies to co-operate with the police in the censorship and regulation of cheap theaters and vaudeville houses. After personal inspection of sixty such theaters, Mrs. Britton gave it as her opinion that the work done by Lieutenant Alexander McDonald and his twelve policemen had resulted in much good. There are few, if any, theaters patronized by children where the pictures, songs or jokes are really objectionable, she said, though some of them are very silly and coarse. "The five-cent theater is an institution and it has come to stay," declared Mrs. Britton "It is all right and all it needs is to be regulated."

Lieutenant McDonald reported that in Chicago there are 116 five-cent theaters, 18 ten-cent vaudeville houses and 19 penny arcades.



Miles Bros., of New York and San Francisco, have been gathering material of the Fiesta and the Shriners' Conclave at Los Angeles for cinematograph exhibitions. An excellent collection of films has been secured. The representatives of the company state that the pictures will be exhibited in the leading vaudeville theaters of the country and will also be sent to Europe. A large number of standing orders from English managers are on hand, and their advertising and pulling power will do much to make the City of Angels talked about. As the last of the parade passed 200 feet of unused film remained in the machine, and the operators told the crowds to wave their hats and show how Californians can root. Men and women immediately got busy, waving hats and handkerchiefs, and the remaining film was used up in a novel manner. Surrounding the camera stand at least fifty amateur photographers had their lenses pointed along the parade line.

* * *

The building at the corner of Oak and Congress streets, Portland, Me., has been purchased by a close corporation consisting of J. W. Greely and another Portland business man and a New York promoter. The building will be entirely remodeled and refitted for a motion picture theater of the higher class.

* * *

The Mesaba Theatrical Company has leased the first floor of the Karon building, Chisholm, and will open a vaudeville and moving picture show, which will be known as the Bijou and will be under the management of F. C. Whiting.

* * *

Boswell Manufacturing Company, Chicago, Ill., is considering the establishment of a plant in Memphis, Tenn., for manufacturing moving picture films.

* * *

Port Clinton now has two moving picture shows, the second one being conducted by Messrs. D. E. Payne and Walter Pete in Turner Hall.

* * *

The new theater on the ground floor of the Corgon block, Fifth street, Red Jacket, Mich., opened last week and will be known as "The Star," and is under the management of James W. Silk, formerly manager of the Savoy Theater, of Hancock and Houghton. There will be moving pictures, illustrated songs, and from time to time other features. It is the intention to have a first-class line of films on exhibition, and no expense is to be spared in any one department.

* * *

The shrieks of a woman drew tenants of 41 Nassau street, New York, to the fourth floor recently in a great rush, and they crowded into the anteroom of the office of Walter Isaacs, a moving picture man, whence issued the alarm. In the inner room they saw Isaacs, who weighs 200 pounds, and a woman who could balance the steelyards with him bouncing a little man back and forth between them like a baseball. The little man was saying:

"Now, I beg of you, be calm. Do not fight. Let me be your peacemaker." When the woman saw all the men staring she blockaded the doorway, opened a small satchel —screaming all the time—and produced a dog whip. The little man wisely ducked into a corner. The whip cracked and sizzled, and when the big man would try to escape it the little man would push him into range. "Call the cops!" roared the tenants, when they saw the big man was penned in. Cops came and took all three, the woman still screaming, to the Tombs Police Court. The woman was Mrs. Lena Hoffman, of 21 Bergen avenue, Union Hill, N. J., and her auxiliary was Henry Linhart, of Hackensack. They had called to get the number of a moving picture machine that had been stolen from them, and Isaacs had refused to give it until a $5 balance was paid. Mrs. Hoffman had purchased a dog whip, "for use at home," as she explained in court, and it came in handy. Magistrate Crane held the pair in $300 bail for trial.

[What a pity there was not a camera at work on this scene! It would have made good copy.—Ed.]

* * *

The premises at 36 Falls street, Niagara Falls, N. Y., have been fitted up as a Vaudeville Arcade and opened to the public. This new enterprise is conducted by the Falls Amusement Company, and the latest moving pictures, vocal and instrumental songs, weighing machines, lung testers, etc., have been installed.

* * *

Charged with the systematic robbery of two places where moving picture outfits are manufactured, Fred. Betchenshofer, of Seeds street, west of Sixty-sixth, and Stephen Barton, of Thirteenth street, below Porter, were arrested and locked up in the Central Station, Philadelphia. In addition to accusing the men, both of whom were in his employ, of getting away with films, printing machines and materials valued at from $2,000 to $3,000, S. Lubin, of 21 South Eighth street, proprietor of the factories, claimed that the men had conspired with a third party to steal the secret processes used by him in preparing moving picture machines and scenery. As the other party to the alleged conspiracy has not been captured, the police refused to give out any information, but from Mr. Lubin it was learned that his suspicions were first aroused when he heard that the two men arrested, with another man, had formed a company to manufacture the same article that he was turning out. When he found films and printing machines disappearing, as well as valuable materials, he reported the matter to the Detective Bureau. After a week's hard work, Detectives Ulrich and Coogan arrested the men. Betchenshofer was a developer of films and Barton was a painter of backgrounds.

* * *

Taking Moving Pictures: A Story from Abilene.—A good story is going the rounds of how Messrs. Cramer & Tyler made a picture (?) of a snow-plow last Winter during the deep snow of January. The story goes as follows: During the idle Winter hours last Winter these well-known gentlemen conceived the idea that local moving pictures would be more interesting than foreign views, and with this end in view Mr. Tyler and one of the moving picture operators went to Orange, N. J., the home and factory of Thos. Edison, and secured the best "camera" that was made and had it safely packed in sundry boxes and packages and started Kansasward, with dreams of pictures that would startle the whole world. Arriving at Abilene, the machine was set up and a few pictures taken, "just to try out the joint," to use Mr. Tyler's words. Then came the heavy snow-storm and with it came the idea of a big snow-plow in operation in moving pictures, and it was conceded that it would be a big hit in July. So one cold morning when the mercury was at the bottom of the globe and trying hard to get out at that, Messrs. Cramer, Tyler, Doc. Merkel, of Alps fame, and Jack Pollitt, manager of the Wild Animal Circus and "a Kentucky gentleman, sah," started up the track west of Abilene to a deep cut four miles away where the big rotary snow-plow was to come tearing through twenty feet of the "beautiful." It was the coldest day last Winter, but that mattered not to the "picture takers." On and on in the cold until the place is reached and the camera set up ready to take the picture. Then, nearly frozen, they waited for the coming of the path maker. At last they are rewarded by the far-off whistle of the locomotive, and everybody got busy. The electrician took his stand by the machine, ready for the word "commence"; then the trouble began. Mr. Tyler insisted on "making the picture," and after some argument was allowed to do so. On, on came the train, throwing snow fifty feet in the air. It was indeed a grand sight. Everything is ready, and "Harley," with a look of confidence on his face, began to turn the crank that makes the "movement" of the pictures. Everything is going nicely, the big plow hits the drift and then passes on its way westward on its path-making journey. Everybody is happy and congratulates each other, when lo, and behold, a strange thing happened. Tyler had forgotten to remove the cap from the camera, and their work was in vain. It was a silent quartet of men that trudged through the deep snow back to Abilene, and when any one mentions "snow-plow" they jam their hands down in their pockets, look at Mr. Tyler, and slowly walk away.

* * *

Harry Davis, the Pittsburg capitalist, who some time ago secured a lease of forty-one years on the Kanter building and took actual possession of the property the first of the present month, will in all probability occupy the block or part of it with an amusement enterprise. Mr. Davis was in town for several days looking over his property and, it is understood, since his return to Pittsburg, has decided to remodel the first and second floors and install one of the most elaborate picture machine theaters in the United States. The Pittsburger is extensively interested in amusement concerns, including several theaters, and has decided that there is room in Detroit for an enterprise of the sort mentioned on a large scale. The entire building will be remodeled, but only the first and second floors will be utilized for the amusement enterprise. The present second floor will be eliminated entirely to give the space required, and it is said that Mr. Davis will spend about $40,000 in converting the two floors into an elaborate amusement resort.

* * *

At the Orange Camera Club on a recent Saturday night nearly 200 members and guests gathered to enjoy a smoker given under the auspices of the club, and in every way the entertainment was thoroughly enjoyed by those present. The feature of the evening was "Scenes and Incidents in the Hawaiian Islands," which consisted of moving pictures by R. K. Bonine, of this city. Mr. Bonine took the pictures himself, and as each one was thrown upon the screen it was given a very hearty reception. The landing of the passengers by means of whaleboats from the vessel to the shore was shown, and an interesting exhibit was given of the method of handling sheep at Hummuula, one of the many wool stations on

the famous Parker ranch, a vast tract of mountainous land, embracing 280,000 acres, located on the island of Hawaii. Other scenes depicted the process of "nipping" the sheep in a long sluice filled with an antiseptic solution, and the method of herding them in large droves. Sugar plantation scene, with its well-equipped steam railroad and the natives cutting and hauling the cane from the field to the mill. The last scene showed a steam train of crib cars heavily loaded with the product en route from the fields to the mill, completing a graphic history of the canefields. Other pictures were pounding poi, which when cooked makes a very nutritious dish; the native canoes in the surf at Hilo Bay; Japanese wrestling, one of the principle pastimes of the natives; Pau riders, a relic of the old regime, with all the decorations. For wild, natural beauty there is perhaps no place throughout the Hawaiian Islands more picturesque or impressive than the graceful cocoanut palms and the rugged, wave-beaten lava coast of Laupahoihoi. This is a most excellent scene, showing a steamer landing her mail and passengers in one of the roughest and most dangerous surf landings along the Hawaiian coast. A very interesting study in the beauty and power of sea waves, as they roll up and pound and break over the rough lava rocks at Laupahoihoi, was also shown. The approach to this place from the sea is most charming. The quaint little village nestled back in the gulch among graceful plume-topped cocoanut trees and the rough surging surf below make up a picture never forgotten.

* * *

The Enterprise Amusement Company, of Auburn, N. Y., have rented the store at 69 Church street, Burlington, for the purpose of exhibiting life motion pictures. Sidney Weaver will be the manager.

* * *

The Sperry & Hutchinson Company, Baltimore, Md., has leased for a term of years to Bohannan & Lewy the four-story building at 31 West Lexington street, who will take possession June 1 and will operate a moving picture theater.

* * *

Collins & King have just let a contract for the construction of a one-story building, 60 x 90 feet, on West Pine street, Hattiesburg, Miss., especially for the accommodation of an electric theater. W. R. Parker, the original moving picture man in Hattiesburg, will be the manager. The new theater will be in operation within thirty days.

* * *

The Gem Amusement Company, under the management of P. J. Bruskey, opened their moving picture parlor on North Laurel street, Bridgeton, N. J., a few days ago. The opening was very successful and at every performance the place is crowded.

* * *

The coolness of George Hunter, proprietor of a nickelodeon at 4115 Butler street, Pittsburg, Pa., and his pianoplayer, in the face of danger saved an audience from panic the other night when the moving picture film fired and set fire to a curtain. The flames were spreading rapidly through the room. Hunter leaped to the platform and assured the audience there was plenty of time to get out. At the same time the piano player struck up a lively tune, and their combined efforts served to calm the frightened people. Ushers succeeded in getting every one out safely. Harry Wills, the operator of the machine, was slightly burned about the hands and face. The damage to the building was about $600.

Two men who have been seen in the company of James Carter, alias "Jimmy the Gas," ex-convict, were arrested by two of acting Capt. McCauley's men at 11 Union street. They had called at the store and offered for sale 10,000 feet of moving picture films. The woman in charge told them she never bought anything without consulting her husband. The men said they would return in the evening. The storekeeper notified the police, and the officers were in a doorway when the men called. Once more the woman declined to buy. The pair left and were nabbed with the films in their possession. The officers recognized them as men who had been seen in Carter's company recently. The prisoners gave their names as Charles Gilbert and Joseph Smith. They were held for examination at the Adams Street Court. Recently there have been numerous robberies, in which thousands of feet of film were stolen. Only a few days ago $500 worth was stolen from Doyle's Hotel at Coney Island.

* * *

Insurance Commissioner Young, of Raleigh, N. C., says he considers it very important that the authorities of the different cities and towns in the State, as well as the property holders, should be warned in regard to the danger known as Moving Picture Hazard. Where parties are allowed to operate these machines great care should be taken in using them properly and seeing they are properly installed. They are very hazardous because the films are made of celluloid and they are sometimes as long as 8,000 feet. The danger from fire is not only to the building but to the audience also. Frequently, where properly installed, accidents will occur from ignorant or careless operation. The Commissioner says a great many fires have occurred from this cause through the country, resulting in the loss of property and frequently of life.

* * *

L. David, an inventor, is perfecting a new moving picture machine with a phonograph attachment by which he declares he can secure a perfect co-ordination of sound and motion. He expects to have it completed in a week and will then make the first test by reproducing a street scene. By the phonographic attachment he claims he will be able to give the appropriate noises and sounds to go with the moving pictures thrown on a sheet. David says he is able by an improved camera to take a record of sounds and scenes simultaneously.

* * *

Charles Hodge, a well-known young Cairo man, has purchased a half interest in the Theatorium, the popular amusement place at the corner of Eleventh street and Commercial avenue. Mrs. H. P. Sims will retain her interest in the Theatorium and will continue in its management, Mr. Hodge having bought out the interest of Earl Wellefy, of Crawfordsville, Ind.

* * *

While the performance was in progress at the Danville (Ill.) Exhibit on a recent Saturday evening, some miscreant cut the electric wires from the roof of the playhouse. The hall was placed in darkness and the moving picture machine rendered idle. With a large audience awaiting the completion of the program, Manager Stamm hurriedly ascended to the "box" where the machine is located and with his operator examined the mechanism. It was found to be in perfect condition and all that was lacking after a test had been made was electric power.

The manager went up on the roof of the building and discovered that some one had severed his wires. Mr. Stamm then returned to the floor of the hall, announced what had happened and offered a reward of $50 for the discovery of the offender. The matter was then placed in the hands of the police. It was but a matter of a few minutes until the wires were mended, and the program was completed.

* * *

Evanston, Ill., has now a permanent house for moving pictures at 613 Davis street, of a strictly high class, being both entertaining and instructive. There will be travels in all parts of the world—climbing the Alps, journeys through Italy, Egypt, India, Holy Land, etc. Then there will be battleships in action, views of mines with miners in actual operation, the chase in hunting scenes, and no end of interesting subjects. There will also be comic pictures for the children, but nothing which will offend the most fastidious. It is under the management of C. Maisel and H. Karsten.

* * *

The motion picture craze has struck Oil City. Two of these places of entertainment are open to the public, one on Seneca street and another on Sycamore street. The third will open on Sycamore street in a few days.

* * *

The opening of Beach Oswego for the Summer depends upon the weather. Manager Wallace said there would probably be moving pictures in the new theater. It is the idea to start the season with moving pictures, followed later with vaudeville.

* * *

Because one of Owosso's moving picture shows put on "Passion Play" films for the benefit of a church society, the two other motion picture shows put on the same films, and charged but 5 cents, while the "church show" asked 10 cents. There are many sore spots.

This is poor spirit and bad policy.

* * *

Despite the tentative decision of the American Federation of Labor that the members of the Picture Machine Operators' Union should be seated as members of the Central Labor Union, the latter body at its meeting May 19 refused to do so. The Central Labor Union sent a long letter to the American Federation, defining its side thoroughly and asking that body to go into the matter more carefully than it did during the past week or so. It had been expected that this action would be taken, and as a result there was no surprise. The reason for the move is, according to the Central Labor Union men, the picture machine operators should not be admitted because they are really members of the Calcio and Calcio-Electric Operators, and should become members of that organization. It was said they had no right to be classified as a separate body.

* * *

Three arrests for running moving picture shows on Sunday were made in the Brownsville (Brooklyn, N. Y.) precinct Sunday, May 19. In one case the alleged proprietor claimed that he was conducting the show for the benefit of charity, but Police Captain Reynolds, unable to locate any section in the code which permitted the law to be violated for such purposes, had the man arraigned in the Gates Avenue Court. John Turtletaub, of 72 Glenmore avenue, charged with having a show and charging five cents admission at 1703 Pitkin avenue. Officer Flynn stated he saw people paying admission to get in and that he witnessed a series of moving pictures inside. Turtletaub was held in $500 bail for examination on May 31. Louis Cohen, 38 years old, of 1759 Pitkin avenue, was arrested by Officer Wood, who claimed a small fee of admission was charged. Cohen, when arraigned in court, claimed that the show was being conducted for a charitable purpose. "They can't work that on me," declared the captain. "I know of no section in the code which permits that." Cohen said he had been arrested four times for the same offense and that cases against him were coming up on May 23 and May 24. He asked to have this case adjourned until the latter date. Bail was fixed at $4,000. The third man was Nathan Levine, charged with having a show at 1812 Pitkin avenue. This was the first time he had been arrested, he said in court. "I shall increase the bail each time you are brought before me," said the Magistrate. "It's highly impudent for you fellows to go on violating the law this way; $1,000 for May 31." Later, Cohen secured bail. He said that he was being harshly treated by Captain Reynolds, who allowed other men to do the same things without arrest. "He says he can't arrest them because they sell soda water," said Cohen. "Well, last week I was selling soda and he arrested me." "Well, I'll see that not even Captain Reynolds makes a butt of you," said the Magistrate.

* * *

J. W. Hickey's new five-cent theater in the Gryphon block, on West street, Rutland, Vt., opened for business last Monday. The soloist will be Nestor Ross, who for the last three years has taken the part of choir boy with "The Volunteer Organist." Arthur E. Behim, of Brooklyn, N. Y., will act as pianist. Mr. Hickey has installed an auxetophone, the latest thing in talking machines. Mr. Hickey's five-cent theater in the Banquet House block will be opened in about three weeks.

* * *

The annual picnic of the American Mutoscope and Biograph Company's employees will take place on Saturday next, June 8, at Schuetzen Park, Union Hill, N. J. Music will be provided by the West Shore Military Band for those who like to trip the light fantastic toe. All our readers who have twenty-five cents each to spare are invited to take their wives, sisters, or the other fellow's sister, to Union Hill, where, given fine weather, they are assured the time of their lives in fun, frolic and the latest pictures produced by the firm.

* * *

By the bye, a great deal of fuss is being made about the new venture of phonograph and cinematograph combined exhibitions. The Biograph used the system in 1899. To be accurate, a film and dialogue entitled "A Gay Old Boy" was produced on the roof of 841 Broadway, New York, on August 16 of that year, photographed by Armitage. The phonograph was worked at the side of the wheel, but after two or three public exhibitions was withdrawn.

* * *

The Kinematograph and Lantern Weekly, of London, has fully started on its way, and can be obtained by American readers for $1.75 per year. It is the official organ of the Bioscope Operators Union and is edited by Theodore Brown, an old veteran in the ranks of lantern workers.

Correspondence.

Low Priced Theatres

As I have been in the amusement business for the last ten years I believe I am capable of expressing the views of a practical man regarding the agitation against cheap places of amusement, especially the 5-cent theaters. Far from being detrimental to the character of the young American, these 5-cent theaters are one of the best institutions of learning and character molding we have in the city. The sensational pictures displayed in so many of these theaters, while portraying crime in all its details also portray the finish, giving the punishment of those who are guilty of wrong-doing. I fail to see where the bad impression is made on any young boy when such a moral as this is shown him. I have exhibited very many motion pictures and can honestly say that I have never seen one that would in any way corrupt the morals of any young person who possesses the average amount of intelligence.

Can it be said that these pictures have the demoralizing effect that some of the most popular productions shown at the larger theaters have? Has any series been produced that can influence the character of the young people in the way that "Salome," "Zaza," "Cleopatra" and a dozen others of the more "refined" type, or as the "James Brothers," the "Millionaire Detective," "Biddle Brothers," "Queen of the Highway" and a hundred others?

Pictures such as are shown at 5-cent theaters always end with a decidedly good moral and show action only, while such plays as are usually produced at certain houses on State street and Halsted street not only produce scenes as realistic but also use words which are truly demoralizing.

In the thickly populated sections around Milwaukee avenue foreigners predominate and, as a rule, these people are extremely saving and at the same time they keenly enjoy a trip to a theater, which is usually a 5-cent theater. Vaudeville is put on at most of these houses patronized by the foreign element and I can say that the manager of each of these places generally tries to have something better than his competitor and consequently secures talent which is in many cases the same as, for instance, that which is shown in the Haymarket.

And right there is where the shoe pinches. Managers of larger houses all over the country are complaining of the large reductions in their box-office receipts since the advent of the 5-cent theater. They raise a hue and cry against these cheap theaters. Formerly, when no vaudeville was on the bill, they were content to smile and say: "Well, it won't last." With the introduction of real actors came the howl. Now they are fighting to do away with these "dens of iniquity," even to refusing work to those who have appeared at 5-cent theaters.—A. L. Cooley, in the *Chicago Daily News.*

NEW FILMS NOW READY

GAUMONT

Perfect Nuisance . . . . . **590** feet
The Human Clock . . . . . **534** "
Buying a Ladder (Comedy) . . **604** "

This is a very humorous subject which shows the trials and tribulations of a man who has bought a ladder and makes heroic efforts to take it home. The various difficulties that he encounters form a chain of exciting incidents which is bound to create a great demand for this subject.

Salome (Biblical) . . . . . **534** feet

The Gaumont studio has made an exceptional film of this subject which is dignified in action, stately in its progress and conforms with the unities in time, place and action, all of the actors fit the parts. The climax is reached in the dance, which is made as innoffensive as possible. The dancer does not thow off any veils or other garments, and the head of John the Baptist appears but a very short period at the end of the film.

An Icy Day (Comedy) . . . . **262** feet

This is another good comedy film of medium length which shows the laughable experiences of a number of people who meet with various unfortunate accidents on an icy day, when walks are slippery.

URBAN-ECLIPSE

Winter Amusements . . . . . **900** feet
A Trip Through the Holy Land . . **500** "
Rogie Falls and Salmon Fishing (Descriptive) . . . . . **325** "

A beautiful bit of photography, showing landscapes, water-falls and salmon-fishing.

Beating the Landlord (Comedy) . **167** feet

This is a medium length film into which are crowded many farcical incidents that happen because a muscular female refuses to pay her rent.

Additional stock is received of the following subjects:

Gaumont Films

Moonlight on Sea	177 feet
When Stormy Winds Blow	367 "
Animated Portrait	224 "
Chasing the Sausage	310 "
Janitor's Tea Party	467 "
Electric Belt	667 "
Disturbing his Rest	407 "
Take Good Care of Baby	484 "
Man Monkey	534 "
The Hundred Dollar Bill	800 "
The Village Celebration	473 "
Child's Cunning	666 "
Cup and Ball	370 "
Nurse Taking Walk	285 "
Two Cents Worth of Cheese	284 "

Urban-Eclipse Films

First Dinner at His Father-in-Law's	320 feet
Catastrophe in the Alps	434 "
Master's Coffee Service	294 "

T. P. Films—Paris

Governess Wanted	517 feet
Cream Eating Contest	111 "
Non commissioned Officer's Honor	800 "
Interesting Reading	184 "
Clever Detective	700 "

Kleine Optical Co.

52 STATE ST. CHICAGO. 662 SIXTH AVE. NEW YORK

Film Review.

IF YOU HAD A WIFE LIKE THIS.

BIOGRAPH.

Some will contend that marriage is a failure, but in this case it has proved a grand success for us, as it has furnished material for a screaming comedy. Poor Mr. Peck, a human bantam, is the meek and submissive husband of a giantess, who rules him with a tyrant's hand. Humble and obedient for a while, he at last determines to burst asunder the chains of domesticity and become a "real sport." A mad rush from his home to the club, where he is engaged in a little game of poker, when—"Oh, look who's here!"—wifey appears. There is something doing, and Peck leaves by means of a rope fire-escape through the window. Mrs. Peck accelerates his descent by cutting the rope before Peck has made half the journey, and he falls with a thud to the sidewalk. He must have struck his bump of combativeness, for he still fights for liberty, and we next find him in a Bowling Alley. Here Mrs. Peck makes a record strike; not only knocking down all of the pins, but everything and everybody as well, in her wild endeavor to catch Peck. He, however, escapes to the Pool Parlor, but milady still pursues, and devastation marks her advent. From here he seems to have successfully eluded her and is seated in the front row of a vaudeville theater enjoying the sinuous gyrations of a Salome dancer. One of the veils falls lightly upon the shoulder of happy Peck, which is sharply contrasted by the fall of the bass fiddle on his head. It is needless to state that Mrs. Peck hovers over him. From the theater she drags Peck by the heels back to his happy home, where, in the last scene, she regales him with a version of the Salome dance he will never forget, though he may try.

THE WRONG CHIMNEY; OR, EVERY MAN HIS OWN SWEEP.

WILLIAMS, BROWN & EARLE.

A lady and gentleman are seated at breakfast when the fire is put out by a tremendous fall of soot. The gentleman rises in a rage, and, taking up the shovel, attempts to get rid of some of it, but, finding it hopeless, bullies his wife for not having the chimneys attended to. The wife has, meanwhile, sent for the sweep, but on his arrival the old gentleman declares he will have no sweeps, but do the work himself.

Procuring a bush and brick, and cutting down the clothes line (incidentally letting the clean clothes fall in the mud), he ties the brick to one end of the line and the bush to the other.

Getting a ladder, he, with many slips, ascends to the roof, and putting the brick down the chimney first, the bush follows.

He has, however, put it down the wrong chimney, and the scene changes to the kitchen, where the cook is just putting a pudding into the saucepan, when the brick and soot fall, smothering everything, and frightening the cook almost to death.

Her master arrives on the scene, followed by his wife and maid. The old gentleman takes the matter in his own hands, and pulls at the rope; finding it fixed, he takes the broom, but not being able to get it up the chimney, looks up to see what is stopping it. Just then an avalanche of soot falls, completely smothering him. Taking hold of the rope, they all pull, and eventually it breaks, and they fall to the floor, bringing over the table and flour tub on top of them.

ONE OF THE FINEST.

SELIG POLYSCOPE CO.

A policeman's lot is not a happy one, but there are opportunities for enjoyment and profit which this film illustrates. A policeman is seated on a park bench and engaged in the congenial occupation of flirting with a nursemaid. In the distance the inspector on his rounds is seen approaching, but the officer of the law just manages to avoid detection by taking off his hat and coat and hiding them under the bench he is sitting on. After the inspector has passed by, he continues his interrupted love-making. An inoffensive tramp has been an interested spectator of the whole proceeding and is not slow to take advantage of the opportunity afforded. Watching his chance while the amorous guardian of the law is otherwise engaged, he creeps up behind the affectionate pair and managing to obtain the hat, coat and club, escapes with them unnoticed.

Now the bogus policeman, having arrayed himself in his "borrowed feathers" and counterfeiting a genuine officer to the best of his ability, sallies forth to see what graft he can gather in his new character. He goes back to the park and stations himself opposite a sign which prescribes the speed limit. He does not have to wait long before he secures his first victim and peremptorily halts an automobile which is being driven too fast. Only one thing for it; the hapless automobilist must stand for a good-sized "touch" or go to the lockup, and naturally preferring the former, gives up to the supposed officer and continues on his way unmolested.

Minor matters next engage his attention, and in his new character he enters into a very vigorous flirtation with two young ladies who are resting on a bench. Then he surprises a couple of unfortunate hoboes drinking from a can, and driving them away, finishes the beer himself. Much refreshed, he goes out to look for new victims and surprises a petty thief who is snatching fruit in front of a grocery store, and arrests him, but finding a kindred spirit they go off and consume the spoils and together plan fresh outrages on an inoffensive public. The partnership is commenced by the new member holding up a passing citizen, and while he relieves him of his money and jewelry, the tramp policeman appears on the scene and pretends to arrest him and lead him off. They are no sooner around the corner and out of sight, however, than the same farce is repeated and the money divided between them.

A luckless Greek with a fruit stand is next to suffer, and what is done to him is a shame. The alleged policeman takes sample after sample and finally makes a clean sweep of one end of the stand and filling his hat goes off, leaving the unfortunate vendor speechless with rage. Around the corner he finds his friend waiting for him, and after a hearty fruit dessert they change clothes, and the chum arrayed as a policeman returns to still further persecute the unhappy peddler, and after taking what is left of his stock, tips the cart over and leaves him uttering the choicest imprecations known to the Greek language.

One more atrocity. A large sign is prepared, "Help the Blind," arrayed in which the second hobo seats himself in a sunny corner to excite the sympathy of the passer-by. Trade is dull, and the fraud policeman pretends to savagely assault the blind man and beat him brutally about the head, just as a kindly-looking old lady arrives in sight. She of course remonstrates and gives the supposed blind man a handsome present, which the two divide as soon as she is out of sight.

A Jewish clothier next comes in sight, and the tramp policeman, by this time being tired of the game, sells his hat and coat to the Jew and adds the amount thus obtained to his bank roll. Before long the Jew meets the genuine policeman, hatless, coatless and clubless, who recognizes his missing articles and promptly arrests and leads off the luckless Jew, while the scene closes with a picture of our unscrupulous friend counting his ill-gotten gains with a smile of unmitigated slyness and audacity.

SCENES AND INCIDENTS—PANAMA CANAL.

EDISON MANUFACTURING COMPANY.

A Circular Panorama from Columbus Point, Cristobal, the American Residential section of Colon. In this beautiful, sunny seaside grove, on avenues of tall, graceful cocoanut trees, are located the handsome houses of the old French officials, the Palace of De Lesseps, the beautiful bronze statue of Christopher Columbus, and the Indian Maiden, and a commanding view of the busy shipping harbor of Colon and Limon Bay, the Atlantic Entrance to the Panama Canal.

A very interesting and exciting scene of a thoroughly up-to-date American Fire Department, maintained here by the United States Government for the protection of property in Cristobal and the adjacent City of Colon. This scene shows the lively activity about the Fire Station when an alarm is turned in and the dexterity and promptness with which they respond. The daily drill and rehearsal under an able Chief has developed a Company of Fire Fighters second to none.

A picture medley made up of five very realistic phases that can be seen in active operation every day across this busy fifty miles of Panama Canal Zone, where thousands of hard-laboring men are planning and blasting, and digging, to make two mighty oceans "shake hands."

The first scene illustrates the workings of the great American Steam Shovel in operation as it scoops up great quantities of dirt and rock and dumps it upon dirt cars to be hauled off to some needed filling or breastworks. This ingenious and wonderful piece of powerful machinery is one of the essentials that has made the digging of the Canal possible.

Second Scene. *Unloading a dirt train.* This illustrates the speedy method of unloading these great trains of dirt cars by means of a "plow" being drawn the entire length of the train by means of a cable and steam windlass upon a truck connected to the Locomotive. By this method, an entire train of large dirt cars can be unloaded in a very few minutes.

Third Scene. *Dirt Scraper in Operation.* The next in order is the heavy dirt scraper, also attached to a truck and pushed along by a Locomotive. This apparatus scrapes the ridge of dirt and stone down over the bank to the level of the roadbed and when the "fill" is sufficiently wide the track is again extended and the work continued.

Fourth Scene. *Track Lifting Machine in Operation.* The method heretofore of moving a railroad grading track has always been a very slow and expensive part of the operation, but in this time and expense saving device (the invention of Mr. W. G. Bierd, General Manager of the Panama Railroad), the world has something new in railroad construction.

Fifth Scene. *Laborers Lining up at Mess Tent.* A scene at mess time in a Jamaica Negro Camp when they line up with cup and pan to draw their noonday rations. As the government supplies the food, the knife, fork, spoon, cup and plate is his personal property and this he keeps clean and guarded with perhaps more care than any other of his worldly possessions.

From a commanding position on the Western side of Culebra Cut, this circular panorama was made, commencing first in the direction of Emperador and Las Cascadas, the scene gradually passing in from the right to the high cliff on the opposite mountain side, with many steam shovels, rock drills and shifting dirt trains to be seen working all along this eight miles of high mountain pass to Paraiso and Pedro Miguel.

In a somewhat level stretch of country just to the South of Emperador, and quite close to the heavy workings of Culebra Cut, lie scattered in profusion over fully a mile square a vast "cemetery" of magnificent old French Machinery, costing millions in money and untold trouble.

The great Sanitary work throughout the Canal Zone by Dr. Gorgas and his able corps of "Mosquito Sharps" has been the means of putting an entirely different aspect on tropical countries. His wonderful work in Cuba attests for this, as does also the greatly changed conditions in the Panama Canal Zone, where by methods of draining, oiling, burning, cutting out the underbrush and laying bare the jungle soil to the rays of the sun, they have made life miserable for the fever bearing mosquito and driven him to "pastures new."

A lively scene in a tropical jungle along the Panama Canal Zone, showing a large number of Jamaica Negro Machete men and the method of reclaiming jungle land by means of the machete. This picture, one of the most interesting of the set, is made up of two scenes; the first illustrating the cutting and tearing out, and the second where the brush is being raked up and rolled into piles where oil is applied and the brush burned.

A circular panorama of the Pacific Entrance to the Panama Canal. This scene, made from a sand bar in La Boca Harbor at low tide, shows the little group of Islands in the Pacific Ocean just off from the City of Panama and turning to the left shows in transit the City of Panama, Ancon Hill, Union Oil Company's pumping station; then Sosa Hill, the present town of La Boca, where the Pacific Locks are to be located, the present railroad loading docks and a general view of the Pacific Entrance to the Canal.

One of the most picturesque and interesting sights to be seen in the old City of Panama is the life about the old market place down by the sea when the native canoes and sailboats come in from the neighboring Islands on market days, laden down with vegetables, fruit and fish. The little Spanish donkey togged out in his elaborate harness, the native negro with his huge basket of melons or fish, the noise and commotion of the bargaining merchants, all make up a most interesting sight.

There are many thousand Jamaica and other West India Island Negroes throughout the Canal Country who have moved here with their families and settled down to the daily laboring life of the situation. Sunday being a day of enjoyment, they celebrate as only they know how. This scene, along the country roadside on a Sunday afternoon, depicts one of their happiest enjoyments.

ROGIE FALLS.

(Urban-Eclipse.)

KLEINE OPTICAL CO.

A pretty bit of nature bursts upon our view, showing the banks of the falls surrounded by foliage. A pair of lovers (evidently escaped from a party of tourists and more interested in themselves than the salmon fishing) are observed in foreground. The lady is now seen busily playing rod and line, proving she is an apt pupil of Izaak Walton. A panoramic view is shown in which appear the ubiquitous tourist photographer taking everything and everybody in range of his lens. A group going over rustic bridge. The falls, with rushing water and rich sunlight effect. A boat with two anglers, who are skilfully beating the waters, approaches. One gets a nibble and an exciting moment intervenes, until, with careful manœuvering, he hooks his fish. Wading into stream, reeling in the line while his companion gets net ready, the salmon fighting and leaping to obtain its liberty, is at last caught in the net, landed, killed and weighed.

ANSWERS TO CORRESPONDENTS.

CLEAVER WAGNER writes:

Enclosed find $2.00, for which please enter my name to the MOVING PICTURE WORLD for one year. I have looked over the sample copies that you sent me and find that they are of great value to any one interested directly or indirectly with the moving picture business.

I would like to ask you a question, and would be pleased if you would answer it in your columns. I am operating a motion picture parlor here in this city, and have one of S. Lubin's latest machines. It will project as steady a picture as any machine on the market, but it appears that I can't get the sharp details on the screen. When I throw the light on the screen it has a creamy appearance instead of being white. I am using about 27 amperes of alternating current at 104 volts. I am using the 5/8-inch soft-cored Electra carbons, and to get any results at all I must tilt the lamp to about 40 degrees, or as you would for direct current. When I place the lamp in a perpendicular position and stand the carbons out, it just makes merely a shadow on the screen. When I have it in the position above stated (tilted), it gives the best light, but it leaves a shadow of the carbon in the center, or a small dot. I am using one rheostat at present. Should I use two in multiple? Thanking you in advance for your suggestion, and wishing the MOVING PICTURE WORLD success.

Ans.—Many thanks for your kind appreciation of our paper. If you cannot get a sharp image, either the film is not sharp photographically, the lens is a poor one, has been tampered with, or is not clean; 27 amperes are not enough; you need 35 to 40 with alternating current, and to obtain this there are two ways. You may cut out your coils until the remaining ones just keep black heat; if they get red hot put one back again. This makes the rheostat very short lived. By connecting two in multiple, which is the better way of working, you practically double the amperage and the light and should get over your difficulty. You do not say at what distance you are working the machine from the screen. If close, you are sure to get a reflection of the light, and the further away from the screen the less noticeable is the reflection. However, with more light the trouble will be overcome.

K. O. writes: "Please inform me how to make an opaque glass screen, on or through which I can project pictures for showing samples to my customers." Ans.—Your query is the most ridiculous one we have read for a long time. If you can project a picture through a black screen, or on to a black wall, you will accomplish what has hitherto been considered impossible. If you mean a transparent, opalescent screen, which is quite a different proposition, you may insert a square of obscured, sanded, or frosted glass, which answers better than a linen screen. If you wish to throw the picture on and view from back, you must provide a white shade to draw down.

G. N. Asks: "Where can I procure the polyopse lens you reviewed last issue?" Ans.—Williams, Brown & Earle, Philadelphia. In reply to your other questions: 1. The reason you cannot purchase is that the Edison Company have an injunction against the manufacturers, it being an infringement of their patent. The firm can hire out, or make for their own use, but not for sale. 2. No. 3. No. 4. Under certain limitations, yes. 5. Write to our advertisers.

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Columbus, O., May 11, 1907.

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PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 14. **June 8, 1907** **Price, 10 Cents**

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EUROPEAN AGENTS:
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Editorial.

Operators.

Our office is becoming the resort of all who need information connected with the profession. Several times a week we are called up on the 'phone for an operator in an emergency. To this end we want names and addresses of every operator in New York City, so that we may complete our list of eligible men. The following speak for themselves:

"Kindly send all operators up at once that are out of work. We can place ten."

"I need at once, twelve to fifteen first-class operators who know their business, and are at liberty. Send the best you have on hand; no amateurs."

If any operator is out of a situation and wants another he can be supplied within a week.

Another writes: "Kindly inform me if among your many patrons you have any in the market for a well-established, prominently situated, paying moving picture business. Dissolving partnership cause of selling."

This would be best placed in the advertisement column, as this paper is conducted on a commercial principle. Still, if any of our readers are desirous of purchasing such a business we will bring the principals together.

Edison and the Trade.

Several inquiries are to hand regarding the position of the Edison Company and those taking pictures, asking information and our opinion. We are not attorneys for the company and therefore do not know what they purpose doing. We have handed them over to the attorney for the company and advise our querents to write him for particulars.

Mr. George Melies' Burglary.

We are pleased to inform our readers that the thief who stole the films belonging to Mr. Geo. Mèliès has been caught. He received a hearing on June 1 and is remanded to the Grand Jury. His only identity is "Jack."

A canard appearing in a local contemporary publication would lead the uninformed to believe that Harry J. Miles, head mechanician of Miles Bros., had severed his connection with that well known firm.

The paragraph reads that "Harry J. Miles, *late* of Miles Bros, is in New York." By one of the peculiarities of English dictionary, "*late*" in a case of this kind could mean "deceased," "formerly connected with," or "slow."

We have just met Mr. Miles and we found him far from slow, still connected with this hustling firm and anything but a "dead one."

How the Cinematographer Works and Some of His Difficulties.

Continued from page 116

Practically all of the so-called magic moving pictures are made in-doors. The tricks that are used to mystify the spectator are many. Some are accomplished by stopping the camera, substituting a dummy, as in the picture where the train was to run over the photographer, or where the engineer picked up his sweetheart from the track, and then starting the moving picture machine again. Other tricks are achieved by turning the camera upside down at a certain point in the pictorial series. For example, a picture in which men and women are seen walking now on the floor and now on the ceiling is obtained by turning the camera over so that the floor becomes the ceiling. Other illusions are produced by running the kinetoscopic tape backward. As all of the pictures are taken on a long strip of celluloid, every motion will be reversed when this strip is run in the opposite direction. For example, a picture is made of a man lighting a cigar, puffing from it great clouds of smoke and then throwing the stump into the gutter. The film is then run through backward, and a picture is obtained in which the cigar leaps out of the gutter into the man's fingers, he puts it to his lips, sucks into his mouth and apparently swallows great clouds of smoke, and finally, after the cigar has grown out to its full length he puts it into his pocket.

Those who make a business of posing for the kinetoscope are called "picture performers," and many a hard knock they have to take. Practically all of them are professional stage people, and while performing on Broadway at night they pick up a few dollars day times in a moving picture studio. In a variety show, therefore, it sometimes happens that the same tumblers who a moment ago were turning handsprings and somersaults in real life, again appear in such roles as the traditional "Rube" and the "green goods man," but only in a phantom form upon the pictured screen.

Many an amateur has given up the profession of picture performer the first time he tried to act before a camera. When the first pictures were taken for the kinetoscopic skit, well known to many theater-goers as "The Miller and the Chimney Sweep," the whole production was spoiled by a tyro who attempted to take the part of the miller. The veteran actor who was to take this role failed to show up, and accordingly, a new applicant, who said he had had some experience "along dramatic lines in a historic society at Harvard," was told he might play the part, if his rehearsal proved satisfactory. At first the Harvard man seemed to think his wages were too small, but having contented himself with the offer he went through the rehearsal better than the manager expected. What happened after that is best told by the man who took the part of the chimney sweep:

"As soon as the cap was off the camera," said the sweep, "the miller begain the game by trying to flirt with a country girl that happened along. He had a sack of flour over his shoulder, which he held with one hand while he threw kisses to the girl with the other. Just then I came by with a sack of soot over my shoulder, and believing that he was insulting the young lady, I let him have the bag of soot right over the head. In the rehearsal, mind you, I hit him lightly with the empty bag. He was supposed to strike back with the bag of flour and smother me, but he didn't. That one blow of mine laid him out. The soot bag burst and he forgot all about everything. He just laid there in a heap. Well, sir, I was pretty well scared. I thought I had killed him. We hauled him away to a sink and finally brought him near enough to consciousness to hear him murmur:

" 'I don't want any more of this business.'

" 'What,' said I, 'isn't there enough in it?'

" 'There's too much,' he whispered, as he fainted away again."

It may sometimes be truthfully said that a picture performer becomes so engrossed in his work that he forgets that he is simply shamming. At Atlantic City a noted English actor and a well-known American actress who had met at the watering place for the first time were asked to pose by the representative of a moving picture company for a drowning scene. Both were good swimmers, and it was arranged that the actress should sink three times and the actor at last dive down, bring her to the surface of the water, then carry her to shore. As soon as the camera man had planted his machine in the right spot he gave the signal, and the girl threw up both arms and sank. At the sight the whole beach was panic-stricken. Men and women ran up and down the stand, and the actor had all he could do to prevent being swamped by the throng of swimmers who came up to rescue the actress. Rivalry was so keen that the Englishman did not wait until the third sinking, but dived immediately and brought up the actress in triumph. Slowly he brought her to shallower water, whispering meantime in her ear to clasp her arms tighter around his neck. It would make the picture more life-like, he said. But as her arms grew tighter and his stroke became still slower, until the crowds on the beach were horrified to hear the camera man yell out lustily:

"Here, here! Youv'e spoiled that picture by taking too much time for it. Try it over again."

That the moving picture exhibition has other uses besides entertaining was shown recently at a studio when a victoria drove up to the door and from it alighted a dignified gentleman who introduced himself, after elaborate excuses anent his intrusion, as Monsieur A. Giebert of the French Department of Correction, who was in America studying methods of capital punishment. France desiring to find some more humane manner of putting criminals out of existence than by the guillotine.

Somewhere in his voyaging about M. Giebert had seen a biograph exhibit of the hanging of Mary Rogers, the New England woman who was executed for the murder of her husband, and he was impressed by its power of re-

producing the actual scene. He left an order for the set, so that he might illustrate his work on his return.

Such educational calls result in considerable perplexity at times. It was easy enough to furnish the execution of Mary Rogers and like horrors, but when an order comes from Germany, as one did, for a complete reproduction of the workings of New York department stores, considerable figuring has to be done.

Among all the nations of the world the Japanese are intensely keen in regard to everything that shows the interior workings of American establishments, the factory, the hotel, the store, the municipal and governmental buildings. A portrayal of the Postoffice Department that vied in popularity with the Westinghouse factories.

Places as remote as Singapore, Java and Ceylon eagerly snap up such subjects, and the humorous and tragic scenes of American life are probably what they want and appreciate best; none of them, with the exception of the Japanese, are hungry for educational exhibits; like our own people, they desire merely entertainment.

"The cinematographist to-day is an intrepid explorer, huntsman and sport. Wherever there is light sufficient for his work he goes if public interest goes with him.

"At present one man is in Newfoundland getting pictures of the caribou. The expedition is in charge of a Boston taxidermist and with it are hunters as well as artists and other men.

"The barrens where they expect to get their big game are desolate tracts of land hundreds of miles from civilization. It takes $50 to purchase a license to hunt three or four weeks of time at an expense of $10 or so a day and a limit of a single piece of game for your trouble."

Barrie must have got his idea of the Peter Pan house in the tree-tops from a cinematograph and moose hunter.

"That is the way you do—build a regular house along some runway, where the animals come to eat the roots of the lily pads which are their favorite diet. You can take your togs into the house and sleep if you are not accustomed to somnambulism, for the hour right after dawn is the time to work.

"Near by are the house of the guide and another where the cinematograph manhas his camera at an angle so that he can get the right focus as the shot is made.

"Perhaps there are more interesting experiences in a cinematograph man's life than that dawn when you wake in the open, miles and miles from settlement, with the fresh breeze blowing in your face and the intense silence of the woods. Suddenly the guide takes a big birch bark horn and gives the call of the female moose. All at once you hear a crash in the woods near by as if the whole forestry outfit was being overthrown; the sound is intensified by the stillness and you feel as if the overthrow of the world was at hand; then in the clearing appears the head of a moose, and then——

"Well, on the expedition I speak of we got the moose's head. Our film of 1,086 feet shows the whole process complete. That is one of the most expensive and finest reproductions on the market.

(To be continued.)

Correspondence.

BALTIMORE, May 29, 1907.

To the Editor of MOVING PICTURE WORLD:

My Dear Sir—Just had a sample copy of your paper handed me by a friend, and must say it certainly is a dandy. I must have been asleep, for, to tell the truth, it was the first one I ever saw. I am more than glad to know that operators at last have a protection in a paper, for they certainly need it. I hope you will have much success, and I will try to do what I can to help the good cause along. My subscription for the year is along, and let me in on this League idea. What is it? I tell you, boys. I am getting 'way behind. I have been up in the woods and just got back. If you can spare me space enough, I would like you to let my friends know that I will be located at Gwyn Oak Park, Md., with the Edsionia Amusement Company, for the Summer. Have just come home from a long trip with the Howard & Johnson Moving Picture Show. Good houses and fine business all along the route. Well, I hope we are about acquainted now and trust to be better acquainted in the near future. But don't forget to write me concerning the League. Am so glad to know the moving picture operators have got one wideawake friend, the MOVING PICTURE WORLD. Again, good luck and much success. From

Yours sincerely,

BILLY AIREY.

To the editor of *The Journal:* Do you consider it fair to make such a sweeping attack upon the moving picture business as published in your issue of Friday, May 3, without first making a thorough investigation into the subject and then placing the blame where it belongs?

You will admit that practically every business and every profession has its good elements as well as its bad ones. There are good doctors and there are quacks; there are good lawyers and there are shysters; there are good politicians and there are grafters. Even in your own business there are good newspapers and there are "yellows." On this same principle, I claim that there are good moving picture theaters and there are bad ones.

In aiming at the bad ones (for which no one can blame you) you have neglected to insert a saving clause for the good ones. The men who are deriving a livelihood from the moving picture business are not all villains. It is not their desire to corrupt the morals of youth. Many of them are fathers. They probably have as tender a regard for young America as other human beings, but because there are other men in the business who care naught for anything but personal gain, these human and humane ones must suffer the humiliation of public scorn.

I claim there is much in favor of the moving picture theater, provided, of course, they are conducted properly and conscientiously. The moving pictures of to-day are educational, entertaining and within the reach of men,

women and children who cannot afford more expensive entertainment. True, many pictures of questionable character have been placed on the market, but this is not by any means proof that they are shown in every theater.

In justice to those men who have been and who are conducting good, clean, wholesome performances, would it not be a good plan to do a little sheep-and-goat separating before the slaughter begins? I'll venture to say that it would surprise you to learn how few five-cent theaters in Milwaukee and elsewhere are employing demoralizing pictures to attract patronage.

I'll venture to add that your reporters, if given an assignment with a view of learning the true situation in moving picture business, could not only turn up some good human interest stories, but would bring you satisfactory proof that these pictures are doing more good than is imagined and less harm than is rumored.

There is no form of instruction or amusement that I know of that is reaching so many thousands of people, giving them entertainment that they never had before, nor brightening so many careworn lives as this moving picture business.

In closing, I wish to say that every proprietor of every decent theater in the country will applaud the stand you have taken if you will only separate the good from the bad, and help wipe out the latter. The quicker this is done the better it will be for the clean element in the business.—CHARLES OUBORNEY, in the *Milwaukee Journal*.

A Parisian correspondent sends particulars of the formation of a new company called the Theophile Pathé Cinematograph Company, with the object of manufacturing and selling cinematograph apparatus and films. Among the objects stated in the prospectus are the study and development of manufacturing processes and patents in connection with photography and cinematography, taking out patents and licenses relating thereto, and the development, concession, or sale of patents and licenses of the various apparatus, etc. The capital has been fixed at 2,000,000 frs. in 20,000 shares of 100 frs. each. We shall have something further to say about this company in the near future. Information to hand is a little premature, but some interesting developments are at hand.

* * *

ANOTHER FILM ROBBERY.—This time en route from Germany on the "Kaiserien and Victoria." There were stolen from the hold of the steamer, nine films of "The Coroner's Mistake." Evidently, by the signs, some emigrant must have heard of the fabulous wealth the nickelodeons are earning, and, fired with the desire to pick up gold, brought out with him his projecting apparatus. Whether he used the film to give exhibitions on the voyage, we have been, as yet, unable to learn. The fact remains that Messrs. Miles Brothers are minus the films. An empty film box was left behind, which gives the impression that the film was wound on a reel and taken off. Will our readers look out for this film and inform Miles Brothers if they see it. On visiting the Customs House to learn the above particulars, we were stopped and our faithful bag ruthlessly torn from our hands. On leaving the building we found it in custody of the doorkeeper, and went on our way rejoicing.

Trade Notes

Police Commissioner Bingham, of New York, said that he had received reports from the fourteen inspection districts, in accordance with his orders, to the effect that there are now in operation more than 400 of the "penny arcades" and similar places where phonographs, moving pictures, and mechanical pianos furnish the entertainment. Complaints against these places had been so numerous that the commissioner investigated.

"In the First Inspection District," said the commissioner, "there are twenty-eight of these places, along the Bowery and Park row for the most part. I have had two men out investigating for myself, and already they have sufficient evidence against sixty such places of so-called amusemnet.

"I sent a letter to Mayor McClellan, telling him of the existing conditions and suggested that the simplest way to rid the city of these nuisances was to have their permits withdrawn by the Bureau of Licenses. Thirty men from that bureau have been investigating. I received from Mayor McClellan a letter in reply, saying that the licenses of every one of these places where the law is violated will be revoked."

The commissioner said that most of these places had been guilty of violation of section 290 of the Penal Code, in regard to permitting children to frequent their places. Obscene pictures and views had also been displayed. Commissioner Lantry of the Fire Department considers that they violate the building and fire regulations, and are a menace to life.

* * *

Dreamland, the new moving-picture palace, at Chester, Pa., conducted by Samuel D. Wolf, opened last week in the Bank Building. Mr. Wolf has fitted the place to give every comfort to his patrons.

* * *

Innocent, pure amusement will always attract the full-blooded American citizen, if he can find it in clean and wholesome surroundings. Such a place is Wonderland, the new amusement palace, of Wheeling, Va., which opened recently at the corner of Market and Fourteenth streets, with an entrance from each street.

* * *

C. P. Mattocks, of Portland, Me., has organized four corporations to be known as the Portland Nickel Company, Biddeford Nickel Company, Bangor Nickel Company, and Lewiston Nickel Company, respectively, for the purpose of presenting to the public, theatrical, musical, dramatic and vaudeville entertainments, of which moving pictures will form the principal items. It is in contemplation to carry on this business at the present Portland Theater. James E. Moore is the general manager. Similar companies are now running at St. John and Halifax.

* * *

John T. West has obtained a concession from the Auburn & Syracuse Railroad Company to locate a moving picture show on the company's property at Lakeside Park, Auburn. The show will be conducted in a tent with black lining for day performances.

R. F. Walker and Samuel Tisher have leased the Walker building on Lafayette avenue, Wheeling, W. Va., and are installing an up-to-date nickelodeon. This will be the third place of amusement of the kind in the city.

* * *

From Milwaukee, Wis., we hear that steps which it hopes will aid in the abolishment of the penny arcade have been taken by the South Side Community Club, recently organized, with headquarters at the University settlement. The club has passed resolutions declaring its attitude as opposed to the penny arcades because of its belief that they are harmful and an immoral influence in the community. Copies of these resolutions have been sent to south side alderman in the hope of aiding in the creation of public opinion against these amusement resorts. Members of the club desire it understood that its action is confined strictly to the penny arcades and not to the five-cent theaters, which they consider are well conducted.

* * *

Arrangements have been made by Manager Dakin of Olympia Park, Chattanooga, Tenn., whereby, continuing every night throughout the season, at 8:15 o'clock, 2,000 feet of the very latest moving pictures will be shown, absolutely free to the public, by the celebrated Olympiagraph. These pictures are secured by special arrangement and are used exclusively at Olympia Park.

* * *

Professor William Lyon Phelps lectured on Italy at Osborn Hall, New Haven, Conn., principally those places made memorable by the residence or writings of Browning. The lecture was illustrated by stereopticon views taken by Professor Phelps on the occasion of his trip through Italy in 1904. He said:

"Browning was influenced by Italy more than by anything else in life. This influence dates from the time when the young English poet walked up the long hill leading to the town of Asolo, in the year 1838. This town, 30 miles from Venice, is immortalized in 'Pippa Passes.' The approach to the town reminds one somewhat of Farnham drive at East Rock Park.

"Florence is the most intimately associated with Browning of any spot in Italy. Here Mr. and Mrs. Browning came directly after their marriage and lived for 15 years, until Mrs. Browning's death. Browning's knowledge of Florence was very minute and can be traced in everything he wrote concerning this town.

"A characteristic of Browning is that he is so accurate and specific in all of his descriptions. He is better than Baedecker. The way to visit Italy is to do so with a copy of Browning in your hand."

Professor Phelps showed several pictures of famous paintings from the Pitti and Upuzzi galleries, and read selections from Browning's works describing these paintings, to illustrate how carefully correct all Browning's descriptions are. He took occasion to take a fall out of the painter Fra Lippo Lippi, whom he characterized as a mucker. "In the Middle Ages painters frequently painted portraits of their own wives in their pictures, and put patrons among the saints. But in his picture of the Assumption Fra Lippo Lippi had the nerve to paint his own 'phiz' among the angels, down in one corner, coming up out of the darkness where he belonged. Not only that, but he put a little tag on himself with the motto, 'Ipse Fecit Opus,' translated, 'This fellow did the job.'"

Professor Phelps showed scenes made famous by "The Ring and the Book." Starting with the Piaza di San Lorenzo, where Browning found the Book, the lecturer traced his steps across the city to the Casa Guidi, Browning's home. Then followed pictures of Arezzo, the home of Count Guidi. In this town is the birthplace of Petrarch. Views of Rome completed the lecture.

* * *

Fairlyand, the new electric theater at No. 150 Glen street, Glen Falls, N. Y., opened its doors to the public under the management of Willard J. Cottrell, on Saturday last, with a selection of latest films, and illustrated songs.

* * *

Elijah D. White, 32 years old, who manages a moving picture emporium at 388 Court street, Brooklyn, N. Y., made his third visit to the Butler Street Court recently. Twice before White has been arraigned on complaints that grew out of the Sunday operation of his Court street place, but was discharged because of decisions handed down by Supreme Court Justice Marean. White's appearance in court was caused by a complaint issued by Musician Halfdan Bryneldsen, of 399 Union street, who could not stand for the discord he found in the place, his musical sensibilities being offended.

* * *

McCahn & Weissman, who conduct a moving picture business at 555 Eighth avenue, New York, have obtained from Justice Davis in the Supreme Court an ex-parte injunction restraining Police Commissioner Bingham, Capt. Stephen O'Brien and the police generally from entering the premises in question without a warrant or other legal process or from interfering in any way with their business.

Gustavus A. Rogers, counsel for the plaintiff, said that Capt. O'Brien had threatened to close up the place. Rogers also got a similar injunction for William Fox, whose place of business is 1498 Third avenue. Justice Truax, in Special Term, Part I., of the Supreme Court, adjourned until June 5 the application of Mr. Rogers to have the injunctions continued.

* * *

A correspondent in Marquette, Mich., sends news that John F. Allison, proprietor of the billiard hall and bowling alleys in the Sundberg block, has decided to open a moving picture illustrated song theater at his business stand, and expects to have the place ready for opening soon after the first of the month. He has already purchased a moving picture machine, and has also engaged an operator and singer. Several persons have already looked over the town with a view of establishing a similar theater, but they could not porcure desirable quarters. A copy of the MOVING PICTURE WORLD was left in the alleys and Allison, learning what other places were doing, decided to try for himself what was possible, and engaged an operator through its columns.

* * *

Ikonograph Commercial Company, Manhattan, deal in apparatus, etc., useful in the kinetographic, kinetoscopic, photographic, etc., trade; capital, $125,000. Incorporators: R. F. Rubens, R. J. Sachers, E. Wells, Jr., F .A. Cox, J. C. Travis, New York City.

* * *

Media, Penn., is to have a new amusement hall, a moving picture show. The proprietor, Elmer E. Groff, of Philadelphia, has decided to call it "The Pastime." He is having a vacant store fitted up and expects to be ready for business Saturday evening.

* * *

During a moving picture performance at the Arc family Theater, Hagerstown, Md., fire broke out in the picture machine, and a panic was narrowly averted. About

fifty persons, mostly women and children, were in the hall at the time. While many were badly frightened, so far as known no one sustained any serious injury. The damage to the theater will amount to about $400. The firemen managed to prevent the flames from spreading to other parts of the building.

* * *

The store in the W. W. Clark building, on West Main street, Middletown, N. Y., has been leased, for a term of three years, by a moving picture concern, which will shortly take possession of the same and conduct a popular priced theater.

This will make three places of amusement of this kind in Middletown for the Summer, and, with the Midway Park performances, Middletown will have sufficient opportunities to while away the time.

* * *

Councilman Hi Gill, of Seattle, Wash., objects to the recently enacted ordinance covering licenses for amusements, and wants a new one passed. His objection is to the section of the ordinance requiring licenses for picture machines, weighing machines and other instruments that take nickels and pennies out of the pockets of Seattle citizens.

In the ordinance as passed was a provision that these machines should pay a license of $5 a year where they were operated by a nickel and $1 a year when a penny would start them going.

Hi Gill wants to have this section eliminated. He maintains that the provision taxing these devices was smuggled through the council, and that he did not know anything about it until recently.

"I think the section is unjust," said Mr. Gill. "If you are going to tax evtrything with which a man makes a living, you might as well tax my law books as those machines. That section was smuggled through the council. I understood that Gleason was only codifying the existing ordinances, but I find that a lot of new things have been included in the ordinance."

There will be opposition to the attempt to repeal the ordinance just passed on the part of the license and revenue committee, which prepared it, with the aid of Code Commissioner Gleason.

* * *

John P. Corrigan, Chief of the Bureau of Licenses, in a letter to the Mayor of New York City, has recommended that the licenses of all the cent-in-the-slot places, chiefly the arcade shows, be revoked pending an investigation of charges by the Police Department to the effect that the proprietors of such shows are permitting children to frequent their places while unaccompanied by parents or guardians.

* * *

At the First Congregational Church, Brockton, Mass., Rev. Dr. George Bicknell, of Cambridge, told interestingly of "Down in Dixie; or Fighting for God and the Union." The lecture was appropriate for Memorial Day and many rare views of the bloody scenes of the South during the war were shown by stereopticon. Dr. Bicknell was in the war with a New York regiment and told for the most part the story of that regiment's share in the war. The views showed soldiers in action, in retreat and in camp and many were taken from old prints of the times. Later-day pictures were photographs of battlefields and places made prominent by history.

* * *

B. F. Keith has decided to spend $20,000 on an amusement house in Bridge street, Lowell, Mass., which will be devoted to moving pictures and illustrated songs. It will be ready September 1.

The new amusement house will have about 50 feet of frontage on Bridge street. It will be but one story in height, but that story will run up 25 feet from the ground. On this will be a tower 40 feet high, supplied with electrical devices.

Owing to a contract between Mr. Keith and Andrew Hathaway, manager of Hathaway's Theater, no vaudeville acts will be given in the new Keith house. Through an arrangement between the two managers, an agreement was reached some time ago, in which it was positively stated that Mr. Keith should not place any of his vaudeville acts in any other theater in Lowell other than the Hathaway. At the end of two years Mr. Hathaway will be given the opportunity of booking the Keith acts for three years more if he wishes.

* * *

We hear that in Indianapolis, Ind., complaint has been made of the class of moving pictures shown at the Manhattan, a five-cent theater on West Washington street. Formal complaint, however, was not lodged with the police.

Of the three pictures shown, two were said to be of a decided suggestive nature. One of these was entitled, "A Terrible Experience," while the perpetrator of the second was apparently unable to find a suitable name for it.

There were a number of young girls, women and boys in the audiences that saw the pictures.

* * *

The Westerly (R. I.) *Sun* says: "The penny vaudeville show, with its motion pictures, is now a familiar feature of most communities. There are a number of these shows in this city, and the police department has been kept constantly on the watch to see that objectionable pictures were not shown. In spite of this watchfulness, complaints against the places have been numerous. Besides, the places have proved rivals to the public schools. The juvenile court has revealed instances where children have stayed away from school to earn money to patronize such places, and have even stolen money for that purpose. Quite recently it was discovered that in connection with one of these places vulgar post cards were being sold to children. It was not clear that the owner or the manager was responsible for the sale, but the police commissioners felt that there had been so much scandal connected with these places that it would be good public policy to close them. So, after June 1, there will be no more penny motion pictures shown in this city if the police know of it. This edict is only against the motion pictures; the phonograph and other cheap novelties can still cater to the youthful tastes."

* * *

"Strange thing that moving pictures do not appeal to the masses of negroes," said an amusement man the other day. "Of course, a moving picture show exclusively for negroes has not yet been tried, but I speak from the experience of good show men.

"In large towns, where such shows for white people pay handsomely, negro attractions of this character have been started and gone under.

"I have analyzed the cause and found it to be due to the fact that the average negro wants to see a show with an abundance of noise, something like a plantation minstrel, with lots of singing and dancing and horse-play.

"He doesn't seem to grasp the idea of moving pictures. And one of these reasons, too, is the fact that the persons in the pictures are white. When a negro goes to a show

it pleases him most to see black faces in the performance. But no pictures are made with Senegambian faces.

"The amusement business has to be figured down to a very fine point and closely studied, or else a fellow will sink his wad quick."

[Film manufacturers please note.—Ed.]

* * *

T. A. Roquemore, the traveling picture agent, who was released from the Millington calaboose by Judge Galloway upon a habeas corpus hearing recently, has instituted suit for damages in the sum of $10,000 against the town of Millington, Tenn.; W. E. Polk, its Mayor; W. C. Smith, town marshal, and the other members of the corporation council, both as officials and individually. T. F. Kelley and W. H. Cox filed the suit as attorneys for the plaintiff, and aver that it is based upon the action of the defendants in imprisoning Roquemore and refusing to release him after being cited two Supreme Court decisions holding such a license fee as they sought to collect from him to be illegal and non-collectable. Roquemore was kept in the little calaboose of the town for two days during the recent rainy spell, and asserts that he suffered intensely from the cold weather, as there were no facilities to heat the prison and no windows to keep out the rain.

* * *

The Mechanical Amusement Company, of Brooklyn, N. Y., has been chartered to conduct public amusement resorts. The capital stock is $20,000, and the directors are Barbara Gallagher, F. P. Gallagher and B. C. Chittenden, of Brooklyn.

* * *

The Chamber of Commerce has received an offer from one of the largest chautauqua associations in the country to advertise Chattanooga in their lecture courses, if the chamber would furnish several sets of slides with printed matter concerning the industrial growth of this city. This association has several lecturers on the road at all times and makes a specialty of this line of advertising, which they illustrate with stereopticon views. The matter has been referred to the publicity committee by the president of the chamber, and it is expected that about fifteen to twenty slides with views of Chattanooga, and probably a series of animated photographs, will be made at once and forwarded the lecturers.

* * *

The country is now being given, through the newspapers and moving picture exhibitions, the product of the hurdling exhibition of himself given by President Roosevelt not long ago in Washington, when he put off a cabinet meeting for that purpose. No doubt the results obtained by the professional camera were carefully edited in the White House—it is all "by permission," as the English flunkies and tradesmen put it. This picture-taking performance was a commercial enterprise, but the result thereof is to give the executive of the nation great exploitation throughout the United States and the world. Can anybody imagine the modest and silent U. S. Grant making a "show off" engagement of this kind, and carrying it out in cold blood, even though a session of his cabinet must needs be adjourned for this purpose? President Grant had lived on horseback for years, and was very much at home there, but wild horses could not have dragged him to making a show of his seat. Again try to imagine Abraham Lincoln stealing away to the woods or a back lot, and posing before the camera for the entertainment of the world! The thing is, of course, unthinkable, even to the wildest imagination. Times change and our rulers with them.

There are those who contend that the American people have taken on some of the volatile characteristics of the Latin races, and that we need to be amused. If so, Theodore Roosevelt is ready to supply such demand of the new situation. Only as long ago as the time that Col. Roosevelt ascended to the presidency, people were disposed to call some of his performances "circus play," but familiarity has dulled the popular sense, and any executive entertainment, such as the horse-leaping pictures, whether of the first or second series, is accepted as a matter of course and commonplace. But in quiet nooks and corners there are sensible citizens who have grown somewhat weary of "jumping," whether of religious devotees or of the nation's chief magistrate, and look with weariness upon the fact that this second collection of Roosevelt pictures must be faced for many months in all the illustrated papers. Never was there a public man in the United States who delighted more in cavortings under the limelight than Col. Roosevelt. If the occasion for such appearances does not offer itself in the ordinary course of things, it is created in cold blood, and the country has to stand the consequences.

In all this there is much happy boyish exuberance, but there is also upon the public side the element of weariness that needs to be touched upon in the interest of a truthful historical record of the time, though not with any hope of mitigating the situation. There is plenty of picturing of Secretary Taft in the course of his official wanderings to and fro upon the earth, but it does not appear that the poses are initiated or even welcomed by the Secretary of War. It may be frankly said that such exploitations would count against Judge Taft, if they were.—*Editorial* (May 28) *in Springfield* (*Mass.*) *Republican.*

* * *

The Albert Theater, Berlin, N. H., has arranged for a Summer vaudeville with nice, clean, high-class performances consisting of the best and latest moving picture films and latest song "hits" with beautiful colored slides. George J. Dubey is the vocalist and Jesse Tellington machine operator.

* * *

For the fifth time Louis Cohen, who conducts a moving picture show place at 1759 Pitkin avenue, Brooklyn, N. Y., was in the Gates Avenue Court recently for operating his show on Sunday. Each time he has been arrested by the police of the Brownsville station under orders from Capt. Reynolds. When in court he became obstreperous several times and was finally subdued by being told that he would be taken downstairs and locked up if he didn't keep still. Capt. Reynolds told Magistrate Hylan that Cohen had been charging admission to his show by a subterfuge. Persons were admitted free of charge, but when seated on the inside every one had to purchase five cents' worth of candy, or incur the displeasure of the management. Last week when Cohen was in court Magistrate Furlong said that he would hold him in an additional $1,000 bail each time he was arrested. He is now under bail of $4,000 pending a hearing. Magistrate Hylan let the latest charge against Cohen over, but paroled Cohen in custody of his counsel.

* * *

The moving picture show at the Cairo, Ill., opera house will be conducted by Fred'k Connell, who has rented the theater and will give first-class entertainments for the Summer season. Mr. Connell will be his own soloist, and his singing alone will be a great attraction, for he has an exceptionally fine baritone voice.

Arrangements have been concluded whereby Middletown is to have a new form of amusement. Eugene L. Konecke, acting for a New York theatrical firm, has taken over for a term of years the store, No. 42 North street. The entertainment to be provided will consist of the latest of Edison's moving pictures and popular illustrated songs. The firm that is to enter Middletown is one of the best and most substantial in the theatrical field and has a circuit of first-class vaudeville houses through Pennsylvania and New York. It announces its intention of giving Middletown a fine little theater and says it will spare no expense in making the theater a credit to the city.

* * *

Manager Michael, of Houston, Texas, has arranged to give moving picture exhibitions during the entire Summer season and has fitted up the opera house with every equipment for comfort, including electric fans. Mr. Michael has announced his intention of putting on the most attractive pictures that can be found and will give the public a treat in the stereopticon line.

* * *

Rockwood, Tenn.—Marvin Webster and associates are completing arrangements for the opening of an electric theater. A room in the Coffman building on Rockwood avenue has been leased.

* * *

D. E. Johnson, of Pittsburg, was in Gasporia, Kan., to see about opening an electric 5-cent theater. When he found that the license fee was $12.50 a week he changed his mind. When Johnson called at the city clerk's office to inquire the license fee he met C. W. Harden, who was trying to get his license fee refunded; he had opened a moving picture show and then closed without giving a performance, because no one came. Harden gave Johnson a little advice which decided him on the question of starting a show.

* * *

There is a persistent rumor in New York that the New Alhambra Theater, on Fourteenth street, is to be turned into a 5-cent moving picture house, shortly. Also that during warm weather Keith & Proctor's Fifty-eighth street house will be a continuous moving picture show, with 5 cents and 10 cents admission, to take effect from June 10. And yet people say the 5-cent theater is played out. Don't you believe it!

* * *

The strike of seamen and longshoremen is extending to English and French ports, and has already delayed the sailing of the French steamer, "La Provence," which no doubt will hit some of the importers hard. We know that Kleine Optical Company have a large consignmnet of new film subjects booked on this steamer. There will soon be a famine of French films!

* * *

ADVERTISING PAYS. A fisherman recently advertised that he would ground bait a certain stream at a certain time. He found the place swarming with fish, some of which had come from neighboring rivers.

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Film Review.

A TRIP THROUGH THE HOLY LAND.

URBAN ECLIPSE.

In the opening railway panorama the train leaves Jaffa and passes along deep, rocky embankments to the valley of the river Jordan, which flows peacefully at the base of stupendous cliffs: Here Western habits, dress and customs are left behind, and the rest of the series deals with the mysterious East as it has been from time immemorial.

Jerusalem, Damascus, Ba'albec; the caravans, the processions, the street scenes, the call of the Muezzin; the market in the oasis and the marvelous camel scenes are all typically Eastern, and beautiful in their picturesque setting of mosque and temple, caravanserai and mart, palm-shaded oasis and sun-scorched desert.

Train leaving Jaffa for Jerusalem. Glaring sunlight and stony desolation for part of the way, until

The Valley of the Jordan is reached. Here a grand railway panorama gives beautiful views of the river as it flows along its rocky bed at the foot of the cliffs.

Panorama of the Village of Beisan.

Jerusalem. Quaint pictures of Eastern life, with market and street scenes.

Bethlehem. Women at the well.

Temple of St. Sepulchre, Jerusalem. Procession of Greek priests and devout worshippers leaving the temple.

Beautiful ruins of Ba'albec. Camels with attendants passing in the foreground.

Damascus from the heights. Panorama of the city. A typical Eastern scene of mosque, cupola, minaret and flat-roofed dwellings. Gigantic pillars supporting lofty erections, in a niche of which is seen—

A Muezzin, calling the Faithful to evening prayer. In contrast to the usual pictures, the present one is taken at close quarters, and the very movements of the Muezzin's lips may be seen as he utters his call.

An Eastern harem. A most unusual picture, and one very difficult to procure. The women and children of the family are seen on the flat roof of their dwelling.

Grand procession of the caravan conveying the Holy Carpet to Mecca. An immense concourse of people, with women and children, congregated on the housetops. Bands and symbols slowly make their way through the crowds, and these are followed by

The procession of candles. Monster specimens are first seen, each borne by one man. Then follow others, of such size and weight that six or eight men are necessary to each candle, which is carried horizontally. These large candles are lit on their arrival at the sacred city of Mecca, and last for the whole year.

The Holy Carpet is the great feature of this remarkable procession. It is carried on the back of a camel, and its appearance is that of an animated tent of gorgeous fabric.

Street scene in Damascus—the poorer quarter. Bazaars, markets, water carriers, Arabs, Greeks, and Turks in infinite variety.

Farmers bringing corn to market—curious means of transport.

Kourde shepherd driving his flock of sheep to slaughter. A striking picture.

Market in the oasis. Congregation of merchants, travelers, Arabs and Turks with their camels and asses. These form a superb picture in the groves of giant palms.

Bedouins selling their camels—an animated scene. The camels are being shown to advantage by their attendants, while the merchants examine their points.

Camels feeding. A grand finale to this sublime portrayal of Eastern life. Innumerable camels of the carrier and racing types enjoy their evening meal, or walk about apparently unattended and satisfied.

UNIVERSAL WINTER SPORTS.

URBAN ECLIPSE.

A series of great beauty, combining most picturesque and lovely scenery of the United States of America, Canada, Switzerland, Norway and Sweden with wonderful exhibitions of skill and dexterity of the world's champions in skating, ski-ing, snowshoeing, ice yachting, sleighing, and numberless other exhilarating sports, on snow-capped hills with firs so laden that they gleam as white coral in the strong sunlight.

At Grindelwald. Arrival of sleighs, with competitors and spectators. The very horses share the general excitement.

Horsed sleighs towing a string of competitors, in sleighs and on toboggans. (A quaint procession.)

Top of Toboggan Course. Preparing for the descent.

Scene on the Cresta. A dangerous curve taken at express speed by the adventurers. Expert steering. (A most exhilarating spectacle.)

Negotiating another curve. A switchback descent: a spill: over the embankment.

Great snowballing scene: dozens of adults engaged. (A fast and furious battle, very humorous.)

Sports on the Rigi summit. Quaint and animated scene.

Comic imitation cock-fighting episode. A well-contested struggle; both combatants come to grief.

Snowshoe Club. Initiation of a new member. The novice is tossed repeatedly into the air and caught in his descent, only to be again violently shot upwards and again caught by ready hands.

Snowshoe adventures. Wild flights of skilled performers, amateur and professional.

Ski jumping and ski races. One after another the competitors fly through space, alighting only to continue their mad descent—not always, for numerous are the falls. The start is made on the time principle, each competitor leaving a minute after the other.

Ski jumping in Christiania. Starting from an elevation of 2,000 feet, the best "shee" jumpers in the world are engaged. A most exciting picture is presented as, like shots from a repeating gun, the men take the jump before an assemblage of 75,000 spectators.

Sledge jumping in Norway by professionals. A most dangerous sport. The competitors, lying prone on their runners, face downwards, guide their frail structures down the hill at terrific pace, at intervals taking embankments of snow with mighty bounds. Great nerve is required for this exercise.

Skating at Montreal—world champions engaged. Graceful and difficult feats of skating accomplished with rare freedom of movement; astounding performances notable for their cleanness and absence of ice-scratching.

Exhibition by Ulrich Salchow, of Sweden (the world's champion skater).

Skating by Miss Harrison of the London Figure-Skating Club (winner of the lady championship); a remarkable and difficult display.

Hurdle races on skates, Toronto. Magnificent views; expert jumping and recovery.

Obstacle race on skates. Under and over hurdles, under tables and other obstacles, then into sacks for the final effort.

Sack race, competitors still on skates. Great skill required.

Sledge and apple race, competitors on sledges descending the hill at full pace, must secure apples, which are placed at intervals, on either side of the course.

Tilting at the ring, from sledges; during the descent the rings must be captured upon a short lance. Most expert performances.

Orange, bottle and sledge competition. Bottles are suspended at intervals on the incline, at which competitors, going at full speed, throw oranges. A most difficult feat, as the performer must steer as well as throw.

"Bumping" in Norway. Exceedingly humorous. Sledges carry double, male and female, seated opposite. Descending the hill at great speed, each sledge bumps into a snow embankment, with comical results to the occupants.

Ice-sailing on skates. Each man bears a large sail, and in a strong wind is carried at a tremendous rate over the frozen surface of the lake. Skillful steering is necessary.

Ice-yachting on the River St. Lawrence. Clever, graceful and dexterous performances.

Bringing up the yachts. Yachts in full sail and turning are expertly maneuvered and controlled.

Sleigh races, horse drawn. Round curves, on the straight, the home stretch—most exhilarating.

School children at Grindelwald. A crowd of boys and girls ready for any seasonable fun. Great excitement. Permission is given for tobogganing on a large scale.

Scores of children in rapid succession descend the hill. A humorous display.

Grand finale. Great spill and scrimmage. A delightful picture is presented as all the laughing youngsters come to grief in a squirming heap. (Beautifully tinted.)

A PERFECT NUISANCE.

GAUMONT.

Street scene, palatial residence front. From the door there emerges a man, who, not taking notice where he goes in his haste, treads on the corn of a pedestrian coming in the opposite direction. He seemingly apologizes, and looks back at the man holding his foot. This looking back proves fatal, for he bumps into another pedestrian and goes on his way, leaving the two to console one another and vow vengeance. A photographer is posing a group of two ladies and a gent in a park, when our nuisance appears on the scene and upsets the arrangements; apologizing, he watches the method of focusing, rearranging, etc., then wants to know how it's done, looking into the lens of the camera, making both photographer and sitters angry. When everything is again ready, he sits in the lap of one of the ladies, upon which they proceed to belabor him with sticks and umbrellas until he vanishes from the scene. We next meet him in a first-class compartment of an express train, in which are seated three ladies. To their confusion, he proceeds to make himself comfortable by taking off his coat and putting it in the rack; then deliberately taking off his shoe and stocking, he cuts pieces from a very troublesome corn, which he shows to each

lady in succession. After performing this operation to his entire satisfaction and the disgust of the ladies, who have no choice in the matter, he resumes his attire, and taking from his coat pocket a bottle of wine, bread and poloni, he proceeds to eat, first giving to each lady portions of the poloni, and from their grimaces, it, to say the least, is not very fragrant. Having come to the end of their journey, we next see a park where two ladies and a gent are picnicking; one lady goes off on an arrand and the two remaining begin to indulge in a little spooning, when just as they are about to embrace, our nuisance intervenes. The result is, he gets a castigation from the hands of the couple. Further on, the park ends at a river; on the bank is a fisherman, just getting a good bite; our nuisance turns up at the wrong moment and causes the fisherman to lose his rod, for which he gets a good trouncing. The balcony of a theater is next shown, with a very select audience intently watching the strage. A vacant seat in front row is observed. In a while an attendant points out this seat, which corresponds to the number held by our nuisance, who, regardless of the rights of others, is seen coming down over the heads of the audience, stepping from chair to chair, finally landing in the vacant chair, amid the glares of those he has disturbed. After settling himself, he turns to the lady on his left, and without any "by your permission," calmly takes her opera glasses from her lap and proceeds to view the stage. From the lady on the right he next takes programme and peruses it, while the ladies' escorts try to wither him by their angry looks. He next takes all the applause as due to himself and becomes excited. Next producing a large bandana handkerchief in the midst of a pathetic piece, he spoils the effect by loudly blowing his nose; the men of the audience shake their fists at him and threaten him with vengeance if he does not desist. The limit of their endurance of the nuisance is reached when he draws out a cigar and proceeds to light it. They will not let him do so, and as he persists, they finally expel him from the theater.

THE HUMAN CLOCK.

GAUMONT.

Interior of room, showing master of house impatiently ringing bell for maid and glancing at clock on mantel. Maid shortly appears with coat, which he dons, but when she leaves the room he finds she has not brought his hat, for which he violently rings. On her reappearance he explains his wants; she calls at the door, and the chef, in full uniform of the kitchen, appears with the hat, which the master receives, places it on his head, and goes off. As soon as the coast is clear, the chef and maid indulge in a little frolic, during which the chef accidentally breaks an ornament of the clock on the mantel. Consternation ensues, until a happy throught strikes the chef, who seizes the clock, wraps it in his apron, and with many explanations to the maid, departs. Following him down the areaway and the street, we see him pause before a clock repairer's store, into which he enters, and finds the repairer at work. He explains his errand, producing the clock. The clockmaker soon takes it to pieces and puts the spring in a glass of liquid with the other works. He then leaves the workbench, presumably to attend a customer, when the chef, smelling at a bottle, notices what appears to be a glass of water, into which he empties some of the spirits and drinks the liquid containing the works of the clock. After a while, pains in the stomach become intense; the clockmaker, observing him, hurries him off to a surgeon, to whom is explained the predicament. After the surgeon and assistant have listened to the ticking of the swallowed mechanism, they produce the X-Ray apparatus and get a radiograph of the contents of stomach, which they show the chef. The surgeon then produces a scymitar, making a motion to cut open the chef, who strenuously refuses to submit to the operation. Some explanations pass, after which the clockmaker, taking the chef by the arm, hurries him back to the workshop, puts him on a table, then taking the dial of the clock, screws it onto the works in chef's stomach, giving instant relief. The chef goes on his way rejoicing, with the clock buttoned inside his coat. The room interior is now seen. The master enters and at once misses the clock from its accustomed place. He bangs the table bell, which immediately brings the maid on the scene. He asks about the clock, and while she is covered with confusion the chef enters, and, being questioned, opens his coat, showing the clock at work. A little comic by-play with the hands of the clock finishes the scene.

THE FAITHFUL DOG; OR, TRUE TO THE END.

URBAN-ECLIPSE.

A roadside beggar, with the usual card, "Blind," upon his chest, is seen with a dog, who has a tin can around his neck and is sitting on his hind legs. Two or three pedestrians give alms to the dog and the beggar takes the coins from the tin. Having finished their day's work, the dog leads the beggar through the various streets to a squalid tenement, an attic of which the beggar calls his home. The beggar retires for the night, and after patting the dog on the head (who lies down by the side of the bed), he goes to sleep. Awaking in the night with a fit of coughing and gasping for breath, the poor beggar, in great pain, calls his dog to him. The dog jumps on his bed, and his master gives him instructions, writing a message for a doctor, which he gives the dog. After being fondled and caressed by his master, the dog goes off, leaving his master in the throes of agony. The dog, passing along the street, stops before a lady pedestrian, who, seeing he is carrying a note, takes it from him, and reading the request for a doctor, leads the dog to the nearest one that she can find. He is led by the dog to his master's bedside. After full examination, the doctor tells the beggar his is a hopeless case. He writes out a prescription and leaves the room. The beggar then calls the dog to him, ties the can around his neck, and placing money therein and the prescription of the doctor, bids him go to the drug store. The dog faithfully performs his errand; going to the drug store, is received by the proprietor, who, taking the prescription and the money, makes up the decoction. Wrapping up the bottle, he gives it to the dog, who trots off to his master with the medicine. Alas! he arrives too late, and the poor fellow has just strength left to take one drink, when he falls back on the bed. The dog utters a wail and lies beside him. We now see the hearse of the poorhouse, in which is contained a plain black coffin, bearing the remains of the beggar, being hurriedly driven toward the cemetery, with the faithful dog following, the only mourner in the world, to see the last sad rites performed over his master's bier.

The dog lies down on the grave, where a plain wood cross serves to mark the name of the one who lies below, and is seen by the caretaker of the cemetery; is driven away, but returns to lie down again by the side of the grave. The kind-hearted wife and the keeper bring some food for the dog, which he refuses to eat. The man and the woman then leave him alone, unmolested, and the poor, faithful canine dies in sorrow on the grave of his master.

THE SUBSTITUTE DRUG CLERK.

GAUMONT.

Interior of drug store, with proprietor giving instructions to assistant, after which he leaves the store in his care. No sooner is he out of sight than the clerk calls in the man who is cleaning the store windows and asks him to take charge while he goes out for a while to a gambling house, where he is seen deeply interested in a game of cards. The substitute, looking around, perceives the white coat of the proprietor, which he puts on. A lady is now seen with a sudden attack of faintness on the sidewalk; she manages to stagger to the drug store and sinks into a chair, explaining her feelings to the clerk, who mixes a potion, which she takes and leaves the store. A carriage is now rapidly driven to the store, and a gentleman, alighting, goes into the store and complains he has asthma. The clerk listens attentively, then gets a box of pills, which he hands to the customer, pocketing the fee. The gentleman takes one and goes out. Finding the cabman coughing, he hands him one of the pills, which is taken. They then drive off. The cab is now seen coming down the street, with the cabman swaying as if drunk, driving the horse first to one side of the road, then the other; ultimately bringing the cab to a stand, he falls off the box. A crowd, with police, gathers, and seeing the condition of both gent and cabman, awaken them with difficulty and take them off.

The clerk is now seen, still wasting his time playing cards, not heeding his master's business, perfectly oblivious to what is taking place through his neglect. A dining-

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room, with five persons taking their seats at a table, shows another phase of the substitute's mistakes. The head of the house hands each of his guests a digestive tablet preparatory to the meal. In a little while the drugs begin to take effect; first one yawns, then another, then one after the other fall asleep, with heads resting on their arms on the table. In this condition a maid-servant finds them, and in alarm summons aid, and they get relief from the dope-drop drugs served by the substitute. Each one, actuated by the same impulse, make their way to the drug store, where the substitute is still in charge, and begin to take him severely to task. The entrance of the proprietor saves him, and while the victims are pummeling the proprietor, the window-cleaner escapes with his bucket and ladder.

THE CHILD ACCUSER.

GAUMONT.

We see gathered in the dining-room of a loading-house a group at lunch. One by one, having satisfied their hunger, they retire, leaving a party of three, consisting of the daughter of the house and two male boarders, who are rivals in love, both seeking the hand of the daughter. We soon see that one is favored more than the other, who goes off in high dudgeon, threatening them with his fists as he retires. Left to themselves, the man begins to make love to the girl; his advances being reciprocated, he proposes marriage and is accepted, the girl seating herself on the knees of the lover, to the intense chagrin of the rejected suitor, whose evil face is seen at the window, watching them. Several years elapse; there is now shown the interior of a home, where a little boy is seen playing with his mother; the father returns. A knock at the door is answered by the wife, who ushers in the rejected suitor of six or seven years ago. He appears as a friend and is received as such by both husband and wife, who ask him to partake of their refreshments. In a little while the husband leaves the room, leaving his wife and child with the friend. He abuses the confidence placed in him by making love to the wife. The return of the husband interferes with the progress of the love-making. The husband obtains a situation for his old rival and we see them at work on some heavy masonry, working upon a scaffold. By and bye the men seem to find a bone of contention, and quarrel, which finally ends in blows. The false friend, dealing a blow upon the husband's chest, knocks him from the scaffold. Starting back in horror, he peers over the edge of the scaffold, then makes his way to the ladder, descends to the ground and finds his victim on the steps of the building, with a broken back. He hurries to obtain assistance. In the meantime the little boy appears with his father's dinner pail, and seeing him stretched, mutilated, on the steps, he goes up to him and receives the last words of his father and his blessing. The murderer now appears with assistance, and they carry the victim to the hospital, where we see him, swathed in bandages, breathing his last in the arms of his wife, who has been hastily summoned to the bedside of the husband. The doctor and police in attendance are startled by the appearance of the little boy, who accuses the rival of being the cause of his father's death, to which he confesses, and is at once taken in custody by the police, to suffer the penalty of his crime.

SAVED FROM THE WRECK.

GAUMONT.

The interior of a fisherman's cottage, where the husband, wife and child are seen enjoying their dinner. Ere they have finished, the door is opened by one of the mates of the fisherman, who tells him the fleet is ready to sail. Kissing his wife and child, he goes with the mate. We now see the fleet of boats on their way to the fishing grounds. Some time has elapsed, much longer than usual for the return of the boats, when the wife, becoming anxious, goes to the lookout station to ascertain whether the boats have been sighted or not. To her dismay, the man in charge is about to raise the storm cone as a warning to mariners. He tells her there is nothing in sight. She goes to her home and anxiously awaits the abating of the storm, peering out, in her anxiety, time and again through the window, but the darkness is too intense for her to see anything. Her anxiety becomes so great that she dons her shawl, preparatory to going out. The little girl, seeing her anxiety and knowing something is wrong, begs to be permitted to go with her. The mother accedes to her request, and, both wrapped in the shawl, together they brave the storm. After reaching the beach, making their way to the promontory overlooking the bay, they anxiously peer through the darkness for a sign of the return of the fleet. None appears to their vision, and the little girl, sharing the anxiety of her mother, falls on her knees on the greensward and prays to the great "All Good" for the deliverance of her father and his companions from the dangers of the sea.

The mother blesses and thanks her, pats her on the head, and telling her to pray on, leaves her and going to the edge of the cliff peers through the darkness of the storm. We now see in the midst of the sea a craft heavily buffeted and beaten by the waves; suddenly springing a leak, sinks out of sight, leaving the mast out of the water, on which is seen the absent father and husband climbing little by little until he reaches the top, and is saved from a watery grave. The fleet of boats return to the harbor, battered and storm-tossed. The fishermen are greeted by their wives and families on their safe return and deliverance. By and bye, several of the men make their way to the cottage of the missing mate, coming in and seeing the mother and daughter anxiously expecting the father. One sturdy old salt is deputed to tell them the sad news of the wreck and the loss of the husband and father. Gathering her child in her arms, she tells her she is fatherless, and seeks comfort in the caresses which the child gives her. The old salt, in his sympathy, leaves her with the assurance that they will be cared for. A party of tourists are seen seating themselves on the rocks at the foot of the cliffs, closely scanning the horizon with marine glasses and telescopes; suddenly something attracts their attention, and they question among themselves what it can be. The wife, who has not given up the hope of seeing her husband again, and who haunts the beach, observing the party, begs of them to lend her their glasses. She peers through the glass and sees a man clinging to a mast far out; fully believing it to be her husband, she rushes to the life-saving station, calls up the lifeboat men, telling them there is the derelict out in the bay. They scan it with their glasses and rush the lifeboat to the water. The wife insists on going with them on their work of rescue. The lifeboat rides with the boisterous waves, and, pulling laboriously on the oars, gradually get nearer and nearer to the mast. One of the men in the boat throws him a life line; catching it and tying it round his waist, he falls into the water and is drawn into the boat, where the wife receives him in her arms. They are quickly brought to land and to their home, where all the neighbors flock in and rejoice at the return of the one who was thought lost.

DOLLS IN DREAMLAND.

BIOGRAPH.

Here is presented a production that is unique as it is novel. A pretty little girl, aweary after her day's play in the nursery, is seen bidding her Dollies good-night and going to bed. Her eyes are soon closed in sleep, and the Dolls, of which there are quite a score, scamper off to Dreamland, where they hold high carnival, Teddy Bear acting as master of ceremonies. A luncheon is served by Teddy Bear to the now animated Dolls, after which each gives a dance peculiar to their character. The warning that dawn is approaching is given and they all toddle back to the nursery to greet Little Mother when she awakes. While this film appeals particularly to the little folk, it is also highly amusing to the grown-ups on account of its many mysterious and comic incidents.

A CARIBOU HUNT.

BIOGRAPH.

Hunting scenes have ever been a leading feature in motion pictures since their inception, and the Biograph here presents a most thrilling series—a Caribou Hunt in the Barrens of Newfoundland. It starts with a scene showing the hunting party leaving Portland, Me., by train. They arrive at Millertown, N. F., where they are met by the guides, and from here the journey is made in canoes. Next is shown real camp life in the wilderness. The hunters start out in pursuit of the fleet-footed game, of which many are seen at remarkably close range. Several caribou are shot and taken in the course of the hunt. The excitement reaches a climax when one of the animals is run to the beach, and as he stands sniffing the air, a well-directed shot takes effect. Leaping forward, he plunges into the water, but a second shot follows and the magnificent caribou becomes the sportsmen's trophy. This film is unquestionably an interesting hunting picture.

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Moving Picture Combine.

NEW CORPORATION AIMS TO PROTECT LICENSES, AMONG OTHER THINGS.

A certificate of incorporation of the Moving Picture Exhibitors' Association was filed in the office of the County Clerk on June 3. The objects of the association are to promote the interests of the members, to prevent the use of improper pictures, to devise and adopt methods for the more effective observance of the laws and ordinances, and to prevent the cancellation of licenses without the holder having an opportunity to be heard.

Licenses for moving pictures and common shows issued by the Mayor, through the Bureau of Licenses, have hitherto been considered permits revocable at will and without previous trial of any complaint made. The association, through its counsel, Florence J. Sullivan, has brought a test case in the Supreme Court to settle the question of the revoking of a license without a hearing, and a decision is expected in a few days.

Nicola Seraphine is president of the new association.

Kalem Company (Inc.)

Under the corporate name of the Kalem Company, three of the best known men in the manufacturing and selling end of the moving picture business have for some time been placing a new and very attractive line of films on the market. The trio consists of George Kleine, of the Kleine Optical Company, of Chicago; Samuel Long and L. J. Marion. Mr. Kleine is president of the Kalem Company; Mr. Long, vice-president, and Mr. Marion, secretary-treasurer. Perhaps no three names could be mentioned which are more closely connected with motion picture work from its inception. Mr. Kleine's Chicago house has handled the leading makes of films and projection machines since the first Edison apparatus was put out. Mr. Long and Mr. Marion have both been connected with one of the oldest concerns throughout its whole period of development, the former as superintendent of all factory operations and the latter in charge of the studio and selling end. The most widely used methods of handling films from the raw stock to the finished product, as well as many of the automatic machines used in developing and printing, are the product of Mr. Long's remarkable mechanical ability. Mr. Marion is perhaps best known as an originator of attractive subjects. His "Personal" was the first of the long list of similar subjects turned out in this country and abroad, and no films have ever achieved greater popularity than his "Lost Child" and "Moonshiners."

The Kalem Company has its plant and headquarters in the six-story building at 131 West Twenty-fourth street, New York, in the heart of the theatrical district, and its studio near Stamford, Conn. Among the best known products are "The Runaway Sleighbelle," "The Dog Snatcher," "Bowser's House-cleaning," "New Hired Man" and the "Gentleman Farmer." Its next production, "The Pony Express," is said to be the acme of Western romance and adventure.

Kalem films are manufactured by the new and exclusive Kalem process and are of exceptional photographic value. They are made additionally attractive by illustrated sub-titles in the form of cartoons drawn by a celebrated newspaper artist.

The new concern, because of its personnel, has been born practically full-grown, and in its capacity and output compares very favorably with the better known and longer established film plants. A complete description of "The Pony Express" will be given in next week's issue, and in the future Kalem films will be regularly listed in our columns.

Owing to the great demand on our space this week, several interesting film descriptions are held till next issue, also the second instalment of

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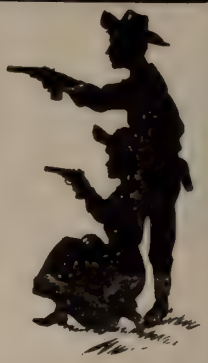

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Editorial.

MOVING PICTURES PLAYED OUT?

Press clippings from near and far (a very, very small percentage of the whole), have been received, including one from a theatrical paper, to the effect that the moving picture *craze* (?) is on the wane. In the latter case, the wish may be father to the thought; but, while they are receiving large emoluments, in the shape of advertising from the manufacturers, dealers and renters of films we think great caution ought to be exercised before giving voice to such reports. We know the rapid advance made in public favor of the five-cent theater is a bitter pill for theatrical men to swallow, and that receipts have gone down considerably with many houses, owing to the growing desire of a discriminating public to see the pictures. The abortive attempt on the part of a syndicate to oust the cuckoo from the nest showed conclusively that the people appreciate the fare provided by the nickelodeons. Hence the conversion of large theaters to meet the growing demand. Will the moving pictures oust the drama? Hardly. The legitimate will always have its patrons, but the prices are far above the means of the vast majority of the city population, and until a "National Theater" supported by the state, and free to the citizens is built in every large center, the poorer class will sigh in vain to gain admittance thereto. Moving pictures played out? Indeed, no! They have only just begun to develop. The public taste is growing and improving, and it is asking for natural scenery, travel stories, tales with a moral. The manufacturers are being besieged with orders for films of this nature, and we hear of factories being built to accommodate the demand, here and abroad. The educational end of the question has been only lightly touched to the present, and the example set by manufacturers in England, France, Germany and Norway, will soon be adopted here. To look back to 1895, when the first films were publicly exhibited, and voted a failure although a curiosity, and watch the various improvements made step by step, until the public were content to sit for an entertainment of two hours and not tire, as they have done for the past six seasons at Birmingham, England, and will be willing to do so here, shows conclusively to our mind that the pictures are anything but played out. We will revert to this subject again in the near future.

NOTICE.—If you wish to get your copies regularly, leave an order with your News Agent, or send us $2.00 for one year's subscription.

Electricity for the Operator

By H. Meredith-Jones, M. E., C. E.

Continued from Page 196

THE UNITS OF MEASUREMENT.

This chapter refers only to the necessary units of measurement that the writer will use in the course of these articles and that are absolutely necessary for the use of an operator who intends to familiarize himself with a thorough practical as well as a good theoretical knowledge of every-day electrical practice.

This chapter is subdivided into the following groups, viz.:

The Fundamental Units.
The Derived Mechanical Units.
The Practical Electric Units.
The Units of Light.
Photometry or Measurement of Light.
Tables of Symbols.

At the "Paris Congress" held in France, April, 1884, a number of electrical engineers and scientists were called together to establish a correct universal system of measuring electricity by means of a set of standards or units. This congress was originated by the French Government, who were desirous that France, then one of the leading nations in electrical matters, should assemble such a congress, at which the question of the standards or units of electrical measurement was settled. These standards have never been changed and are adopted universally. So well arranged are they, that they have met all advanced conditions and requirements of electrical developments. Of course, there have been other congresses at which electrical engineers have improved and added to them as new developments took place.

The names given to the various units were done so in honor of great men in the electrical world who were pioneers; such as the volt after Volta, ampere after Monsieur Ampere, ohm after Dr. Ohm, and others. These names are therefore merely names of distinction to represent some unit of measurement.

THE FUNDAMENTAL UNITS.

The system of the "Paris Congress" started with three fundamental units, which composed a simple system known popularly among electricians as the C. G. S. system of units, on account of the first letter of their individual names, and are as follows:

The Centimetre as the unit of Length.
The Gramme as the unit of Mass.
The Second as the unit of Time.

The Centimetre.

The centimetre is equal to four-tenths of an inch in length, nearly; it is the one-thousandth-millionth part of a quarter of the circumference of the earth at the equator, and is to-day the French unit as well as the unit of the metric system of measurement. The centimetre is nearly 25/64ths (twenty-five sixty-fourths) of an inch on an every-day rule. The centimetre is the one-hundredth part of a metre and is itself subdivided into lesser parts called millimetres, which are the tenth part of a centimetre and the thousandth part of a metre. A metre is similar to our yards and measures 39 1/3 inches, approximately. Remember, there are ten millimetres in a centimetre, one hundred centimetres in a metre, and one thousand metres in a kilometre.

The Gramme.

The gramme is equal, approximately, to fifteen and one-half grains; it represents the mass (or sometimes called weight) of a cubic centimetre of water at four degrees centigrade.

Mass is the quantity of matter in a body; to illustrate further, about the amount of weight a gramme would be when you divide an ounce into twenty-eight parts, each part would represent approximately a gramme. A thousand grammes is known as a kilogramme.

The Second.

The second is always for general use in practical work taken as the sixtieth part of a minute according to the watch, but its standard was the time of one swing of a pendulum making 86,164 swings in a sidereal day, or the 1/86,400th part of mean solar day. This unit is so well known to all operators through its daily use that further explanation of it would be unnecessary.

THE DERIVED MECHANICAL UNITS.

Area.—The unit of area is the square centimetre; that is, a square whose four sides each measure one centimetre in length.

Volume.—The unit of volume is the cubic centimetre; that is, a block or cube all the six sides of which measure a centimetre in length each. A cube has six faces or sides, like a die or box.

Velocity.—Is the rate of motion. It involves the idea of direction as well as that of magnitude. Velocity is uniform when the rate of motion does not change; that is, when equal spaces are traversed in equal intervals of time. The unit of velocity is the velocity of a body which moves through unit distance in unit time, or the velocity of one centimetre per second. Velocity is more familiary spoken of as speed.

Momentum.—Is the quantity of motion in a body, and is measured by the mass (weight) multiplied by the velocity.

To more popularly illustrate these last two units, I will take, for instance, a boy weighing fifty kilogrammes running down the street after a dog and he is running with a speed, say, of one hundred centimetres per second; that is, in every second of time he covers one hundred centimetres of the length of the street. That is the velocity of the boy. You know when you run fast that you cannot stop immediately or suddenly unless you strike an immovable object, such as a wall; now, that is due to the momentum you have gained through your own weight multiplied by the velocity at which you were running; so, in the case of the boy running at a velocity of one hundred centimetres per second multiplied by his mass of fifty kilogrammes equals the momentum of the boy.

Horse-power.—33,000 ft.-lbs. per minute, or 550 ft-lbs. per second. A ft-lb. (foot-pound) is one pound raised one foot high. A horse-power is 33,000 pounds lifted one foot high in one minute; or it may be any number of pounds which, multiplied by the number of feet through which they are lifted in one minute, which will equal 33,000, will equal a horse-power. For example, thirty-three pounds lifted one hundred feet in a minute will equal a horse-power of energy. This unit was adopted by James Watt, of Birmingham, England

the inventor of the steam engine, as a unit for measuring the power of his engines, because he found it to be the average work of a draught horse in those days.

An electrical horse-power equals 746 watts (a watt is explained elsewhere in this chapter under heading, "The Watt").

PRACTICAL ELECTRIC UNITS.

The Volt.

The first unit to be considered is the unit of pressure or force that moves and causes to move any electric current. It is called the "volt," and is the name given the electric unit of pressure as the "pound" is to the pressure of steam, water, etc.

The volt is sometimes referred to as the "electro-motive force," and is called the E. M. F., and has the symbol "E" given to it for use in working out any calculation.

The electro-motive force, or volt, is equivalent to the difference of potential or pressure between two points The Legal Volt is the electro-motive force which maintains a current of one ampere in a conductor or wire whose resistance is the Legal Ohm. A volt is about seven per cent. less than the E. M. F. of a standard Daniell's cell or battery.

Remember that the electro-motive force is written as E. M. F. and is spoken of as such in general practice.

The Ampere.

The second practical unit of electrical measurement is the unit of the flow of current, and is known as the "ampere."

The Legal Ampere is the current that will decompose the one ten-thousandth part of a gramme of water into its two gases, oxygen and hydrogen, or it is the current that will deposit in an electro-plating bath four grammes of silver per hour. This is approximately correct.

The milliampere is the one-thousandth part of an ampere.

The Ohm.

The third unit of electrical measurement is the unit of resistance, called the "ohm."

The ohm is equal to the resistance of a column of pure mercury (quicksilver) one square millimetre in cross section, and one hundred and six centimetres long, at the temperature of melting ice.

The megohm equals one million ohms.

The microhm equals the one-millionth part of an ohm.

The Coulomb.

The fourth unit of electrical measurement is the unit of the quantity of current and is called the "coulomb."

It is always symbolized by the letter "Q" for quantity.

It is the quantity of current given by one ampere in one second.

The Farad.

The fifth unit of electrical measurement is the unit of capacity; that is, the capacity of anything to hold electricity, just as a bucket holds five gallons.

It is known as the "farad."

A farad is the capacity defined by the condition that a coulomb charges to the potential or pressure of a volt.

The microfarad is the capacity of one-millionth of a farad.

The Watt.

The sixth unit of electrical measurement is the unit of power, called the "watt."

It is the power conveyed by a current of one ampere through a conductor or wire, whose ends differ in pressure by a volt, and is called a watt. Therefore it is one *volt* multiplied by one *ampere*. For instance, a current of 15 amperes flowing through a conductor or wire at a pressure of 100 volts, will be 15 amperes × 100 volts = 1,500 *watts*. Now, there are 746 *watts* in an electrical horse-power, as already explained under heading of horse-power; so, by dividing the number of watts by the number 746, we get the number of electrical horse-power. For example, if we take the above case of 1,500 watts and divide it by 746, it gives us approximately 2 horse-power.

Current is generally measured and sold by the number of *watts* or *watt-hours;* now, a *watt-hour* is the amount of one watt for one hour and 1,000 watt-hours constitute a unit in this case. For example, a current of 10 amperes flowing at a pressure of 100 volts for one hour equals 1,000 watt-hours, because 10 × 100 = 1,000, and so any other combination of amperes and volts equalling 1,000 watts for an hour would constitute a 1,000 watt-hour unit.

The Joule.

The seventh unit of electrical measurement is the unit of *work* or *heat,* called the *joule.* It is the work done or heat generated by a *watt* in a *second,* or, in other words, it is the work done or heat generated in a *second* by an *ampere* flowing through the resistance of an *ohm;* or, again, we may take the heat generated by a *coulomb* running down through a difference of potential or pressure of one *volt.*

This unit is used for measuring the amount of heat given off, say, by a resistance coil or any other electrical apparatus. It is well known that an electric current flowing through a resistance box or rheostat of any kind gives off heat, and, since any work done means heat generated, they are one and the same thing. For example, when you work hard you get warm, and the harder you work the warmer you get; so, you see, if you think for a moment, that work done and heat generated are one and the same thing. All electric currents flowing through wires, conductors, or any form of apparatus always generate heat more or less as the work is done or overcome; of course, sometimes the heat is almost imperceptible except to a very sensitive thermometer placed against the wire or apparatus and the reading taken at various times or long intervals and it is by this method one can determine the amount of waste of electricity through heat.

(To be continued.)

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How the Cinematographer Works and Some of His Difficulties.

Continued from page 213

"Another interesting one is a deer-stalking scene taken near Pinehurst. Deer-stalking as it is pursued at present means that a man takes a camera and goes out to hunt his prey. It is just as exciting as hunting with a rifle, does not interfere with any legal prejudices and requires as much technique if not more than the use of a rifle.

"The film shows a man with a camera chasing a deer. That is, the artist with his outfit is following closely the man who is working another camera. It is very amusing and gives you a very good idea of the timidity of the deer and the difficulty of getting within range.

"An interesting game series was taken recently on the private fishing grounds of Lord Strathcona, showing the complete view of the landing of a salmon.

"The cinematograph man has to follow the fisherman in a boat and finds great difficulty in getting a range that will show him the whole fight from start to finish, but there are probably no photographs which show such splendid action as these. The tarpon is to be taken next, and it will be interesting for sportsmen to witness the difference of method in landing these two famous fighting fish.

"The wild turkey is rapidly becoming extinct. A cinematograph hunt was arranged in Virginia under the guidance of one of the most famous turkey men in the country, old Everett, who, it is asserted, could call a turkey back to life. He belongs to the so-called po' white trash and is an interesting character.

"He uses a couple of dry turkey bones for the call, manipulating them in some weird way, and suddenly you hear the rush of wings as the turkeys leave their nests in the high branches, and then the fun begins.

"Another series just completed is the quail shooting at Pinehurst, and there is always a steady trade with series like the Meadowbrook Hunt and the automobile races.

"The usual every-day series involve not a little trouble. A thoroughly equipped theater is necessary, whose proportions are properly adjusted and scenic artists who can paint any backgrounds necessary. One day, taking the representation of some comic song, like 'Everybody Works But Father,' where is employed the best character artists, and the next the whole interior will be turned into a representation of the Pennsylvania tunnel.

"When an out of door scene is depicted Biograph Co. chooses a suitable locality and oftentimes many amusing experiences are the outcome of their trips. Lately, in New Jersey, they portrayed the rescue of a child from a burning house by a passing pedestrian.

"They obtained permission from the authorities, but had neglected to warn a neighboring company of fire laddies, composed of the busiest men in the place. They got to the scene of the red property fire and smoke all right, with a great clatter and din, leaving luncheons, clients and trade for the purpose.

"In another rescue which took place in a retired part of New York State near the Hudson, where a high fence protected us from the highroad, what was their amazement to see two elderly men, who turned out to be physicians, scaling that fence with a celerity you wouldn't have believed possible from their dignity and age, if you hadn't seen it.

"They had a similar difficulty with a farmer who mistook a biograph kidnaping for the real thing and raised a hue and cry that started the whole village at our heels. This gave the artist an opportunity to get in a very realistic picture of an infuriated mob in action. It is well they chose that locality, for if it had taken place out West I suppose they would have added a few bullets to the joy of the occasion.

"Lately, to finish a melodramatic series where a woman exposes the dishonesty of a man, who responds by throwing her into a mill pond, they allow the leading man to bring along a feminine friend, who, he said, could do the work and was able to swim. As the pond had a depth of thirty feet, naturally they made this accomplishment a necessary part of the contract.

"When they arrived after half a day's journey the girl confessed that she could not swim a stroke, but she pluckily insisted on being thrown in the water, trusting to the stalwart rescuer who, of course, appears on the scene to take her out. He did it all right and the picture was successful, for the struggle of the girl was a real one, but for a few minutes some of them had their hearts in their mouths.

"Another time one of the girls hired to depict a similar dramatic episode jumped from the rear of a ferryboat into the North River. This one was a fine swimmer and the boats were near to pick her up, but unfortunately her skirts became entangled and if it had not been for the prompt work of the men stationed there she would certainly have lost her life.

"Lying down on the tracks in front of an approaching train to be rescued at a critical moment by a party of train men is another method of earning both money and excitement, each provided in a large quantity, for people who risk life and limb, or at least who run the chance of an unpleasant notoriety, demand high salaries, and get them.

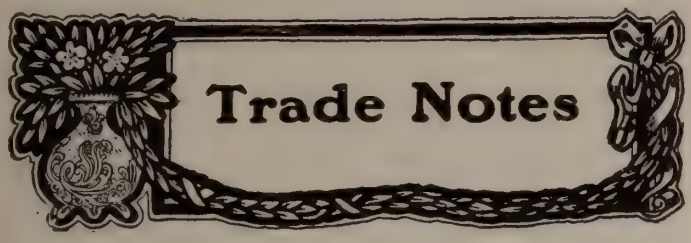
"At the big Holloway farm near East Orange they had an amusing fox hunt and a pack of hounds took part in it, while the staff were arrayed like the tulips of the garden, in pink coats and fine linen.

"They had the whole place at their disposal and even had a genuine fox, which, however, was not allowed the freedom of the place, but was concealed in a basket held on the arm of one of the character artists who impersonated an old woman just returning from market.

"She was given a good start and then the hounds and the party gave a view hallo, and after her they scurried. She climbed stone walls, and scaled up one side and down another of a hay rick, she forded streams and jumped ditches.

"Finally she was cornered and the chase ends in well portrayed disgust as the sports see what they have been pursuing all day. The most amusing part of this episode was that a lot of genuine sportsmen had tagged along to get a try at the brush."

(To be continued.)



We interviewed the promoter of a new company, who announced the advent of a new moving picture machine shortly to be placed on the market. He claims many unique qualities for the machine, which is smaller and more simple in construction than any at present on the market.

The arc light may be used, yet fine results can be obtained with high power incandescent lamps attached to the ordinary lamp socket. The principal claim is for acetylene gas; the makers have constructed an explosion proof tube, to run 240 hours at a cost of $1.00. The weight of the apparatus is approximately 10 pounds, guaranteed to be fire-proof, and will sell for $80.00 complete.

* * *

The American Moving Picture Company has opened an indefinite engagement at the Town Hall Theater, Saratoga Springs, N. Y. The management announces that they will give exhibitions every hour from 3.30 to 9.30 p. m. every day for the balance of the season unless the theater is occupied by larger theatrical attractions. Illustrated songs form a portion of the program and the moving pictures chosen are all new and up-to-date.

* * *

A new amusement enterprise, known as the Star Theater, is to be opened by W. C. Stonaker and Frank Sturges in the Armory building, Danbury, Conn. In connection with the regular moving picture attractions there will be illustrated songs and a vaudeville act. The hall is being arranged to accommodate about 500 persons, elevated seats being installed. It is the expectation of the promoters to open the new theater on Monday, June 17.

* * *

The Theatorium, the new moving picture theater recently so handsomely fitted up on Market street, Wilmington, N. C., opened its doors to the public last week, and from all accounts is doing well.

* * *

W. A. Douque, of Herkimer, has decided to open in Oneonta, N. Y., a five-cent theater in which to give moving picture exhibitions. Mr. Douque already has several of these theaters running throughout this section of the State.

* * *

The moving picture show owned by Messrs. Shigley and Studabaker at Columbia City, Ind., opened last week. Only high-class films will be exhibited.

* * *

Two more nickelodeons are to be started in Mondsville, W. Va., within a few days, one on the corner of Second street and the other on Jefferson avenue.

C. R. Babcock, of New Haven, and Charles Van Zandt, of Willimantic, Conn., are changing the store on Masonic street, Northampton, Mass., into an amusement hall, where moving picture exhibitions will be given.

* * *

The Cohoes (N. Y.) City Hospital benefit given by Mgr. H. R. Jacobs on Wednesday, June 5, at the Cohoes Opera House when Archie L. Shepard's high-class moving pictures were the attraction, was a great success. The entire gross receipts of the matinee performances were donated to this worthy institution.

* * *

The great and increasing popularity of the biograph offers unlimited inducements and opportunities for inventors to extend the scope of this interesting novelty. A New York man, recognizing also the universal demand for postcards, has devised a card embodying a miniature biograph. The card has a compartment in the center. Fitting closely in this compartment is a pack of thin cards, one edge of the cards being bound and hinged to the base card. Printed on the cards is some interesting scene, each successive card showing the next view of the moving picture. To show the scene the cards are raised, with the thumb in a position to release each card successively. There being no complicated parts in this novelty, the cost of manufacture is said to be low enough to admit of practical use.

* * *

From Alabama we hear that another moving picture theater will be added to Birmingham's already large list of amusement houses in about a week. This new place will be on Third avenue. This will be about No. 13 of the moving picture theaters of Birmingham for white people, and this city will soon rank with Atlanta in the number of this kind of attractions.

Competition is lively among the moving picture theaters of this city, and all of them are constantly making improvements or adding to their bills, which is evidence that the business pays. The theaters that once gave only one picture at each performance for the price of 5 cents, now give two moving pictures and an illustrated song or some other feature, sometimes with several performers.

* * *

Three popular young men of Charleston, S. C., have opened a "Pictorium" in the recital hall of the Cable building, King street, with entrances on Society street, and expect to do their share towards entertaining the crowds that are now to be seen on the streets any evening. The Pictorium, as the name suggests, is a "moving picture" show. The place is comfortable, easy of access and the best of films are used, with illustrated songs and instrumental music. Charleston has a number of these pleasant and inexpensive places and the rule seems to be that the crowd visits them all in turn.

* * *

John P. Corrigan, chief of the bureau of licenses of New York, recommended to the mayor that the licenses of the so-called penny arcade places of amusement be revoked pending further investigation by the police. Commissioner Bingham already has received reports that children under sixteen years of age are allowed to enter such places. The police also have reported that many of the pictures shown in those places are immoral.

If the mayor approves the recommendation some 70 such arcades located in the Bowery, Park row, Third avenue, 125th and other streets, will be closed by the police.

Here's something new from Charleston, S. C.: A new feature is added to the already popular amusement enterprise which has set King street to talking—it is an automobile bus service. The big fourteen-seat cars ordered by Riddock & Byrns for city and searshore service, in connection with the auto livery company, arrived from the factory and were immediately put into commission. They were run up to "Wonderland" and the drivers and conductors announced "trips around the city and back to the starting point" at very reasonable figures. The plan was not altogether understood at first and few availed themselves of the opportunity for a moonlight ride of a novel kind. No doubt when the young folks understand the proposition they will be delighted to get up parties and make the flying trip about the city and back again to "Wonderland."

Perfection in apparatus, expert operators, comfortable theater and the finest films made, wins approval from the people of this wide-awake city.

* * *

"I have been thinking," said an observant man, "of what effect the moving picture business will have on theaters the coming season.

"The constant changing of pictures will keep alive the interest and of course the pictures will be made more and more attractive and interesting. The five cents admission will always draw and the people will be made accustomed to a low price of admission, and will decline to pay the prices heretofore charged at the theaters.

"It looks to me as if the moving pictures will in a measure be the doom of the larger attractions.

"There are, of course, some classes of shows that will hardly be affected. A minstrel show, for instance. The pictures may give the movements of the performers, but they cannot propound the conundrums or sing the coon songs. But where is there a magician who can perform the feats of appearing and disappearing and other phases of the black art as well as we can see it done by the manipulation of the camera on the moving pictures?

"Then there is the melodrama and the comedy. True, they are silent parts in the moving pictures, but they tell their stories plainly enough without words.

"The ridiculous admission fee of five cents to a cosy parlor-like place, under cooling fans, to see pictures of life scenes, in low and high life, with glimpses of foreign lands and people some of us will never hope to see, and yet read about, will, in my opinion, have a telling effect on the amusement season.

"And if, as stated, the phonograph syncronized to the picture, so as to give an opera complete, is added, then I am sure the stage will be practically deserted.

"But this is progress. The good old things are vanishing one by one, and new things up to date are taking their places."

* * *

From Auburn, N. Y., comes the news that John T. West, who recently erected a tent for the exhibition of moving pictures at the Lakeside Park, and which blew down during a wind storm, is having a serious time to get his tent repaired. He could not get the tent repaired at Auburn or in Syracuse, and has been obliged to express it to Chicago. The tent is 30 by 80 feet and will comfortably seat 500 people. The lining of the tent was badly damaged as well as a portion of the outside. The tent will be so arranged as to do away with the center pole, which if left would obstruct the view of people seeing the pictures.

For some time past there have been two moving picture shows in operation in Oneida, N. Y., and now there is another on the way. E. J. Preston, Oneida's well-known opera house manager, will enter the ranks with a new outfit. Charles Leclau, who will be associated with Mr. Preston in the enterprise, came to New York, where he bought a new machine and arranged for some of the best pictures to be had. The outfit will be located in the Walrath block.

* * *

Fire in the moving picture show at No. 672 Broadway, Williamsburg, Brooklyn, N. Y., did so much damage that it will be some time before performances can be resumed. Persons living in the house rushed panic-stricken to the street, frightened by the noise made by the explosions of picture films. There was no one in the moving picture place at the time and the proprietor, Abraham Canno, cannot account for the origin of the blaze. The blaze spread to No. 670 Broadway, where it did $1,500 damage; Canno estimates his loss at $5,000.

* * *

Malone's (N. Y.) second new nickel theater opened for business last Thursday evening. It is called the Star and has moving pictures and illustrated songs as an attraction. Great crowds extended out into the street on the opening night.

* * *

Another moving picture show will be thrown open to the public of Natchez, Miss., within the next few days. It will be located in the new McClure bulding. This will give Natchez three theatoriums, the one in Franklin street being for colored people exclusively.

* * *

The Electric Theater, Xenia, Ohio, which has been conducted by Harrison & Phillips for several months, has been sold to the Star Amusement Company of Tippecanoe, Ohio. This company has formed a moving picture syndicate and now owns twenty theaters. Mr. Thomas has been made manager at Xenia.

* * *

Berlin, June 1.—The police of Berlin are making war against kinematograph exhibits.

Physicians have shown that they are injurious to the eyes. It is declared that the quivering movements of the films are most harmful, particularly to the eyes of children.

At present there are 200 kinematograph theaters in Berlin and the suburbs.

* * *

The moving picture exhibitions which drew such large audiences during the season were concluded at Duer's Pavilion, College Point, L. I., N. Y. The last exhibition was for the benefit of the Flushing Hospital and the attendance was a record breaker and a neat sum was netted for the hospital. A special program and over a mile of pictures entertained the audience for three hours.

* * *

For the purpose of building a moving picture theater at 5 N. Water street, the Knickerbocker Auditorium Company, of Rochester, N. Y., has been organized and work on the building will begin at once.

The site is owned by Jacob Gerling, Sr. The officers of the company are: George Gerling, president; Sheriff William H. Craig, vice-president; William B. Gerling, secretary. The board of directors is composed of Fred C. Gerling, Wiliam H. Craig, Charles Keller and Jacob Gerling, Jr.

The building will have a frontage of 27 feet on Water street and a depth of 87 feet. The structure will be four stores in height. It is expected that the alterations will cost $50,000 and will be completed within three months.

* * *

Vaudeville on a roof garden above a church is the plan projected by Rev. Charles E. McClellen, D.D., pastor of the Fairhill Baptist Church, at Lehigh avenue and Fifth street, Philadelphia, Pa., as a means of attracting young people and others to the church, in competition with the theater and the saloon. His plan also includes the erection of a big auditorium in which to hold his entertainment during cold or inclement weather.

The sum of $12,000 was promptly subscribed to carry out the project, when Dr. McClellen laid it before his congregation.

"It is time that Christians," Dr. McClellan said, "who would win unsaved men and women from the playhouse, the card table and the saloon to the church should provide practical means of making the latter attractive. We are confronted with a serious problem. We find men and women flocking to the theater, we find men frequenting the saloon, we find the number of theaters and saloons rapidly increasing. A radical departure in church work is needed if we are to appeal successfully to non-church-goers.

"Here in Kensington we must appeal to the workingman and his family in a sensible way. If we are to draw him and them from the baleful influence of the saloon we must furnish him and them with a means of recreation. If it should be necessary for us to supply the workingman with free lunch, one of the attractions of the saloon, in order to bring him to our church and interest him in God's work, then I would be in favor of doing so.

"This is my suggestion. Let us raise ten, twelve, fifteen thousand dollars that our church may be so enlarged and reconstructed as to enable us to have it surmounted by a roof garden where, weather permitting, we could have vaudeville, moving pictures, illustrated songs, vocal and instrumental music on a Saturday night, when our streets, playhouses and saloons are crowded, to be concluded with gospel services of a practical sort conducted by a layman. Then let us provide an auditorium in which we could have such Saturday night shows in cold or inclement weather."

* * *

R. C. Jackson & Sons, of York City, Pa., have leased the large room on the first floor of the Martin building, corner of George and Philadelphia streets, where, it is said, they will make extensive improvements and open a moving picture and vaudeville show.

* * *

During the exhibition by the International Moving Picture Show Company of Trenton, N. J., recently, in the Tullytown Methodist Episcopal Church, someone entered and robbed the home of Contractor Joel Davis, ransacking the house and securing $110 in cash, a lot of silver ware and other valuable plunder.

The robbery was discovered immediately after the entertainment and the patrons of the exhibition formed themselves into a posse to run down the thieves. This co-operative detective work nearly resulted seriously for Peter E. Wurfflein, of Trenton, manager of the show. He was waiting in the darkness for a trolley car when attention of part of the posse was attracted by two small boxes (picture reel receptacles) which he carried.

The next minute Mr. Wurfflein was struggling in the hands of his captors. His screams for help brought a crowd to the scene, among the others being the Rev. Oscar J. Randall, pastor of the church.

"Don't arrest that man, he is the manager of the show," protested the preacher. So Wurfflein was let off. The real thief escaped.

* * *

Austin, Tex.—An important ruling was made by the comptroller's department affecting moving picture shows which are now flooding the various cities of the State.

The comptroller ruled that any person, firm or corporation which operates a moving picture show and also additional attractions in addition thereto, such as singing and vaudeville, is subject to an occupation tax of $25 to the State and a tax of $12.50 to the county. This is in addition to the regular tax on moving picture machines, which is also $25 for the State and $12.50 for the county. The question arose over a moving picture concern at San Marcos, which was operating other attractions in connection with the moving picture show.

* * *

Albany, N. Y.—The Senate on June 4 killed the Prentice bill, prohibiting admission of children under sixteen to the penny arcades. Senator McCarren and almost all the up-State Senators were against the measure. Senator Grady fought hard for it, declaring that these places were the worst agencies for corrupting young girls in the land, and that the bill was demanded by the clergy, whose work showed them how bad these places were.

Senator McCarren branded the bill as the work of a crank. "The Lord knows that the business community is being restricted every day by some species of crank legislation," he exclaimed, fervently. The measure was under discussion in general orders. On a vote to advance it, the measure was overwhelmingly beaten. Later, Senator Grady moved to disagree with the report of the Committee of the Whole, but was beaten on that motion. Failure to advance any measure to third reading at this stage of the session signs its death warrant.

* * *

I went in a room the other day that was stocked with something like three or four hundred canned stories, stories literally canned, in flat round cans with just a label giving the title, but no injunction to keep in a cold place. It wasn't a Carnegie library, either. It was a room in the office of manufacturers of moving pictures and those stories were the thrilling tales flashed out before auditors at the theaters and other places of amusement.

There are stories behind those stories, which, if not quite so vivid, are equally as interesting, I found. One of the authors of the canned romances and comedies sat at his desk, and, pausing between plots, explained to me some of the intricacies and some of the difficulties of making and welding toegther these picture stories.

The stories are written just as other stories are, with not so much care as to diction and detail, perhaps, but written with close enough coherence for the man that makes up the pictures therefrom to understand every movement and situation. Sometimes the author must even write dialogue, for often in a moving picture one sees the figures in vigorous conversation expressed by motions of the lips and gestures, it is true, but intelligible to the spectators, says the *Brooklyn Eagle.*

To make clear just what those gestures should be and what the expression should picture it must be clear what the persons are saying. The task of the author of the cinematograph stories, therefore, is much the same as

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that of the usual story writer except that, like the dime-novelist, he must have something happening every minute, allowing for no padding with word-painting, following climax with climax, and devolving all kinds of intricate situations so that the interest of the onlookers will never lag from the pictures on the canvas.

The story once written, the making of the picture passes from the world of fiction into the world of drama. The comedy or tragedy must be rehearsed and acted like any other drama before the pictures are taken. And this is one of the interesting phases of the process. There is a stage manager whose duties are as involved and intricate as and more diversified than those of the ordinary stage manager. And there are actors regularly engaged to take the parts, studying them, rehearsing for the pantomime, and then going through the actions while the camera snaps them for the reproduction. No amateurs can be turned to account for these dramas, actors and actresses of experience and ability only being used for the leading parts.

The stories are usually made up during the Summer, when the stages are silent, and it is not hard to procure talent for the comparatively easy, brief work of performing before the eye of the camera, with no lines to be memorized. The principals make ten dollars a day, the best among them more sometimes, and the minor actors five, none less than that, so it is well worth their time to assume the rules of the convict, the Happy Hooligan type, etc., that find their way into these canvas stories.

Besides author, stage manager and actors, there is an artist who plays an important part in the production. He must paint scenes that cannot be caught with the camera, and must make them look like the real thing. If the interior of a beautiful drawing room is needed, he paints the walls, and thereon are hung real pictures, real doorways are made, and furnishings are rented such as rugs, chairs, desks, lounges, etc., and placed about so that when the film of the camera is turned on the scene it will have every appearance of a real room. Costumes are rented for the various characters in the pictured play stories, costumes costing as much as three or four hundred dollars oftentimes. The total expenses for the materials used in one of those moving pictures we see thrown on the canvas in a few seconds is often as high as $1,500.

The author's duties, so the author explained, do not end with the writing of the story. He must choose the scenes of his situations, not always an easy thing to do. It requires eternal vigilance to know just where to go to get the proper setting for the thousand and one scenes that are pictured in one of these stories. Here is where much of the faking in the pictures comes in, the author admitted frankly. As the spectators in the vaudeville house sit and gasp at some perilous deed pictured amid the rugged scenes of the West he never for a moment suspects that the view of that rugged mountain side was obtained somewhere in Prospect Park, or on the outskirts of Brooklyntown.

The cinematographist and his camera are old friends and together they can do wonders. People say that a camera tells the truth, but the cinematographist denies the allegation. He knows how to make it lie to good purpose. With a certain kind of lens he can emphasize just the phase of a situation he wants, making a small excavation look like a deep gulley or a hill like a mountain. With careful selection he can find most of the scenes he needs for his stories, no matter how foreign they may be to these parts, somewhere around Brooklyn or Manhattan.

One of the recent series in the canned stories was one called "The Miners," the scenes laid apparently in the wild and woolly West. There were comments innumerable from the various audiences on the ruggedness and wildness of the scenes amid which the thrilling situations developed. The wildest of them all was taken somewhere on the edge of Brooklyn, and was in reality an excavation made for some flats. In the picture it looked like a deep, jagged gulley. The author had seen the place and noted it as a good thing and with the stage manager and the actors and the camera went there and had the tragedy of the wild West accomplished in short order. If the camera had swerved so as to take in a few feet to the right the Western scene would have included a row of commonplace city flats. That is part of the camera's duty, not to swerve, to take in just so much of a scene and no more, or the whole effect would be ruined. The miner's hut in the story was a little shanty that the author happened on out on Fort Hamilton avenue, a tumbledown old squatter's shanty—not without its picturesqueness. The place was rented for five dollars a day and pictures were secured of the exterior and of the interior, which was furnished for the time being in true Western style.

The picture-story author had an experience in Central Park that stirred up no small excitement. He was working up material for an Indian story, a thrilling, hair-raisng tale that ends with the Indian seizing the villain of the story by the hair and plunging him into a chasm. The author was a little non-plussed just where to find his chasm, he confessed, but finally he found it in Central Park, at the upper end of the lake near the bear's den, where the water juts up among some high rocks. By focusing the camera at just the right angle he knew he could make the scene as realistic as he needed for his purpose. So one day, with the actors in his drama, he journeyed to the park. He took pictures of the Indian approaching in his canoe to the spot where the tragedy was to take place. Up to this point in the story the villain had been a real man, but, obviously, the Indian couldn't seize a man and plunge him over the rocks into the waters of Central Park's placid lake, even for the sake of securing realism for the audiences that gaze on the moving picture stories. So at this point in the story a dummy was used, a dummy dressed just as the real villain, or the real man, had been. The actor-Indian went through the performance of throwing his dummy dramatically into the fake chasm and the dummy floated on down the lake until it was picked up by the vitagraph man in a boat. The daring act itself had not been seen by any of the park visitors, because it had taken place in a secluded spot, but the floating of the body on the water and the rescue was observed and some five hundred excited, trembling people gathered at the boat-house to see the "remains" brought ashore. Every one of those five hundred was certain of some dark tragedy and waited breathlessly to find out, all sorts of surmises and rumors taking definite shape while the boat with its dummy villain made for the shore, leisurely enough to tantalize the waiting crowd. There was a sickly laugh and a hurriedly dispersing crowd when the truth was made known among them.

For this same exciting romance a cane-brake scene was needed, for the Indians were of the Seminole tribe and their home in Florida. The cane-brake was some time being found, and when it was the author discovered it very near Coney Island, as wild a bit of scenery for a tiny stretch right within the sound of the Coney bands as one could expect to come upon in some of those old haunts of the Indians down in the Southern State. The old mansion in Prospect Park was used as the scene of the famous card game in "Monsieur Beaucaire," when that book was illustrated and turned into moving picture form, with a few slight changes to meet the tastes of vaudeville lovers. The costumes and materials used to give the proper reality to the story, by the way, amounted to a matter of $500.

These are some of the "fakes" of the business of which the author told me, but there are many, many cases where the pictures are exact reproductions and many instances where the cinematograph plays a serious part in the business, the educational and the scientific world. Its usefulness as something beside a means of light amusement is coming to be recognized more and more. Wherever there is anything of big interest happening in the world, anything of historic value, the cinematograph companies have their representatives as surely as the newspapers.

At San Francisco the moving picture man was one of the first on the scene collecting views to reproduce in all parts of the world and show to people in far distant places an exact reproduction of conditions in the ruined city. At the inauguration of President Roosevelt there were thousands of views taken so as to show the scene to those that could not see it and to preserve it as a record of history for a later time. At the Battery, when W. J. Bryan landed, the cameras were pointed at him so as to get every phase of that event, and likewise at the Madison Square Garden meeting.

A man is now in Siberia getting pictures that will reveal to Americans and to the people of other nations just the conditions there. Representatives are sent to evrey part of the world to collect material for these moving picture machines, which are coming to be used in the study of history and of geography and in various studies in the class rooms of large institutions.

Bioscopic records of surgical operations are beginning to have an important place in the study of medicine. The rarest and most difficult operations, which a student might wait years for an opportunity of seeing performed, are caught in every phase by the camera and held for reference at any time through this method of photography. The action of the muscles can be shown, the growth of a plant pictured, the eclipse of the sun reproduced, the history of ants and bees revealed, the working of intricate machines, etc., all these things may be had right at hand without the necessity of a student waiting indefinitely for various manifestations of nature to show themselves. The medical student doesn't have to linger in the neighborhood of an epileptic to see the phase of a fit, but by turning a button, he can "throw a fit" at any time.

In the commercial world, too, the motion pictures are beginning to be used very extensively to show the processes of manufacture. An order from a big match factory in the West to have a man visit the factory and secure pictures of every stage of the process of making matches, showing the almost human working of a machine that starts with a log of wood and turns it out in boxes of matches, all counted and labeled and ready for the market. The factory wants to send the pictures to Japan in order to make a bid for a big contract over there. It would be an expensive thing to send the great, heavy machinery over, and then, too, there is some fear of the craftiness of the Jananese, who might secure measurements and copy the machines. The moving pictures will be sent, instead, illustrating perfectly the workings of the machines, and yet saving expenses and giving no opportunity for copying.

 6-15-07

Correspondence.

A Letter of Thanks.

New York, June 8, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—Allow me to thank you for your answer to me in your issue of June 1, about opaque glass. I took your advice and it works O. K. I give exhibitions to churches and religious organizations, and frequently these people want to see what I am going to give them for an exhibition, and as I am unable to always have a dark-room I wanted to use a window between rooms for the purpose, which I can now do.

I am also grateful for the reply to Cleaver Wagner. I have had the same trouble as he wrote about; your answer at once solved my difficulty, and last week in following your instructions I had the best show ever. The church people wanted to know if I was using a different light, it was so much better than usual. Again I want to say that your paper is one that every operator ought to get, also the renter. It keeps me posted up better than anything I have ever read. I know what are the latest films and what to buy. As soon as I get to the descriptions of new films I go at once to my dealer and tell him to get them quick. So that I am always up to date with my shows and feel satisfied that you only write about the best and most suitable. I think the stand you are taking for a clean film is the best for the whole trade. I am doing my little best to make it known amongst my friends and enclose a list of names that I hope will be of use to you.

In conclusion, please add my name to the register of the Operators' League, as well as those I have marked in red ink. Wishing you every success,

Sincerely,

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Film Review.

THE PONY EXPRESS.

KALEM.

A cowboy and his horse are usually inseparable companions, and an affection grows up between them rivaling that of a dog for his master.. This is fully shown in the scene, where the pony, Silverheels, is receiving the caress of his cowboy master, and, as well as he can do so, returning it. The post-office of a prosperous settlement, and near by the mines of a prosperous claim, are seen, around which diggers with machinery are busily engaged. The owner of the mines appears with his daughter and is respectfully greeted by the group of men, who are preparing to leave work for the day. An express boy mail carrier on his pony is seen advancing; he throws the bag of mail to the postmaster and, dismounting, turns towards the girl, who, advancing with delight, is clasped in his arms, by way of welcome. Disengaging himself, he hastens into the post-office to finish his duties, leaving the girl with the employees of her father. A Greaser leader rides rapidly towards the group, and, dismounting, staggers round. Seeing the girl, he makes advances toward her, which she resents. This reception angers him, and he seizes her in his arms, attempting to kiss her. Her screams bring her lover to the scene. He punishes the insult and knocks the man down, who on rising draws a revolver and causes the men to hold up their hands. The cowboy is being overpowered when the father of the girl comes to his assistance and the Greaser is driven off, vowing vengeance as he goes.

The cowboy express is now ready to depart on his return journey with the mail, and is bidding an affectionate adieu to the girl, which is interrupted by the father, who tells the boy he has a sealed packet for him to take back. The Greaser, who has returned and is acting as eavesdropper, learns of the errand, at the same time, to his intense chagrin, learning the love of the boy and girl. The father now reappears, bearing a packet, which he hands to the boy, bidding him be cautious, and promising him the hand of his daughter if his mission is successful. Mounting his trusty pony, the boy, with the blessing of the father and the kiss of the girl, departs on his mission. A band of Greasers are seen at their quarters, awaiting the return of their chief, who, advancing in their midst, tells them of the pony express, carrying a sealed package, in the mail, containing $10,000 worth of specie. They mount their horses and are seen hurrying across country to intercept the carrier, forming an ambush in a bend of the road. A spy, who has been posted to inform them of the advance of their prey, runs up to the ambush with the information that the cowboy is near. Round a bend in the bush the cowboy approaches, careless and unconcerned, until at the bend he suddenly sees his danger. Too late to turn and flee, and before he can do anything to defend himself he is overpowered, dragged from his pony, fighting and struggling in vain; he is thrown down and bound. The chief of the Greasers searches him and steals the package. The cowboy, unconscious and bound, is thrown over his pony's back and led off to a lonely part of the bush, where, recovering consciousness, he is bound to a tree, insulted by the Greasers, and left to starve. To his great relief, his pony bites and loosens the thongs that bind his hands to the tree. His hands free, it is only a few moments of time ere he unties the other thongs, mounts his pony and returns to the ranch, where, bandaged, battered and bruised, he tells the father and daughter of the attack and robbery and the subsequent release by the pony. Hastily summoning his help, the rancher explains to them the robbery, and sends them off in pursuit of the Greasers, promising the cowboy if he regains the package he shall have his bride without further waiting. After they have ridden off, the daughter begs her father to join them. Yielding to her persuasions, they mount their horses and follow the cowboys. The trail of the Greasers is struck, and after a while they are sighted. At the same time the pursuers observe they are discovered, and a sharp race is run. Gradually the pursuers draw near, firing as they come, dropping one after the other of the Greasers until the chief alone remains. Dismounting, he plunges into the thicket. Onward dash the cowboys, led by the pony express. Seeing the riderless horse, the cowboy dashes into the thicket after his enemy, who, seeing him approach, fires at him until every chamber of his revolver is empty, missing the mark, and before he has time to reload, he is gripped by the cowboy and struggles for freedom, trying to get his knife, but is foiled; a stumble gives him the advantage, which he is quick to grasp, and he is about to draw his knife on his victim when the others appear, disarm and bind him, a prisoner. The cowboy regains possession of the precious package, and as a reward receives from the hands of her father his girl sweetheart for a bride, the father himself tying the knot which binds the happy couple. Receiving the blessing of the parent and the plaudits of the cowboys, the party commences the return journey to the settlement and home.

THE MASHER.

SELIG.

The "Masher" is a product of no particular time or place, but known everywhere, and least thought of where best known. The adventures and misadventures of one of this type as presented in this film make a very laughable comedy subject.

The usual line of front-window dudes are enjoying themselves in a big down town hotel and following their regular practice are carefully scrutinizing each pretty face that passes by with a view of making the much-desired "mash." Some of the young lady passers appear unconscious of the "admiration" they inspire, while others seem not unwilling for a little flirtation themselves, and finally one of the mashers, thinking he is "on," leaves the hotel followed by the others, all pursuing the disappearing female.

We next encounter one of these sporty fellows in a city park. He is certainly arrayed for conquest and on the lookout for chances. The combination of a park bench and a pretty nurse maid seem to afford the desired opportunity and our friend loses no time in entering conversation with the fair one who is by no means averse, but when his attentions become too pressing, repulses him and leaves him in the lurch to look for other opportunities.

Another nurse maid, but this time with two babies instead of one, appears and taking the other end of the seat proceeds to give the infants what they need from a large nursing bottle. Mr. Masher has been getting near the scene of operation in order to ingratiate himself with the lady, but she slyly directs the contents of the bottle and the unfortunate fellow gets it "in the neck" and is only too glad to be rid of the "heavenly twins" as quickly as possible.

Another charmer appears on the scene apparently with every grace of form and figure, but heavily veiled, and this time the masher appears to make a good impression and is soon carrying on a vigorous flirtation with the veiled stranger. The love-making getting warmer, the lady is persuaded to remove the veil which hides her charms but, horrible to relate, it transpires that the dude has been pressing his ardent attentions on a lady of very decided color and he makes a get-away, seeming to have had enough of flirtation for a time at least.

The animal house is the next scene of Mr. Masher's adventures, where he is seen lingering Caruso-like and dividing his attention between the caged animals and the ladies who come to inspect them, when by a strange coincidence, he encounters his various lady friends whose acquaintance he made on the park seat and from whom he endeavors to escape. They pursue him and a lively chase is on. Out of the animal house and through the park, running, jumping, rolling and all but flying, now on foot, now in a pony carriage which he "borrows" for the occasion, and for some time evading all pursuers, but at last his wild career is brought to a full stop by a cop, who arrests him and who, after listening to the various accusations of the pursuing ladies, leads him off to durance vile to reflect at his leisure on the undesirability of "Mashing in Lincoln Park."

WHOSE HAT IS IT?

GAUMONT.

The wind, one morning, started out for a frolic and in the street scene before us he is evidently enjoying himself immensely. Hats go flying and are chased and captured, but one (the one causing all the trouble) flies upward into an open window of a lady's dressing room and lies unnoticed. A fiery French gentleman, who seems to be thinking things unutterable, comes down the street with coat tails flying, gripping his hat which the wind seems bent on stealing. He escapes the fury of the wind and dashes into the room of his wife still out of humor with himself, but smiles wreathe his countenance at her loving reception. Suddenly noticing the man's hat in the room, he picks it up and all his fury returns. Demanding an explanation from his wife, which she cannot give, he looks out of the window and, seeing a man hatless, looking up at the window, his suspicions are fully aroused. He accuses his wife of having a visitor, which she indignantly denies. Thrusting her from him, he snatches a sword from the wall and sallies forth. The hatless individual, still looking up, is suddenly assailed by the husband and flees from his wrath. A cyclist coming down the street is knocked off his wheel by the husband, whom he attacks fiercely. After his pummelling the husband catches sight of the hatless one and again goes after him. Several loafers are playing craps on the sidewalk and are scattered by the husband, who falls over them. They give him rough usage, take off his coat, hat and vest, and run away. The husband, minus these garments, resumes his quest for the cause of his wrath, who flies to a cafe. His pursuer, in his haste, knocks over the customers seated at tables outside. They begin to punish

him unmercifully and he is borne to the ground by overwhelming numbers. The man whom he has pursued, seeing that he is getting the worst of the bargain, returns and with a stout stick drives off the assailants, and is thanked for his help. Mutual explanation follows and the pair go off arm in arm. The wife being left in such a fashion, picks up the hat and examines it, then calls the maid and asks her if she has a follower. The maid replying in the negative still adds to the mystery. The battered husband now appears, offers profuse apologies, explains the circumstances, kisses his wife (who is glad peace is once more proclaimed)), embraces his rescuer, and makes his wife do the same, to the great confusion of the pair. The husband then goes off to make himself presentable, leaving his embarrassed wife and visitor to entertain each other. On his return he insists upon his new-found friend staying to supper, and continually adds to the confusion of the guest to the end of the scene.

PAPA'S LETTER.

A pathetic story of the little girl who wants to rejoin her dead father. She asks her mother to put a stamp on her and post her to heaven. The little girl goes out, unfortunately gets run over, is killed and fulfils her mission. The letter is posted. Very beautiful quality.

FATHER'S WASHING DAY.

The old man interferes generally in the laundry and to get rid of him is sent out to deliver the washing. After frequently falling over people and several amusing mishaps he is taken home by the police.

TOO MUCH MOTHER-IN-LAW.

While courting, the young folks are surprised by the young lady's mother, who seemingly arises out of the floor and blesses her prospective son-in-law.

Beneath a wedding bell of orange blossoms and lillies of the valley the young couple are about to be united in the "bonds of holy matrimony." Still, unduly anxious about her daughter, Mother-in-law stands between the pair and delays the ceremony.

The young couple, starting on their wedding tour, board a trolley car bound for the railroad depot. They have just seated themselves when Mother-in-law appears between them, to the great amusement of the other passengers and the chagrin of the groom.

The young couple, thinking they have left Mother-in-law behind, enter the train in great glee. Alas, they are disappointed again for, while the train is running at full speed, Mother-in-law suddenly appears between them. The son throws the old lady out of the window, "but you can't lose your mother-in-law."

After a long journey the young couple arrive at Another-town, and, thoroughly tired, seat themselves on a bench in the public square. They are congratulating each other upon the way in which they "shook" Mother-in-law when, behold, here she is again!

The young couple take refuge in a coal-mine, and feel that here, in the very bowels of the earth, they are safe. But, again they are mistaken, for Mother-in-law suddenly steps between them. This time the young husband tries to blow up his Mother-in-law. Does he succeed? I should say not.

The young couple, in their attempt to escape the old lady, enter a street car. Mother-in-law pops in at the rear door, and the young folks run out of the front door and jump off the platform.

The young couple, once more without Mother-in-law, arrive at a hotel, and proceed to make themselves comfortable. Horrors! Here she is again! The young husband pleads with Mother-in-law to leave them, but she insists that they need her watchful care.

Too much is too much! Thoroughly tired of the frequent interruptions in their honeymoon, the young couple return home. They have just reached there when Mother-in-law walks in and announces that she intends to live with them. And she makes herself at home, all right!

Driven to despair, the young husband drinks poison and drops dead; he immediately is seen entering hades. His young widow, finding his dead body, also drinks poison, and her spirit is seen joining her husband's spirit in hades. Mother-in-law finds the two dead bodies, and, determined that not even heaven shall separate her from the young people, she drinks what is left of the poison.

The young couple, although in hades, are glad to be without Mother-in-law, and feel that here they can surely live together without her interference. But they have underestimated her persistence, for suddenly she appears and, to the great amusement of Satan and his imps, embraces her daughter and her son-in-law.

New Films.

BIOGRAPH.

Dolls in Dreamland	752 ft.
A Caribou Hunt	725 ft.
If You Had a Wife Like This	698 ft.
The Tenderloin Tragedy	481 ft.
Crayono	428 ft.
The Truants	638 ft.
Jamestown Exposition	400 ft.
The Fencing Master	650 ft.

EDISON.

Jamestown Exposition	500 ft.
Lost in the Alps	830 ft.
Panama Canal Scenes and Incidents	1355 ft
Daniel Boone; or Pioneer Days in America	1000 ft.
Teddy Bears	935 ft.
Trip Through Yellowstone	735 ft.
Honeymoon at Niagara Falls	1000 ft.
Getting Evidence	930 ft.
The Vanderbilt Cup	400 ft.

GAUMONT.

Saved from the Wreck	620 ft.
The Substitute Drug Clerk	547 ft.
The Child Accuser	260 ft.
Dressing in a Hurry	274 ft.
A Perfect Nuisance	590 ft.
Buying a Ladder	604 ft.
The Human Clock	534 ft.
An Icy Day	262 ft.
Salome	534 ft.

KALEM COMPANY (INC.).

The Pony Express Rider	ft.
The Gentleman Farmer	720 ft.
The New Hired Man	575 ft.
Bowser's House-Cleaning	675 ft.
The Dog Snatcher	595 ft.
A Runaway Sleighbelle	535 ft.

T. P.—PARIS

Governess Wanted	517 ft.
Cream-Eating Contest	111 ft.
Non-Commissioned Officers' Honor	800 ft.
Interesting Reading	184 ft.
Clever Detective	700 ft.

HALE TOUR FILMS.

C. B. KLEINE.

Street in Tokio	65 ft.
Street in Canton	114 ft.
Passing Trains	65 ft.
Ascending Mount Pilastus, Switzerland	508 ft.
Ceylon	311 ft.
Market at Hanoi	82 ft.
Street in Lourdes	98 ft.
Ascending Mount Zarrat	164 ft.
Descending Mount Zarrat	131 ft.

MILES BROS.

Chef's Revenge	236 ft.
Wizard's World	350 ft.
Sailor's Return	535 ft.
A Mother's Son	392 ft.
Knight Errant	421 ft.
Catch the Kid	270 ft.
Cambridge-Oxford Race	250 ft.
The Naval Nursery	400 ft.
Cheap Skate	288 ft.
True Till Death	494 ft.
Polar Bear Hunt	622 ft.
Auntie's Birthday	393 ft.
O'Brien-Burns Fight	8000 ft.
Gans-Nelson Fight	5000 ft.
Indian Basket Weavers.	

PATHE.

Biker Does the Impossible.	
Costumes of Different Centuries.	
Poor Coat.	
Washings Badly Marked.	
Servant's Vengeance.	
Straw Hat Factory in Florence.	
Weird Fancies.	
Blind Man's Dog	360 ft.
Anything to Oblige	360 ft.
Cowboys and Redskins	541 ft.
Brigand Story	295 ft.
Julius, the Sandwich Man	442 ft.
To Tame His Wife	164 ft.
Lawyer Enjoys Himself	524 ft.
Modern Burglars	278 ft.
Haunted Kitchen	213 ft.

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Who Is Who?	500 ft.
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Dolly's Papa	385 ft.
Trapped by Pinkertons	750 ft.
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The Tomboys	525 ft.
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Master's Coffee Service	294 ft.

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Won by Strategy	408 ft.
The New Policeman	505 ft.
Fatal Leap	250 ft.
The Race for Bed	220 ft.
Shave on Instalment Plan	267 ft.
Mischievous Sammy	340 ft.
The Busy Man	525 ft.
The Fishing Industry	400 ft.
Father's Picnic	256 ft.

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Comedy,	"I Never Forget the Wife" -	390 feet
Sensational Tragedy,	"A Woman's Duel" - -	390 feet
Comedy,	"His First Topper" - -	260 feet
Comedy,	"Catch the Kid" - -	270 feet
Great Human Interest,	"Land of Bobby Burns" -	330 feet
Comedy,	"Eggs" - - - -	300 feet
Comedy,	"Murphy's Wake" - -	343 feet
Tragedy,	"True Unto Death" -	494 feet
Sensational,	"Polar Bear Hunt" - -	620 feet

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THE MOVING PICTURE WORLD

ANIMATED PHOTOGRAPHY · LANTERN PROJECTION · ILLUSTRATED LECTURES · ILLUSTRATED SONGS

The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 16. June 22, 1907 Price, 10 Cents

NEW FILMS

The new Gaumont and Urban-Eclipse film subjects, which will be ready for distribution next week, include a number of excellent comedies, among which we consider "Mother-in-law at the White City" and "The Near-Sighted Cyclist" of exceptional merit. "The Legless Runner" and "Shoeing the Mail Carrier" are hilariously farcical, while "The Amateur Rider", is a humorous satire upon the man on horse-back who is more accustomed to a street car than a steed. The "Toilet of An Ocean Greyhound" shows us the unfamiliar side of life on board ship when she is not on dress parade; the spouting of a hundred streams of water from her side while making her toilet is an extremely interesting sight. "Comedy Cartoons" is a mixture of fun with the mysterious.

Titles, lengths and probable days of distribution of seven subjects are as follows:

			Length
Monday, June 24th	GAUMONT	"Shoeing the Mail Carrier" -	550 feet
	URBAN-ECLIPSE	"Comedy Cartoons" -	274 feet
Tuesday, June 25th	GAUMONT	"Mother-in-law at the White City"	567 feet
		"The Amateur Rider" -	234 feet
Wednesday, June 26	GAUMONT	"The Legless Runner" -	350 feet
	URBAN-ECLIPSE	"Toilet of An Ocean Greyhound,"	214 feet
Thursday, June 27th	URBAN-ECLIPSE	"The Near-Sighted Cyclist" -	334 feet

This Week's New Subjects.—We are placing upon the American market this week the following new subjects:

"MOVING UNDER DIFFICULTIES" (Comedy) Urban-Eclipse - Length, 400 feet
"SHE WONT PAY HER RENT" (Comedy) Gaumont - - - Length, 184 feet
"WHOSE HAT IS IT" (Comedy) Gaumont - - - - Length, 384 feet

These films are unrestricted as to sale, and all orders placed in advance of the day of issue will be filled on that day, without reservation, until stock is exhausted.

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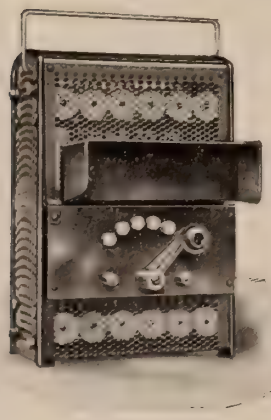

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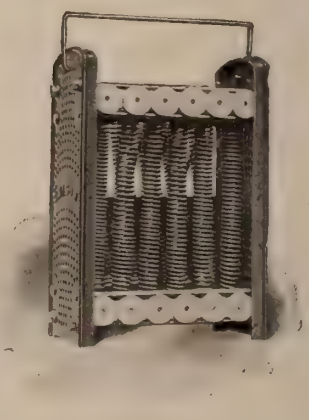

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Editorial.

FROM THE EMPLOYERS' STANDPOINT.

A letter appears in our correspondence columns from the Motion Picture Company, Canton, O., which we publish in full, both in justice to the company and as a warning to other employers. Our Operators' Register is to benefit the operator and employer by bringing them into touch with each other. We ask references of past employers, and as regards the man mentioned they were satisfactory, and he was admitted to the list. We try to make the register reliable, and to this end we excluded some 27 whose credentials did not come up to the standard we have set. If the Motion Picture Company wrote to the references furnished by Al. Shields, and on the strength of the references employed him, and if these are false, surely there is some legal remedy by which the company may be reimbursed for their loss. We are constantly receiving letters from employers, to whom we send the full list of names, and would urge them, in their own interests, for the future to scrutinize very carefully the bona-fides of those they select. We know the value of the list we publish to both parties and are very loath to discontinue its publication because one case has miscarried. We sincerely trust the man will make good his liabilities and improve in his work, and in the near future report successful results.

MAILING OF PAPER.

Several complaints have been received from subscribers, saying they do not get their copies of the paper regularly. We know they are mailed every Friday, and in the event of non-receipt of copy, will our readers first ascertain that their own post-office is not at fault, before writing us? We believe we have one of the best systems of mailing, and cannot understand the cause of failure even in a single instance.

NOTICE.—If you wish to get your copies regularly, leave an order with your News Agent, or send us $2.00 for one year's subscription.

Electricity for the Operator

By H. Meredith Jones, M. E., C. E.

Continued from Page 229

THE UNITS OF MEASUREMENT.

THE UNITS OF LIGHT.

All light of any kind whatsoever is measured by the term or name of candle-power. This arose from the fact that the earliest known form of satisfactory lighting was a candle. By comparing the light to a common candle its power was known or determined; for instance, a 16-candle-power lamp is supposed to equal sixteen unit candles.

Now, as candles were a very changeable quantity in light-giving power, according to its composition and weight, it was decided to determine upon some legal standards, and the "Paris Congress" decided upon the *legal standard of light* as follows: The unit of each simple light is the quantity of light of the same kind emitted in the normal direction by a square centimetre of the surface of molten platinum at the temperature of solidification. The practical unit of white light is the quantity of light emitted normally by the same source.

A square foot of surface is equally illuminated by a standard candle, at a distance of 12.7 inches, and a 16-candle-power lamp at 4 feet 2 inches gives the same illumination.

The *British unit* of candle-power is the one generally used and accepted; it is near enough for all practical purposes, although they sometimes may vary as much as 10 per cent. from the standard. It is the amount of light of a pure spermaceti wax candle seven-eighths of an inch in diameter, burning 120 grains per hour; six candles weight one pounds.

The French and German units are only given here simply to give the operator a knowledge of them in case he happens to run across them by chance during his travels around the world.

The French unit of light, or Bec-Carcel, is the light of a carcel lamp, burning 42 grammes of pure colzra oil per hour with a flame 40 millimetres high, under conditions fixed by J. B. Dumas & Regnault. It is taken to equal 9.5 British standard candles, and, of course, is 9½ times more powerful.

The Ferman unit is the light of a paraffin wax candle 20 millimetres in diameter, burning with a flame 5 centimetres high.

The Bec-Carcel is taken to equal 7.6 German candles

PHOTOMETRY.

The measurement of light, or photometry, as it is called, may be very interesting to all operators, and I will explain a very simple and sufficiently accurate method of testing light values. There are many ways known to science for testing light values, all of which are not suitable for a work of this character on account of their complication and methods involved which are very exact, but the following method is sufficient for the purposes and needs of an operator, as well as simple, cheap and fairly accurate.

The light to be measured must be compared by means of a standard candle as above; first buy a pure spermaceti wax candle; insert this in a candlestick or holder of any kind; next make a white screen about two feet square, of white paper—or use your lantern screen, for instance; next get a stick or round rod and place near the screen in an upright position (a foot away from the screen); now light your candle and place it behind the upright rod—a little to the right of the rod and behind it—so that it casts a shadow of the rod upon the screen; then place on the left, behind the rod, the light to be tested, which will cast another shadow of the rod upon the screen by the side of the shadow cast by the candle. Now move the light to be tested away from the screen until the two shadows are exactly alike in appearance, then measure the distance from the screen to the light being tested, and also from the screen to the candle. Now multiply each distance by itself and divide one into the other, which will give the candle-power of the light being tested.

For example, say the candle is two feet from the screen and the light being tested twelve feet from the screen.

Then, multiplying two feet by itself (two feet) we have four, and multiplying twelve feet by itself (twelve feet) we have one hundred and forty-four; now dividing four into one hundred and forty-four we get thirty-six candle-power as the answer.

Remember, the number of times the lesser divides into the greater—after each has been multiplied by itself as shown above—is the number of candle-power of the light being tested.

(*To be continued.*)

POSING FOR SONG PICTURES.—In response to one advertisement recently printed calling for "handsome young men to pose for pictures" there appeared young men to the number of five. Of these two could not have been by any stretch of the imagination considered handsome. The other three were well dressed and, generally speaking, slightly appearing young men though one of them was far enough from handsome to put him out of consideration, while of the other two neither was really handsome, though what with their other favoring qualifications both would answer for the purposes required. And so out of a bunch of five young men there were found just two who, though not coming up to the highest standard, would do.

What they were wanted for was to pose for pictures to be reproduced on lantern slides to be used on the stage with illustrated songs. For an illustrated song there are usually required seventeen slides. As to its words, the song is likely to consist of two verses, with a chorus repeated after each verse, thus giving the song as sung four sections.

One of the lantern slides used with the song shows a reproduction of the title page of its sheet music, and this picture is first thrown on the screen; and then as the singer sings it the pictures in illustration of the words are shown.

Most of the illustrated songs are love songs, and so of the men required for the illustration of such songs the greater number must be young. It is easy to say what would be the ideal requirements of a man who would make a complete satisfactory picture of a lover.

He must be of good stature, anyway, and then he would need to be of good figure and bearing, a fine, manly, courageous young man, and withal handsome. As such a combination is tolerably hard to find in one young man, the lantern slide people have more or less difficulty in finding really suitable subjects. In search of them they advertise in the newspapers, and have recourse to theatrical agencies, where they may find actors

engaged in minor parts or other young men who meet the requirements and are willing to pose.

Occasionally, from one or another of these sources, they get precisely what they want; more often, as happens in so many other pursuits, they must be satisfied to get as near to it as they can.

The young man who finds himself selected to pose for a series of pictures for an illustrated song may be taken to be photographed a little distance into the country or perhaps to the seashore, there to be posed and pictured, for many of these song pictures are shown with a nature background, and it is sought to make this true to the song. If a city background were required the subject would be posed and photographed in city streets.

For some songs a figure in uniform may be required, as the man in the song might be a letter carrier, or perhaps a military officer. If uniforms are required they are supplied by the lantern supply people who make and supply the pictures, and they pay also all expenses where the figure is posed and the pictures taken out of the city.

For this work of posing for illustrated song pictures the pay is $4 a day, which may not seem like very large pay, but it isn't so bad when it is considered that the hours are short and the work easy; and really it is likely to be so much velvet for those who can fill the requirements and who have the time for it.

Frequently there may be required for one series of pictures more than one day's sittings, perhaps a day and a half, or it might be two days, making the work at the price paid fairly remunerative. It cannot, however, be followed as an occupation, but only as occasional work.

For if there were shown in the pictures displayed with illustrated songs always the same figures and faces the eye would quickly discover that sameness and it would destroy the illusion; the pictures must be made for and belong to one song only, and so not only must new pictures be made, but different figures must be posed for every song.

The lantern slide makers keep a catalogue of all the

The lantern slide makers keep a catalogue of all the subjects that have posed for them, and in this catalogue are jotted down not only names and addresses, but such personal characteristics as might serve as a guide in the selection of subjects to be called upon to pose in the future as occasion might require, but commonly, to avoid repetition in the pictures, once in say six months would be as often as subjects would be called upon, and so posing for pictures for illustrated songs is an occasional employment only.

Women are posed for pictures for illustrated songs as men, and, of course, handsome women are far more numerous than handsome men; but still it is not so easy as it might seem it would be to find handsome young women exactly suited to the requirements of this work. The young women required are found among artists' models, and sometimes, as in the case of young men through theatrical agencies.

One might think that among the artists' models a sufficient number of subjects might be found without trouble, but among these one might be especially admirable and in demand among artists because of her beautiful eyes, and another because of her beautiful mouth, but for song pictures the subject must fill a sort of all around requirement.

Still, it is easier to find handsome young women for song pictures than it is to find handsome young men, and in this work the young women may find somewhat more frequent employment, for their pictures may be used on the title pages of sheet music, and young women may be rather oftener pictured than young men in song pictures because of the greater variety that may be imparted to such pictures by woman's more varied attire.—(New York *Sun.*)

Alan Dale Sees the Simple Dramatic Life of Verona.

It is fete day in Verona, and it is lovely to feel feted. (If this appears as "fetid" I shall cable a curse.) Naturally, my idea of fete is concerned with special matinees at the theaters and gala evening performances, and the real American idea of fete. And that is precisely where I go to pieces here. For if the 61,000 good people (including, of course, the usual sprinkling of bad ones) in this garrison town want to go to the theater, all they have to do is to don their "glad rags" and hie them to the Teatro Ristori.

Well, say you, what's the matter with the Teatro Ristori? Wasn't Ristori the most illustrious of Italian actresses, and isn't it nice to think that a theater should be named after her? To which I reply: Even so. But the beautiful Teatro Ristori—and it is, indeed, a very handsome, modern playhouse—is given over entirely to—you'll never guess—the American bioscope, the king of cinematographs! Imagine the population of a big town, with shoals of naughty soldiers in its midst, being compelled on a general holiday to rush for its drammer to the bioscope!

Bills all over the town announce this great dramatic event at the Ristori, and the bills were so long and contained such a lot of promise that I felt bound to sample the entertainment that was to begin punctually at 21 o'clock. We are accustomed to just a dash of biograph in our Keithian-Proctor entertainments, and as a mere incidental figure. But here was drama in Italy beginning and ending in speechless motion-pictures.

Soldiers and children were allowed to enter at half-price rates, the military mind in Italy evidently being considered as non-adult. Ordinary mortals had to buy the usual "ingresso," and pay extra for any seat they might elect to occupy. It was funny to see the big Teatro Ristori filled with people anxious to sit through biographic drama, all studying programmes a yard long, and quite as interested as we should be at the first production of a new play.

The various sets of pictures, in fact, were treated as dramas, and thoroughly explained on the programme. For instance, the first picture was announced as a "grandly impressive social drama," called "The Romance of a Derelict," in eight parts. Each part, of course, was a picture, and it was labeled on the programme as we label events in melodrama. Like this: "In Seach of Fortune!" "Fido, the Loving Dog!" "Help from a Beautiful Lady!" "A Perilous Misadventure!" "Kidnapping the Child!" "Flight!" "The Dog Follows!" "Arrest!" "Recompense!"

The guileless Veronese applauded rapturously when the "loving" Fido, having jumped into the river after the kidnapped child, swan with it to the shore, deposited it at the feet of its tortured mommer, and was recompensed by wholesale endearments. We, in our superior way, should have sniffed contemptuously at the ingenuous prettiness of the thing. Even as bioscope, it wouldn't have suited us. We should have clamored for something more movingly moving-picture. Even the soldiers went into raptures over this "Romance of a Derelict," and the little Veronese children had the time of their lives.

The clicking biograph then proceeded, in its nervous,

clicky way that always gives me a toothache. There was a colored fantasia in thirty parts called "The Daughter of the Devil," actually set to music by the "maestro," Virgilio Virgili. There was also a "grand drama," called "The Daughter of the Rustic," with music by the extremely celebrated Gianni of Venice, guaranteed (by the programme) to arouse the utmost enthusiasm on the part of the audience.

Honestly, all this appealed to me quite strenuously. It seemed to be such a simple and rational form of entertainment. We use our bioscopes for flavoring purposes, and here was a whole meal of it. I suppose I enjoyed it unduly because there was nothing to "criticise." No bad actors eating scenery, no ridiculous ladies emitting heroics. Moreover, the pictures were extremely good. They were shown upon a very big stage. They didn't quiver and wriggle and jim-jam about as some of our hasty moving pictures do. They were perfectly dignified.

Simple, simple Veronese! They were also treated to a tour of the Grand Canal of Venice, and they took it quite kindly. Venice is scarcely a hundred miles from here, but I imagine that most of the people in the Teatro Ristori had never been there. They were scarcely "traveled" folk—and I don't blame them, for getting around in Italy is not what one might call a cinch.

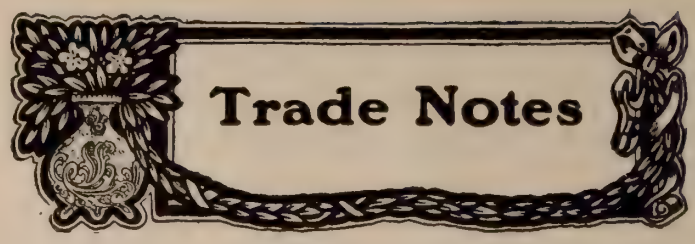
This entertainment lasted for about two hours, and it was as varied as its cinematographic limitations would allow it to be. Between each picture-drama there was a short interval, during which the lights were turned up, and the audience circulated. Attached to the theater was a cafe and smoking room, where light drinks could be sipped and cigarettes puffed. Behind the times? Oh, of course. Terribly behind the times—lamentably behind the times! But what's the dif, as long as you amuse yourself, and amuse yourself without hustle and strife, and turmoil and excitement?

I speak as though I should like to be "up against" this sort of thing for the rest of my natural. Of course I shouldn't. I can quite see that it is sensible and intelligent and restful, but the germ of livelier happenings has been hopelessly embedded in my system. Still, I admire it all very much. The good people of Verona ask little for their good times and are satisfied with what they get. We ask much, and more, and most, and are rarely satisfied. The best isn't good enough for us—pampered children of a hurried civilization! The simplest is perfectly satisfactory to these nice, easy, lazy, indolent Veronese kidlets.

Shows come to this town during the Winter season, both to the Teatro Ristori and to the Filarmonico, but the demand for theatrical entertainment is not very keen—not nearly as keen as it is in an American city of one-quarter the size of Verona. This was a pleasant fete day for me. In the afternoon there was a band, and a very good one, in the Piazza Vittore Emanuele, with its cafes and its ancient amphitheater, and its charming outlook, and then this great bioscopic excitement in the evening.

I didn't exude any sigh for—Coney Island or roof garden!—*Alan Dale in New York American.*

According to reports from India, moving pictures are now being exhibited by agitators as a means of encouraging the revolutionary idea among the natives. These pictures show the Japanese troops defeating the Russians, and the moral is that the Asiatics in India would be able to do likewise against European armies. Thus the picture becomes a moving picture in two senses and doesn't even require a penny in the slot to make it work.



Peaks Island, Portland, Me., is to have another theater this Summer if the proposed plans are carried out. The name of the place will be "Funnyland" and will include a moving picture show, penny vaudeville, freak glasses and other novelties following out the line of attractions at the metropolitan parks.

The license for the theater has been asked for by Charles E. Chase and will be brought up for action at the next meeting of the city council.

It is planned to have a building 50 by 100 feet erected on Island avenue and to have it ready for occupancy the last of June.

* * *

The Kentucky and Indiana Amusement Company filed articles of incorporation recently, with a capital stock of $2,000, divided into shares of $100 each. The limit of debt is $2,000. The incorporators, all of whom are of Bloomington, Ind., and hold five shares each, are as follows: Jeff P. Kemp, Elaine Bradfute, Len C. Field and Joseph Kallison. The concern will operate vaudeville and moving picture shows.

* * *

The Tent City Theater, San Diego, Cal., has been leased for the season by the Southwestern Amusement Company. The theater will open June 19, with a moving picture show. This company will spare no money or trouble to give the best entertainment to the patrons of the Tent City throughout the entire season. One of the features of the show will be high class, up-to-date illustrated songs, by the best singers that can be procured.

* * *

Moving picture shows in Camden, N. J., are to be taxed. The police have secured a list of all such forms of amusement. A city ordinance places the power of fixing the amount of the license in the hands of the Mayor.

* * *

Recent newspaper illustrations indicate the early appearance on the road of a moving picture show of "The Teddies jumping the hurdles, on horseback."

* * *

The Crystal Theater in the Riverside, Sioux City, pavilion was opened for the season June 8. The place promises to become a popular pleasure resort for people at Riverside. A good program of moving pictures and illustrated songs is given.

* * *

Joseph Ridger is erecting a one-story building, 29 x 58 feet 6 inches, at 716 and 718 South Broad street, Philadelphia, for a moving picture theater, to cost $4,825.

* * *

Messrs. Lamb & McCauley, of Fort Smith, Ark., have rented the Creekmore building and are getting it in readiness for a first-class electric theater, to open June 15, with moving pictures and illustrated songs.

* * *

Main street, Danbury, Conn., is to have another electric theater, which will be the third to open in Danbury this season. The store at 255 Main street has been leased for that purpose by Charles Cassassa, of New York City.

and will be fitted up for the opening about July 1. This will make the third electric theater and moving picture show in Danbury, and it will be in an excellent location for the business. The work of putting in a new electric front and the proper interior fixtures and furniture will be commenced within a few days. It will make a brilliant appearance upon the street and will add largely to the amusement opportunities of the city for the Summer.

* * *

The "Camaraphone," or talking and moving picture scene, was the new headliner at Hammerstein's Paradise Roof Garden over the Victoria and Belasco Theaters, New York, last week.

* * *

Moving picture show No. 5 was opened on June 15 in the Roller Skating Rink on Twenty-ninth street by Messrs. E. T. Aisthrope and Lloyd Gates, two of Cairo's (Ill.) most popular and well-known young men. Realizing the need of a moving picture show uptown, these young men leased the roller rink and opened a picture show there so that people residing uptown will not have so far to go when they want to spend a part of the evening in recreation and pleasure.

* * *

OPENING ANOTHER HOUSE.—Lawton & Joyce proprietors of the Grand Theater in Marquette, Mich., have secured a location for a moving picture-illustrated song theater at Green Bay, and Mr. Joyce is now there getting the house in condition for the opening the latter part of this month. This will make five houses under the management of the firm and a vaudeville theater is also soon to be opened by them in the lower peninsula.

* * *

Albion, Mich.—Suit for damages has been brought against Dr. Samuel Dickie, Dr. F. E. Day, Prof. Clarence Greene, Dr. A. J. Abbott and H. N. Post, of the Albion Methodist Church, for suppressing a moving picture exhibit in the church after Prof. G. S. Kimball, superintendent of the Sunday school, had signed the contract for three Sunday school benefit performances.

Billboards of the city were covered with lurid posters announcing that "The Great Train Robbery," "A Daring Daylight Robbery," "Those Terrible Kids" and "A Slick Pair" would be seen at the Methodist Church.

The Methodists were shocked by the glaring announcement and the doors were locked after the audience began to arrive for the first performance.

"Her Sweet Smile Haunts Me Still" and "The Beauty Show" were not seen. The house was dark and the box office didn't open.

The show people now bring a suit for damages. Superintendent Kimball, who signed the contract, is now in New Jersey, but the other prominent Methodists will answer in court.

* * *

Once more the question of right between moving picture emporiums and the believers in a strict Sabbath was threshed out before Magistrate Tighe in the Butler Street Court, Brooklyn, last week, and this time a previous decision was reversed, and Elijah D. White, proprietor of an establishment at 388 Court street, was held for the Special Sessions, despite the vigorous protest of his brother and counsel, Elmer S. White. Halfden Bryeldsen, a musician of 399 Union street, was the complainant, and he charged the defendant with conducting a Sunday performance in his establishment on May 19.

Attorney White made an impassioned plea in his brother's behalf. He denounced Justice Kelly's recent decision in the matter of Sunday performances with hearty conviction, and just as heartily lauded Justice Marean, whose previous ruling left the proprietors of such places to their own devices. Pounding the desk with his fist, Mr. White declared that Justice Kelly had displayed premature judgment and taken a course without precedent.

This outburst of eloquence followed a denial for dismissal. The attorney took advantage of the fact that Magistrate Tighe had previously dismissed the defendant on a similar charge, after Justice Marean had made his ruling. He asked the Magistrate how he could hold the prisoner on this occasion if his action in discharging him previously had really sprung from conscientious construction of the law. He declared that the activity of South Brooklyn ministers, physicians, etc., had already injured his brother's business, and declared that it would work further injustice if the man were held for the Sessions. But the Magistrate decided that arguments pro and con should be passed upon by the Court, and he disposed of the case accordingly.

* * *

MOVING PICTURES OF POLAR GAME.—To hunt the polar bear, the musk ox, the walrus and the caribou at home in the shadow of the North Pole, not only with his rifle but with a moving picture machine as well, is the Summer vacation planned by John R. Bradley, an amateur sportsman of New York City. He will depart on July 1 to board his auxiliary schooner at Boston. Dr. Frederick A. Cook, former companion of Robert E. Peary, veteran of Arctic and Antarctic expeditions, will accompany him.

Mr. Bradley has hunted in every part of the world except the vast, unexplored territory of the Arctic Circle. He has made several trips to Africa and to Asia and has covered almost every foot of big game country in the United States and the Northwest. He was in Mongolia last year seeking the long-haired cave tiger. Before that he was in Thibet, where he obtained specimens of one of the rarest of mountain sheep.

For his coming voyage Mr. Bradley purchased a Gloucester fishing schooner, 118 feet over all, and installed in her a powerful engine. He has had her sheathed with three-inch oak and reinforced and braced inside and out. He will take a large crew, with officers and an ice pilot, and does not expect to return until the latter part of the year.

"We will go up the west coast of Greenland," said Mr. Bradley recently, "and hunt caribou for a time. From there we go to Melville Bay, from where I expect to get Polar bear all the way up to Smith Sound, which is 78 degrees north latitude, or within 8 degrees of the 'farthest north' reached by Peary. On the islands of the sound and the surrounding mainland we hope to strike the musk ox and, of course, the walrus. These will be particularly plentiful, I understand, in Baffin's Bay After that we will go south into Hudson Bay, turning into Chesterfield Inlet, if the ice permits, where we will be able to hunt in the Barren lands for musk ox.

"Of course, I shall attempt to obtain good specimens of game, but one of the interesting features of the expedition will be the taking of moving pictures. I have used the camera largely in all my travels, and had arranged to take a moving picture machine with me last year, but I could not get films in Paris. We hope now to photograph animals as they live and move."

"While I am hunting," continued Mr. Bradley, "Dr. Cook will be pursuing his studies of the Eskimo. He

has made exhaustive studies of the tribes, and will complete them this year. To him also the camera will be of great benefit.

"Our schooner will not go into the smaller bays and inlets, for the risk of getting caught in the new ice would be too great, so we have procured a 25-foot whale boat and put in her a 10-horse power engine, and on her a hooded cabin with accommodations for four men. She is of light draught and can go anywhere, and if she should be caught by the ice we can abandon her."

Mr. Bradley said this would be his last big hunt because, so far as he knows, the globe has no other big game country unexplored by him.

* * *

The social settlement workers of St. Louis, Mo., have been active in a crusade to purify the five-cent theaters here.

Philip Seman, of the Jewish Educational Alliance, estimates that there are about 250 of these nickelodeons and penny arcades in St. Louis.

A short time ago the members of the Social Service Committee reported that some pictures in these machines were undesirable and it was criminal to allow children to attend such exhibitions. A committee was appointed consisting of Messrs. Philip Seman, of the Jewish Educational Alliance; R. N. Baldwin, of Self-Culture Hall; Harold Johnson and the Rev. Mr. Bassler, of Kingdom House, to investigate and prosecute if necessary.

No prosecutions have been made, but Mr. Seman reports the closing of the Biddle street hall, and that the managers of some of the nickelodeons and penny arcades have elminated obnoxious pictures.

Mr. Seman next season proposes to utilize the dramatic talent of children in the afternoon by the production of fairy plays and in the evening parents will be given more pretentious theatrical performances.

* * *

We learn from Chicago that, according to Lieutenant Alex McDonald, the head of Chief Shippy's dance hall and five-cent theater bureau, the proprietors of the cheaper places of amusement have greatly improved the character of the attractions they are giving the public. Lieutenant McDonald said that he and his men keep under constant watch 158 five-cent theaters and cheap vaudeville houses whose patrons are, for the most part children. Where formerly pictures of "the train robber" type were exhibited, more instructive and still equally amusing are now used.

* * *

Mayor McClellan, New York, and the chief of the Bureau of Licenses, Mr. Corrigan, have been temporarily enjoined from interfering with the moving picture exhibitions throughout the city. Justice Charles H. Truax, on the application of A. Muller, of 125th street, near Third avenue, a keeper of a moving picture place, granted the injunction.

Florence Sullivan, the petitioner's counsel, said to the Court that the Mayor had peremptorily deprived many of his clients of their licenses without due process of law or cause. Since the crusade against these places of amusement began the proprietors have formed an organization which they call the Moving Picture Exhibition Association, and it is through the efforts of this association the injunction is granted.

* * *

The Scenic Theater, Spokane, Wash., located at 419 First avenue, opened on Thursday evening, June 13. The theater seats 260 people and will exhibit moving pictures and have illustrated songs. The theater company has the exclusive right of using the "Viascope," a Chicago moving picture machine which is said to do away with the "flicker," which has been the main objection to this class of amusement. W. H. Bell, of Chicago, will have charge of the moving picture machine.

* * *

"That's the stunningest of all of them," Otis Snowden, moving picture machine operator, had often declared to the other workers at an East Ninth street theater, Cleveland, O. "The Lovesick Soldier" it was entitled. There were brass buttons a-plenty, a good-looking private, a pretty country girl, a wicked sergeant. Through difficulties and troubles the soldier followed his sweetheart in spite of his superior officer. It was noble and inspiring, and Snowden, thinking of the days when he was second lieutenant of the high school cadets, would start that film time and again. You could almost hear the bugle calls as he rushed it through. But one day the roll of films disappeared. So did Snowden. He had secured another job. Last Saturday Snowden, who lives at 4927 Woodland avenue S. E., was arrested and taken to central station.

* * *

N. C. Williams, Sr., N. C. Williams, Jr., and F. J. Kyle, of Atlanta, Ga., applied for a charter for the Atlanta Moving Picture Machine and Film Renting Supply Company, whose object it is to manufacture and sell supplies for electric theaters. The capital stock of the company will be $3,500.

* * *

Portage, Wis., is soon to have a new amusement enterprise in the shape of an electric theater. One of the largest theatorium construction concerns of Chicago has about concluded arrangements for the opening of one of their theaters in this city. The management of the local institution will be under Fred E. Fink and H. H. Niemeyer.

It is the intention of the management to produce only refined and educational entertainments, those that appeal to the ladies and children as well as to the gentlemen. The theater will be located in Emporium block, De Witt street.

"Nothing of a sensational nature or pictures that can possibly offend the most refined taste will be shown at this new theater," said one of the managers. The shows will start every night, excepting Sunday, at 7 o'clock.

The pictures furnished at the entertainments will come direct from the largest theaters of Milwaukee and Chicago, arrangements having been perfected to include Portage in the Klien circuit, which is acknowledged the best the large cities can afford.

* * *

PROPOSED NEW UNION.—A meeting of all those employed in operating moving pictures has been called for the purpose of organizing themselves into a union for Montreal, Can.

* * *

The corner room, Fourth and Main streets, of the Price Building, Paris, Ky., has been rented to Wellard Henly & Norris, of Cincinnati, O., to conduct a first-class moving picture show, which will likely open to the public next week.

* * *

A correspondent in St. John, N. B., Can., sends the following information: Robert J. Armstrong has gone to St. Johns, Nfld., where he will open a nickel show presumably for Keith. St. Mary's Hall, Halifax, has also been converted into a "Nickel" and as a result of negotiations with Mr. Armstrong, Alexandra Hall, Sydney, also advertises under the same name. Wonderland, the second

hall in this city, has fallen into the hands of the Quinet-escope Company, of Montreal, Bennett's upper Canadian rivals, and will open on Saturday as the "Bioscope," while as a next door neighbor it has the Unique, which is being operated by the Bennetts themselves.

* * *

The Empire, Halifax, N. S., opened recently with a splendid series of moving pictures and illustrated songs by Miles Brothers, New York.. Nothing but the very best films are used. Manager Mullane has the building seated to accommodate about 1,500 people and has alsc provided for his patrons an ice cream parlor in the building.

* * *

Pathe Freres, of Paris, were in New York last week and formed a corporation in Jersey City, N. J., to deal in cinematographic negatives and positives and apparatus; capital, $1,000,000. Incorporators: William H. Corbin, 243 Washington street, Jersey City, N. J.; Ernest A. Ivatts and Charles Pathe, Paris, France; Collins & Corbin, Jersey City, N. J.

* * *

The members of the skeleton chamber in "Night and Morning," at Luna Park, New York, met in executive session recently, and after a heated and lengthy discussion passed resolutions criticizing the brand of cigarettes that the management supplied them. Each member of the Stygian chamber had a voice in the heated discussion, which resulted in the appointment of a committee to wait on Frederic Thompson with a "frame" of the resolutions. Mr. Thompson's desire, naturally, is to please the House of Skeletons, and will have a special brand of cirgarettes manufactured for their use. The new cigarette will be "The Luna," guaranteed to superinduce peace, happiness and good-fellowship in the executive branch of the chamber of skeletons in the realm of "Night and Morning."

[Next, please.—Ed.]

* * *

A new ordinance of the City Council, Charleston, S. C., was passed at its meeting, June 11, in order to make the moving picture shows here of all classes give the most complete fire protection to their patrons. Chief Behrens has already put into effect certain precautions. Its salient features are as follows:

That existing electric theaters where moving pictures are displayed shall comply with the ordinance within thirty days from the time of its passage; that a permit must be secured from the fire chief and from the city electrician for any such theater hereafter, before a license will be issued; that all wiring in such places of amusement must be done under the supervision of the city electrician, and that infractions of this section will render the theater liable to closing; all fuses must be fireproof; all exits are to be indicated and lighted; all lights must be independent of stage light excepting general auditorium lights, and must be controlled from the lobby or other convenient place, and there must be two circuits into the auditorium, one controlled by operator and the other on the outside; that every portion of the building used shall be lighted, and also all outlets, corridors, etc., one sixteen candle power arc lamp to every four hundred square feet of floor space being the standard; each arc lamp used as a part of the moving picture machines must be run according to specifications of city electrician; also rheostat; reels must be encased in iron box, with no solder construction; handle or crank must be secured to spindle; automatic shutter must shut off light rays when machine stops running; extra films must be kept in a metal box with tight-fitting cover; each machine must be run by hand; a three-gallon fire extinguisher must be kept close to machine; that machine must be housed specially as directed by fire chief and city electrician; that violation of this ordinance will make offender liable of fine not exceeding $100 and imprisonment not exceeding thirty days, either or both, each day of operation make separate offense.

* * *

The "penny arcades" in the cities are coming in for a general criticism and being characterized as dens or schools in vice. Another form of innocent amusement gone wrong that might prove wholesome entertainment.

* * *

With moving pictures which are claimed to be the best ever shown in Rhode Island the Westminster Theater Providence, is to reopen its doors for a Summer season. The views shown will be strictly up to date and refined in every respect and smoking will be prohibited, the management catering particularly to ladies and children.

* * *

The North Side, Corning, N. Y., is to have another picture show. The promoters of the enterprise are: Glen Billinghurst and H. W. Loghry. They have secured a lease of a store in the Walters block. They have purchased the picture machine and equipment of the defunct North Side Electric Museum Company and as soon as the store can be altered to meet the demands of the business the enterprise will be opened to the public.

* * *

Muscatine, Ia., is to have a new theater. The room in the Warfield Building, at 112 West Second street, has been rented by Mr. Gordon, of Sioux City, who will at once install a first-class moving picture machine. The new theater is to be called "The Unique." Mr. Gordon, the proprietor, promises to exhibit nothing but strictly moral moving pictures, while illustrated songs will be one of the pleasing features of the house.

Bert Ziv, of Chicago, a theatrical manager of many years' experience, and well known among the managers of Chicago, has been secured by Mr. Gordon to manage this house.

* * *

A church in a five-cent theater. A minister on a stage where two hours later a knock-about comedian will appear. A choir of sweet-faced choir girls as rivals of a ballet chorus. These unusual sights will be seen at Gary, Ind., the new mushroom city built by the steel trust, next Sunday. A town of nearly 4,000 inhabitants and growing faster than any town in the United States, in the world, perhaps, Gary has no church. Worshipers have been compelled to go to other towns to attend services. But the Congregationalists decided to-day to change matters They declared they would hold services in Gary if it were possible. Committees were sent to lease a building, but the only place available was the nickel theater. A contract was closed and notices of the Sunday meeting were posted conspicuously about Gary.

* * *

St. Louis oculists agree with Berlin physicians that moving picture machines are injurious to the eyes, but say there is no necessity here to declare war on the kinemetograph shows, as they are doing in the German capital. According to a press cablegram, the Berlin physicians have become so alarmed about the possible injury to the eyes by the 2,000 kinemetograph shows there that they are urging the Government to close them. Dr. James A. Campbell, a leading St. Louis oculist, says there is no

occasion for such extreme measures here, as nobody's eyes will be seriously injured unless he overdoes visiting the picture machines.

"Looking at moving pictures," Dr. Campbell said, "is like reading a book on a train. Where the focus changes all the time, it is a strain on the eye to follow the object it is looking at. Particularly is this the case if the eye is defective. Even a perfect eye cannot stand looking too long at a moving picture or watching too many telegraph poles flash by a moving train. My advice is not to visit moving picture shows if your eyes are weak. They will not permanently destroy the eyesight, but they produce an irritation of the retina caused by confusion of images. All moving pictures are not equally difficult to watch. In some the quivering motion is reduced to a minimum. In others it is violent."

"In these machines the pictures are flashed so rapidly that the eye cannot keep pace with them," said Dr. James Moores Ball. "This produces a great strain on the ocular muscles that move the eyeball and undoubtedly injures the eyes. Particularly is this true of children. Their eyes are more susceptible to such strain than the adults because the muscles about the adult's eyes are more solidified. The child eyes are more subject to myopia or nearsightedness. A child is likely to have his eyesight injured looking at moving picture machines as he is in the kindergarten. And there is no doubt that the kindergarten fad is responsible for much injury to the eyes of children. In these kindergartens little children of five, six and seven years old are given work to do with needle and thread and such things at short distance and the results are disastrous to their eyes."

* * *

OPENED MONDAY: CLOSED TUESDAY.

The cameraphone, known as the "talking pictures," opened on Monday, June 10, at Hammerstein's and closed June 11. The inventor told Mr. Hammerstein that he had worked for fifteen years on the idea and could not understand why it failed. Neither could the manager.

Association News.

President Nicola Seraphime, of the Moving Picture Exhibitors' Association, 229 Broadway, has been extremely busy during the past two weeks in an effort to protect the owners of the Common Show and Moving Picture Licenses, issued by the Mayor. On June 12, 1907, Justice Truax issued an injunction restraining the Chief of the Bureau of Licenses, Mr. John B. Corrigan from suspending and revoking these licenses in over sixty cases, and directing them to show cause at a Special Term of the Supreme Court, Part I., on June 17, 1907, why an injunction should not be made permanent and the proceeding was adjoined to June 18, 1907, at which time it was argued before Justice James A. Blanchard, Assistant Corporation Counsel O'Neil appearing for the Mayor and License Bureau, and Florence J. Sullivan appearing for the plaintiff. The matter was argued at length, and Mr. Sullivan read to the Court a letter that was sent out by the Chief of the Bureau of Licenses which was the cause of all the trouble; the letter is as follows:

"Mayor's Office, Bureau of Licenses,
City Hall, New York.
June 6, 1907.

Sir: You are hereby notified that your common show license No. .... has been suspended by His Honor, the Mayor, upon charges preferred by the Police Department against the premises you are conducting under the said license.

A hearing will be granted for the purpose of giving you an opportunity to show cause why this license should not be permanently revoked, the date and time of which you will be duly advised, and pending such hearing it will be necessary for you to discontinue the common show licensed under the above-mentioned number.

Yours truly,
JOHN P. CORRIGAN,
Chief, Bureau of Licenses."

The plaintiff contended that the Mayor had not the authority of law to suspend a license or revoke one until after the owner of the license had his day in court; he also contended that no license could be revoked arbitrarily and that the holder of a common show license was entitled to enjoy all of its privileges for the year for which it was issued, unless the holder was convicted of crime, and that in issuing the license the City extended an invitation to all, on the payment of certain fees, to invest their money in the business for each of the licenses so issued, and that in any business so conducted with due respect to the law, the City had no more right to interfere with it than if it were a dry goods business or any other commercial enterprise. The City having granted the license, it thereby approved of the fitness of the holder and the propriety of the business, and that it had no right to interfere except through the courts. The Corporation Counsel did not claim that the business was conducted improperly or that indecent pictures were exhibited or any unwholesome practice indulged in. The sole cause for complaint was that in some instances children under sixteen years of age were admitted to the exhibition without their parents. Briefly, the contention is on the part of the Mayor, that he can revoke any licenses arbitrarily. On the other hand, Mr. Sullivan contends that when a license is issued, it cannot be revoked unless the holder is convicted of a crime after trial in court.

The Moving Picture Exhibitors' Association, at a meeting in Terrace Garden, on June 15, 1907, unanimously passed resolutions offering to act with the Mayor and the City authorities in every way that might be helpful to the improvement of the exhibitions, and suppressing anything that might be unwholesome, and appointed a committee to take up the entire subject with the Mayor personally. The Moving Picture Exhibitors' Association includes the Boroughs of the Bronx, Manhattan, and Brooklyn, Queens and Richmond, and no one can become a member unless he signs a written agreement to obey the laws and ordinances and to avoid lewd and unwholesome exhibitions.

Mr. Nicola Seraphime is President, Mr. Herbert Miles of Miles Brothers is Treasurer, Mr. Chester Martin is Secretary, and Florence J. Sullivan is General Counsel Its office is at 229 Broadway, N. Y. City.

A new elaborate moving picture theater has opened on State street near Jackson boulevard, Chicago, the second within four weeks. It is called the Lyric, and its architectural decorations cost about $15,000. The place is owned by Arthur Caille, of the Caille Bros. Company, slot machine manufacturers, Detroit. Mr. Caille is thinking of opening a real vaudeville theater here, and if a desirable site can be secured it is said building will commence this Summer.

Correspondence.

A Complaint.

CANTON, O., June 12, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir:—In your issue of June 1 we note, under the title of "Grateful Operator," a letter from Al. Shields stating that he had entered our service. It is only right that the facts of the case be stated, and we would like them given the same publicity as you gave his letter.

In his letter he claimed to be a first-class operator and electrician, competent to handle any show under any circumstances. In order to give him every advantage in the start, we brought him from Duluth, Minn., to Columbus, O., several days in advance to look over the outfit and become familiar with any new features. We hired a theater in a small town near Columbus and gave him two full days to go over the programs, study electric connections, etc. He had the benefit of the instructions of one familiar with the work. He showed two faults—extreme speed and bad handling of slides—but these we believed he could soon correct.

We then went to the first date of the Summer season. He had from 8 a. m. to 8:15 p. m. to prepare. He connected up in such a way that he could not get any light. He was shown his error and the correct way pointed out again. When he changed he created a dead short and blew out every fuse along the line. The light plant people were unable to repair the damage, and for the first time in eight years we were unable to show and had to return the money.

Mr. Shields claimed that "everyone makes mistakes," he was "in a hurry," etc. He had cost us fifty dollars in round numbers for railroad to Columbus, hotel, railroad hotel and rent of theater for practice, railroad and hotel for the first stand, beside the loss of money returned through his bad work. He seems to feel no obligation to pay this back, nor to return to one of our employees the money he borrowed to get to Columbus, where he expected to get another job.

We have no desire to injure anyone, but we believe it it only right that other employers should be protected against such unfortunate and expensive experiences.

Yours truly,
MOTION PICTURE COMPANY,
Canton, O.

A panic was averted in Fort Dodge, Ia., when a film ignited during a performance at the Carroll Opera House. About 4,000 feet of films were destroyed, and other damage amounting to $500 was caused.

* * *

A nickelodeon has been opened at Big Rapids, Mich., by George Behrens and Clinton Spencer, both of Muskegon.

12 cents per foot. 12 cents per foot.

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Film Review.

OYSTER INDUSTRY.

LUBIN.

This film, showing the American oyster industry, is a most interesting subject. The oyster fleet starts out on its cruise. We see the dredging of the oysters in large nets.

While some of the oyster fishers use the large nets, others dredge for oysters with wire screens, a very interesting proceeding. We then see how the oyster boats are unloaded by filling large barrels with the delicate bivalves.

The next scene shows how the oysters are opened so as to be canned. Men of all nations are employed. It is most interesting to note the speed with which the oysters are opened.

A great many women and girls are employed in opening and assorting the oysters. The oysters are brought to the canning department, while the shells are hauled away by carloads.

Next the oysters are canned, sealed and labeled. This work is done almost exclusively by young girls and women. After this we see the oysters boxed and shipped away to all parts of the world.

The picture ends with a connoisseur enjoying his "oysters on the half shell."

SNAKE HUNTING.

LUBIN.

A rocky spur of the mountain range is seen, when two hunters enter, one carrying a bag. The first one climbs up the rocks and with a pronged stick catches a snake in the bushes which he drops into the bag. With care he manages to descend, and a rocky wall is next seen with a reptile at least three feet long crawling over it. This is promptly caught and after some excitement is got into the bag. The hunter is next seen in the bed of a stream struggling with a monster snake some six feet in length. Several times he stumbles, but it is a case of life or death, so that he manfully holds on to his prey. Down a fall of water he next clambers and manages to hit upon another reptile; in fact, he seems to know exactly how to "spot" a lurking place. His assistant apparently tries his hand, for he is seen descending the rocks with one wrapped round him and struggling with all the force at his command. Eventually he is released, when the tourniquet has to be used, but after a dose of brandy he seems to pull himself round again. Both men climb the rocky hillside like antelopes until they come across the trunk of an old tree, in which a serpent is taking its siesta. The hunter enters a cave from which he issues with quite a number of fine specimens, the effect caused by the play of light on the rocks and stream issuing from the cave being exceptionally fine. He next catches several snakes in a field by the aid of a large towel, and the last one to be caught nearly strangles the hunter before he can manage to shoot it. The film concludes by showing a snake being skinned while still alive.

WHEN WOMEN VOTE.

LUBIN.

While Mrs. O'Brien is preparing her speech for the political meeting, Mr. O'Brien minds the baby. Mrs. O'Brien is ready to go out. The henpecked husband shines her shoes, brushes her coat, and out she goes to attend the woman's suffrage meeting.

Mrs. O'Brien delivers a fiery speech, often interrupted by wild cheers and applause. Resolved: To vote for Mrs. O'Brien for magistrate.

The women vote. Women police control the beat. Every man who dares to vote is arrested. Many women voters are seen fighting but are quickly arrested by the fair police.

The battle is over. Crowds are seen on the streets watching the election returns. Bets are made. Cheers for the Republicans. Cheers for the Democrats. Women fight. The police women have their hands full. Republican paraders are coming from the east, Democratic paraders from the west. They meet on the corner and a free-for-all fight ensues.

Mrs. O'Brien is elected Judge of Magistrate's Court No. 23. Mr. McGinnis is brought before her, charged with having kissed his wife. Twenty years in State's prison by hard labor and fasting. While his wife holds court Mr. O'Brien attends to his household duties.

Mrs. O'Brien returns from court. Dinner is not ready, the baby is not washed, the rooms are not clean. She makes him sweep the floor and cook the meal. Not satisfied with his work, Mrs. O'Brien takes the dough and throws it in her husband's face. Mr. O'Brien would like to get a divorce, but such cannot be obtained when women vote.

AND THE DOG CAME BACK.

LUBIN.

While Chung Lung, the washee-washee, is delivering his goods, a dog takes hold of his trousers, tearing the same in pieces. While complaining to the proprietor of the dog, he is told to take the dog and kill him.

The Chinaman and the butler are going to kill the dog. He is tied to a tree and shot by the butler. The butler then goes home and tells his master how he killed the dog, but hardly had he finished when the dog came back.

A candy man on the street is next attacked by the dog, who seems to have a special liking for men's trousers. When the peddler comes in for complaint, he, too, is told to take and kill the dog.

The butler and peddler are going to kill the dog. They put a rope around his neck and pull him up a tree. They then depart, leaving the poor dog to his fate. The butler, returning home, describes to his master how he killed the dog this time. Again the dog came back before the butler had finished.

Now the dog attacks a colored woman. It is funny, indeed, to see the struggle between the big fat wench and tiny little dog. She, too, comes in for a complaint and is advised to kill the dog. The colored woman and the butler put the dog in a sack, fill it with stones and throw it in the water. The butler then goes home and reports to his master how he killed the dog, but hardly had he finished when the dog sits on his master's lap.

Next, two little boys are attacked by the dog, and again it is the trousers' seat that suffers mostly. The mother of the boy, when complaining, is advised to take the dog and kill him.

The butler, together with all the sufferers, go to the butcher to have the dog made into mince meat. The butcher lays the dog upon the block and severs the head with one stroke of a big axe. He then puts the body in a sausage machine and makes Wiener wurscht out of the dog. The butler then goes home and reports to his master that the dog is killed, this time for good, but hardly had he finished when the dog came back.

The sufferers, not knowing that the dog has come back, came to get some compensation for their torn clothes. Just then a little boy is begging for the dog. The master, glad to get rid of the dog, presents him to the little boy.

MOTHER-IN-LAW AT WHITE CITY.

GAUMONT.

At the dinner table the husband informs his wife he will take her to the White City. She hurries off to dress, and in a short time he also goes, leaving Mother-in-law alone. She makes up her mind to accompany them; calling the maid, she asks for her outdoor costume. The maid, bringing it in, helps her to dress. On the appearance of husband and wife ready to bid Mother good-bye, they are astonished to learn of her determination to accompany them. The more they try to persuade her not to go, the more obstinate she becomes, and for the sake of peace and quietness they reluctantly take her and her three hundred pounds of avoirdupois with them. Arriving at the White City, she insists upon going up in a balloon, and suffers as a consequence. The Ferris wheel next claims her attention, and as it revolves she becomes dizzy, then sick, and falls out. Recovering from this, she goes up the escalator, and gets a very rough handling. Then she shoots the chutes, bumps the bumps, rides the switchback, from which she is taken out in hysterics. The photograph gallery next excites her curiosity, and she has her photo taken in what she thinks an angelic pose; when she sees the result she goes mad with rage. She next tries the mechanical swing and falls on the neck of her son-in-law and is lifted out with difficulty. The clowns make fun of her, and invite her to a boxing match; she puts on the gloves, but is knocked out, very much to her discomfiture. She next tries the wrestling bout, from which she comes a cropper. After this they carry her to a carriage and drive home, where the maid, with smelling salts, poultices and medicine, attends her. Tht doctor bandages her broken head and face, and makes her as comfortable as possible under the circumstances. The daughter and son-in-law now appear dressed for outdoors; invite her to go with them to the White City, but she has had enough of that, so they bid her good-bye and go off for a good time without the unwelcome presence of Mother-in-law.

THE AMATEUR RIDER.

GAUMONT.

Two gentlemen dressed in riding costume are observed at the stables, discussing the qualities of various mounts. A third approaches and joins in the conversation, which becomes animated, the last comer evidently boasting of his prowess. A groom is called and an order being given, he enters the stables and is seen leading therefrom a fine thoroughbred, which the braggart tries to mount. It soon becomes evident that he is only booted and spurred for show. His first attempt to mount exhibits his amateurishness; instead of lightly vaulting into the saddle he slips, loses his footing, and with difficulty retains his balance. Again essaying to mount, he succeeds after a fashion, losing his hat in the effort, to the great amusement of the bystanders. The groom hands him his hat, and he goes off to pick up what adventures

he can, gaining a little confidence as he gets more accustomed to his position. A lady is seen at a window, and the horseman, to make an impression upon her, causes his horse to curvette a little; much to his credit he manages to keep his seat, and raise his hat. His steed becoming restive, goes off at a gallop into the midst of a party of fair equestriennes, who laugh at the efforts of the amateur to keep on his horse by embracing him round the neck. A passing street car startles the horse, who, taking the bit between his teeth, goes off at a gallop, not stopping until he lands his rider in the midst of a Summer party at a wayside inn. They are incensed at his careless riding and commence to belabor him for spoiling their pleasure. His horse is returned to him, and he goes away leading him by the bridle. On his way he has to pass many friends of both sexes who are well mounted and enjoying their ride. After a time he again essays a ride home, but is thrown by the horse, who is thoroughly tired of such a poor rider and gallops off to his stable, leaving the poor fellow battered and torn to be led back by two sympathetic pedestrians. The riderless horse is caught by its groom, and some anxiety is shown as to the fate of the rider, who finally makes his appearance in very sorry plight and receives the commiseration of his friends. He evidently makes up his mind to take lessons before again venturing in public on horseback.

SHE WON'T PAY HER RENT.

GAUMONT.

A row of tenement houses at which a house agent appears; knocking at the door of the first one, a woman appears in answer and hands him the weekly rent. At the next door, in answer to his summons, a man appears and prepares to pay him his due. Quite a different reception awaits him at the third house, for, on making known his wants, he is refused. On his persistence "he must have the rent," the woman, without further ado, although not young in years, promptly knocks him down. He gets up and indignantly protects against such treatment, and is again knocked down by the virago. On arising from the second fall, he goes off for the police, and goes to the door with the policeman; again he demands his dues. The virago simply knocks the man and the policeman into the gutter. As the policeman tries to arrest her he is rather heavily mauled. The policeman blows his whistle for further assistance and calls upon a gentleman, in the name of the law, to help him. The gentleman fearlessly lays his hand upon the woman, when, to his utter astonishment, he finds himself sprawling on the ground. Hastily picking himself up, shaking the dust from his frock coat tails, he again essays the task; with the assistance of the policeman and rent collector they make cautious advances. The virage receives them figuratively with open arms, standing as though saying, "Come one and all." No sooner do they come within reach of her fists, than she lays the three in the dust, as though they were a set of ninepins put up for the pleasure of her knocking them down. Four pedestrians now appear and go to the aid of the three fallen men. Several of the crowd assist the three men, and the overwhelming numbers compel the woman to seek safety in flight into the house, slamming the door in their faces. We see her in the room, on the first floor, throwing out pots, pans, chairs and stools, onto the heads of the crowd below. The men break in, enter the room, carry the virago and her daughter (who had been assisting her to throw out the kitchen utensils) down the stairs, where the ambulance truck awaits them. In spite of her kicking, scratching and biting, she is eventually placed and strapped down, and with a whole crowd of children at her heels, is run off to the police station, while the daughter, in custody of two stalwart policemen, brings up in the rear.

THE NEAR-SIGHTED CYCLIST.

URBAN.

The cyclist is despatcher upon an important errand, and his humorous and alarming adventures by the way form the subject of this series. Misadventure follows misadventure with great frequency, but the cyclist comes up smiling every time, mounts his machine, and again resumes his journey.

Accidents which would maim or kill an ordinary mortal serve only to spur him on to fresh exertions in a mad search for physical inconveniences and dangers, which always present themselves. It may indeed be predicted of the hero that he will either die peacefully in his bed or end his career through slipping on a piece of orange peel, or swallowing a pin. Only an ordinary and simple ending would be appropriate after such a strenuous life. Certainly he will never be hanged or drowned.

He charges at full speed a horse-drawn tram car, and is upset. He attacks the double windows of a corner shop, to fall into a basket of eggs on the other side. He bodily upsets a donkey, cart and driver. He is precipitated into and disorganizes a party of men and women enjoying refreshment at an open-air cafe. He is thrown into a deep excavation in the road, and, colliding with the parapet of a bridge, is thrown over and falls forty feet into a swiftly flowing river, to be fished out and remount his machine. Finally, he appears in full view of the audience, a sorry spectacle of mud, eggs, water and other accumulations, but wearing a grin of triumph which augurs well for his future.

SHOEING THE MAIL CARRIER.

GAUMONT.

A mail carrier is about to go on his rounds and asks his wife to bring his shoes, of which he seems to wear out a large number, judging from the relics she displays for his selection. Finding none to his satisfaction, his wife goes to the shoe store and a boy returns with some on approval. Selecting a pair, he put them on, kisses his wife, and commences his journey. He is seen delivering letters en route, at the same time admiring the shoes. "Pride comes before a fall, and he, not noticing where he is going, stumbles and falls. On rising he finds, to his disgust, one of his new shoes broken, sole from upper, in which condition he has to complete his round and ultimately reaches his home, limping and footsore, falling exhausted into a chair. Utterly at a loss what to do to find money to keep him in shoe leather, his wife conceives an idea which she puts into immediate execution. Taking her husband to a horse shoer, she has him shod with iron. This proceeding causes a complete change in the man; from an affectionate husband he becomes a maniac and seems to take on the nature of a vicious horse. He kicks and buffets his wife, starts off on a rampage, knocking down two soldiers who try to stop him. They go for reinforcements, and on explaining to the officer in charge, he orders out a skirmishing party, who, fully armed and headed by the regimental drummer, start in pursuit of the devil, whom they imagine the mail carrier to be. Scattering everything before him, eluding his pursuers, the carrier goes off to river brink, causes excitement all around, knocking several into the water, into which he falls himself, and is rescued by a life-saving corps. Regaining terra firma, he leads the soldiers a merry chase, leaping over houses, up hill, down valley, bounding over every obstacles; coming to a church, he scatters a group of boys who are playing. A church dignitary in all solemnity appears at the church door, and pronounces a curse on the man, who flees; coming to a narrow passageway, the soldiers barricade it, but the man leaps over them all, going on his way exhausted but unable to stop; he hails a coach on which is a boy driving, who takes him home, where with all dignity and blessings given by a priest of the church, assisted by the horse shoer, the offending shoe is removed and the mail carried takes on once more his normal nature.

THE LEGLESS RUNNER.

GAUMONT.

A man without legs is seen in a low wagon, propelling himself along with specially prepared pieces of wood, with which he touches the ground, and the wagon is skilfully guided through the streets. He is seen proceeding to a saloon, where a bottle of wine is brought to his order; he escapes payment and is pursued by the waiter. In his haste he rushes down a steep pathway of steps, knocking over others who are coming up. Falling in a heap at the bottom, he gather himself together and flees. An officer tries to stop him, but is bowled over. Hastily rushing to the barracks, he orders out a sargeant and squad of infantry who in obeying orders get themselves mixed up in trying to capture the man, who leads them a merry dance up the side of a house and off the roof, up hill and down dale, eluding them at every point. He is seen making his way in the distance, and the soldiers deploy in the valley hoping to cut off his chance of escape as he comes down a rapid incline. The better to do this, they bring barrels, and get into them to hide. In his rapid descent he trundles the barrels and soldiers down the hillside into the river, into which he falls himself, and is rescued by the soldiers, who have difficulty in putting him into his wagon. They tie his hands and push him along over the difficult places through which they have to retrace their steps, until they reach the barracks, where they hand their prisoner over to the guard.

COMEDY CARTOONS.

URBAN.

The artist is presented, with his board; his only appearance. The hand rapidly outlines a human head, into the chalky jaws of which it inserts a cigarette. The chalk head smokes, and finally eats, the cigarette.

The head of a woman is drawn, which gradually fills and becomes undoubtedly human. Eyes of feminine longing are turned in the direction of a chalk-outline teapot, which materializes into the real thing, from the spout of which the woman-head drinks with satisfaction. The woman's head resumes its chalky outline, and disappears, feature by feature.

The hand of the artist cuts out of paper the figure of a clown. This is placed inside a magic ring drawn on the blackboard. The paper clown changes into a real embodied

Pierrot, who dances, juggles with hoops, and finally dissolves by a rapid pinwheel movement into a vivacious head.

Head (life-size) of the Pierrot. Smoke is seen to issue from the mouth, and comical facial expressions are produced. Again the wheel movement and the clown disappears. The head of a man is now drawn in chalk. This gradually assumes life and gesticulates in a marvelous manner. The head is seen to split from crown to chin, the halves fall apart as if hinged, and from the eyes are drawn numberless yards of fine tape.

From inside the two halves of the head are produced champagne and liqueur in bottles, cigars, cigarettes and glasses. The halves of the head are rejoined, life and comic gesticulations again occur, and the hand of the artist wipes the whole from the blackboard, section by section, though muscular action remains even in the last portion left—one eye—which winks at the audience in an impudent manner before being finally wiped out.

THE TOILET OF AN OCEAN GREYHOUND.

URBAN-ECLIPSE.

One of the great ocean liners is seen in the dock, undergoing the necessary repairs, preparatory to starting on her trip across the ocean. Painters are busily engaged on her smokestacks, her cabins, and over the side of the ship; others are holystoning her decks, and swabbing down, polishing brasses, and a hundred and one duties necessary to make the ship spick and span. Then we see great piles of bed and table linens, brought on the lower beck, sorted out by the men and women stewards, tied ready for the laundry, and piled in great bundles on the deck. Others are coiling rope and doing odd repairs. The side of the vessel is now seen,; her port holes are open like great mouths, ready to receive the food which we observe is being brought in by scows. The coal heavers now get busy emptying the scows into scoops and baskets, which they carry into the hold of the ship. Quite an animated scene is this. After loading up with the coal, we see the side of the vessel smudged and smeared with dust and dirt. The hose is then turned on, washing down the sides, and also the scows, making an effective series of fountains playing around the ship.

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The Official Organ of the Moving Picture Exhibitors' Association.

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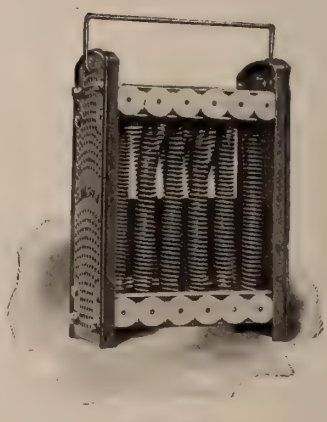

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Editorial.

ORGANIZE.

There was never a time in the history of the moving picture trade when the need for organization was so great as at present. Proprietors of nickelodeons are being beset on every side by the theatrical proprietors, who find that their receipts are diminishing and consequently are loud in their outcry for the suppression of the 5-cent theater, which is gaining such a hold upon the people. Then, societies for purity, etc., are trying to purify them, or else close them altogether. The boards of electricity and fire underwriters are after them, and, being urged on by these various agencies, the police departments of New York, Chicago, Philadelphia and other large centers are becoming active in the efforts to purify or exterminate. Which is it to be? The result rests with *you,* reader. We have information in our possession which points to the prime cause of all the persecution in New York, and when the proper time comes we will publish it. We interviewed a man higher up, to learn the position of the trade in the eye of the powers that be, and while we could not get anything for publication, we were given a vast amount of information, and the desire was expressed that those in the trade would settle their own quarrels first and show a united knowledge of what they want. Two organizations are in existence, one favoring the quick operation of the surgeon, the other pleading for delay, picking little by little. One goes before the Judge with certain well-defined arguments to which the Judge is inclined to listen; up jumps the other side, having an equal number of followers, declaring they do not want this. No wonder the Judge is puzzled. It needs the judgment of a Solomon to decide under such conflicting conditions. Members of the trade, cleanse your own houses first, then solidify, join hands, and present a united front, and you will win. A house divided against itself cannot stand, nor can the sticks be broken while they are bound together. Now is *not* the time to dally, to temporize, to wait. Now is *the* time to be up and doing for the sake of your future standing in the community. This is just what is wanted to-day in New York, but to be capable of doing this, an amalgamation of both sections of unions is absolutely necessary, and we urge the heads of both branches to call a joint meeting to first settle their own differences of opinion, and they will then gain what they desire. Further than this, there is a vast field to be worked. A strong organization at the back of Messrs. Baker & Ross, of New Jersey (see our Trade Notes), would soon secure them the justice that is their due, and the action of the two aldermen be held up to public con-

tumely and contempt. Such a dog-in-the-manger policy exhibited by these owners of nickelodeons towards their competitors is unjust and must be set aside.

Electricity for the Operator

By H. Meredith-Jones, M. E., C. E.

Continued from Page 244

SYMBOLS.

Fundamental and Derived Mechanical Units.

L. for length.
M. for mass.
T. for time.
V. for volume.
v. for velocity.
W. for work.
P. for power.
w. for weight.
ft. lb. for foot pound.
H. P. or HP for horse-power.
I. H. P. for indicated horse-power.
B. H. P. for brake horse-power.

Symbols in General Use.

D or d for diameter.
R r for radius of anything.
G for galvanometer or galvanometer resistance.
s for shunt or shunt resistance.
B or b for battery or battery resistance.
F. P. S. for foot, pound, second (system).
C. G. S. for centimeter, gramme, second (system).
for battery or cells.
T+ for terminal positive.
T— for terminal negative.
E. M. for electro magnet.
F. M. for field magnet.
c. p. for candle-power of a lamp.
A. M. for amperemeter.
V. M. for voltmeter.
G. P. for gutta-percha.
I. R. for india-rubber.
C. R. for copper resistance.
S. W. G. for standard wire gauge (legal).
B. W. G. for Birmingham wire gauge.
B. & S. W. G. for Brown & Sharpe wire gauge.

Practical Electrical Units.

R and r_1, r_2, etc., for resistance (general for any resistance).
Ri for resistance of insulation.
O for ohm.
Mo for megohm.
C and c_1, c_2, etc., for current (general for any current).
A or a for ampere.
E or e_1, e_2, etc., for electro-motive-force or any E. M. F.
v for volt.
K and k_1, k_2, etc., for capacity (general for any capacity).
mfd for microfarad.
Q and q_1, q_2, etc., for quantity (general for coulombs).
Pw or WP for power in watts or watts.
Wj for work in joules.
Ra for resistance of armature.
Rm for resistance of main.
Rs for resistance of shunt-coils.
Rc for resistance of external circuits of dynamo or motor.
Ca for current in armature.
Cm for current in main.
Cs for current in shunt-coils.
Cc for current in external circuits of dynamo or motor.
Ea for E. M. F. or difference of potential in armature.
Eb for E. M. F. or difference of potential on brushes.
Es for E. M. F. or difference of potential on shunt.
Ec for E. M. F. or difference of potential on external circuits of dynamo or motor.

Magnetic Units and Magnetism.

N. for north pointing pole of a magnet, painted red.
S. for south pointing pole of a magnet, painted blue.
m for magnetic strength of a pole.
l for distance between poles of a bar magnet.
ml for moment of a magnet.
H for magnetising force or strength of field.
M_1 or B for magnetic induction.
Mp or u for magnetic permeability or coefficient of magnetic induction.
I. for intensity of magnetism.
Lm for length of magnetic circuits in dynamo magnets.
Las for length of magnetic circuits in dynamo air space.
La for length of magnetic circuits in dynamo armature.
Sm for section of dynamo magnets.
Sas for section of dynamo air space.
Sa for section of dynamo armature.
R. for magnetic resistance of anything.
Rm for magnetic resistance of magnet cores and yoke.
Ras for magnetic resistance of air space.
Ra for magnetic resistance of armature.
E for exciting magnetising force.
AxTmw for ampere-turns of magnet wire.
Mf for magnetic flux or flow or total number of lines between poles or two parts.

These are some of the symbols used by electricians and electrical engineers for referring to certain parts or certain actions in a short, easy, brief way and are here given for the reader's reference, as they will be used during subsequent chapters. Remember, sometimes similar letters or symbols occur, but under different headings. This is only for convenience in working out formulæ and for reference.

This concludes my chapter on units of measurements, one of the hardest things to make clear, but I feel that I have made matters clear and simple and will always be glad to answer all questions on this or any chapter sent to me through the office of the Moving Picture World and answer it in its columns.

(*To be continued.*)

NEW MOVING PICTURE SHOW.—William Duke and Rudolph Juhling, of the Animated Picture Co., New Jersey, are in Towanda and will open an electric theater which will be known as "The Lyric" and will be ready for business about June 29. The syndicate with which Messrs. Duke and Juhling are connected at present have theaters in New York, Perth Amboy, South Amboy, Newark, New Brunswick, in the East, and four in Kansas City, Kan., with others to be installed in the West.

When writing to Advertisers please mention The Moving Picture World.

Trade Notes

Proprietors of moving picture shows must pay a license tax of $20 a year after July 1 in Camden.

* * *

At Wichita, Kan., June 15 a spark that flashed from the arc light used in the moving picture machine at the Dixie Theater on North Main street, set a film on fire and burned through catching two other films. These exploded with a loud report enveloping the entire end of the show in a mass of flames. The fire was soon extinguished before any serious damage was done.

* * *

In Hartford, Conn., the Madden Building on Prospect street is being fixed for a moving picture show which will be conducted by a New Haven man. It will open soon and continue this summer.

* * *

Woodsdale Park, Hamilton, O., has a new electric theater which opened for the first time June 15, adding much to the interest of this place as a pleasure resort.

* * *

Messrs. Loranger & Storrs, of Traverse City, Mich., Can., will conduct a high-class moving picture and illustrated song theater in the Gorsche block. These gentlemen are successfully conducting similar enterprises in Traverse City and upper peninsular towns.

* * *

The Weyenberg Building, La Pere, Wis., is being fitted up for a vaudette or 5-cent theater.

* * *

J. H. Ostergaard, of Minneapolis, is in St. Cloud, Minn., making arrangements for the opening of a moving picture show. He will rent the Lahr block on St. Germain street and open June 29.

* * *

The Casino, Meadville's (Pa.) latest moving picture show, under the management of the Rosenthal & Burke Amusement Co., was opened to the public Friday, June 21.

* * *

A. L. Peters has concluded to engage in the moving picture business, having bought out a concern at Media, Pa. He will go there in a short time to take charge of the business.

* * *

AN INJUSTICE.—Baker & Ross, who for some time have been trying to secure a license for a moving picture show at 122 Main street, Paterson, N. J., again appeared before the license committee of the Board of Aldermen June 17 and petitioned the members to grant them their license. They were represented by Munson Force as counsel, and the latter made a strong plea for them, but without avail.

When this firm made its first application for the license the matter was referred to Chief Stagg, of the Fire Department, for investigation. The latter reported to the committee that the store, which is 14 feet wide and 100 feet deep, was not fit for a show house and would be a fire trap in case fire should start there. The firm then had an architect draw plans embodying many changes which would make the place safe. The place was finally arranged to the satisfaction of Chief Stagg and the license again applied for.

The members of the committee informed Messrs. Baker & Ross that the city was being overrun with such show houses and they would not grant another license. Mr. Baker stated that he had done everything that could be asked of him. The place was now safer than a majority of similar places in the city, they had spent several thousand dollars in making improvements, and if they did not get a license their money would be lost.

Lawyer Force said that his clients had acted fairly with the city, and he thought that the committee should treat them in a similar manner. The place was safe, the show that was to be conducted was a clean one, and there was apparently no reason why a license should not be granted.

Alderman Boylan stated that there were too many such places in the city, and he thought the time had come to call a halt. Besides that, he did not believe the place could be made safe, and even if Chief Stagg had changed his mind on the matter he had not. Alderman Morgan said that he would vote for the license, as he thought the men had done all that they could to comply with the law, and it would be a hardship to force them to lose their money. Upon the roll being called Alderman Morgan voted in favor of the license; Aldermen Kerwin and Quigley refused to vote, and Aldermen Boylan, Heinrichs and Daly voted against it. Both of the latter are interested in the moving picture business themselves, having had licenses granted to them. Lawyer Munson Force, counsel for Baker & Ross, the firm whose application for a moving picture theater license was turned down by a committee of the Board of Aldermen, intends to renew efforts on behalf of his clients to get "a square deal." A move will be made through one of the Aldermen to take the matter out of the hands of the Aldermanic committee and present it before the entire body at the next meeting of the board. If that fails there is another legal card which the counselor is keeping up his sleeve for an emergency.

Mr. Force said: "This matter will in all likelihood go to the courts if the Aldermen do not do the right thing by us."

The conviction is widespread among the people of this city that the three members of the license committee—Boylan, Daly and Heinrichs—who opposed a favorable report on the application, were unfair in their action.

Scores of people pass the site of the theater daily and comment on the outrage perpetrated by the committee in refusing to license a place that is so commodious and adapted for the purposes for which it is intended. This expression of public opinion will be taken advantage of by Lawyer Force in his appeal to the Aldermen.

The proprietors of the theater declare that if Alderman Boylan could personally inspect the building his repeated objections would be removed. No hope of changing the vote of Messrs. Daly and Heinrichs, who operate moving picture shows themselves, is entertained.

[Messrs. Baker & Ross have our sympathy and good wishes in their fight for justice, and every proprietor of a 5-cent theater not only in New Jersey, but throughout the States, ought to offer a helping hand in the fight. —Ed.]

* * *

Bioscope views of Dick Croker's great Irish-American victory at the Derby were on at the halls the night of the race. You will see it at Keith's.

The Nickelodeon, Ottumwa, Ia., opened recently. The management has secured a five-year lease on the building and will make the show a permanent fixture of the city, running the year round. Mr. Moore, who has charge of the show, will continue to operate the entertainment permanently.

* * *

It is well that attention should be turned to what are called the 5-cent theaters. Most of them include moving pictures of murders, outlaws and various forms of crime. Frequently the scene is the murder of officers of the Government, and the series is such as to educate the boy into lawbreaking and into sympathy with lawbreakers. Many of the shows are developing a class of anarchists and criminials who will be costly to the next generation. A set of revolutionists training for the overthrow of the Government could find no surer means than these exhibitions. There is considerable difference among them; but the worst are often crowded to the doors with boys and girls in cities often to the hour of midnight. We are now spending enormous sums of money on our public schools. The heaviest tax levied is the school tax. The justification is, that the purpose is to make better citizens. But there are thousands of influences which are undoing the work of the schools. To read and write does not make a good citizen. Education may only make the criminal more adroit. Most of our public schools do exert a moral influence; but the work of the school may be easily destroyed by pictures of crime. These 5-cent theaters are far more pernicious than the 5-cent novel, since pictures make a more powerful impression than the story. So says the *Christian Leader,* Cincinnati, O.

[We think this editorial is too pessimistic and rather far-fetched.—Ed.]

* * *

A moving picture and vaudeville show was inaugurated in Monument Hall, Charleston, Mass., Tuesday, June 18, under the management of Harrington & Peterson, who are experienced purveyors to the amusement-loving public.

* * *

Owners of 5-cent theaters throughout Chicago who have "amateur" nights every Friday and allow young boys and girls to sing and dance to the amusement of the spectators will be arrested and their licenses revoked if plans being formulated by Judge Mack, of the Juvenile Court, do not miscarry.

For some time detectives have been securing evidence against owners of these places and, it is said, that a number of warrants will be asked for within a few days.

The amateur night evil was forcibly brought to the attention of Judge Mack to-day when Jessie Dale, ten years old, and Sarah Greenberg, eleven years old, were arraigned before him. Both admitted having sung in 5-cent theaters.

The Dale girl, who lives at 180 Jackson boulevard, was sent to the House of the Good Sheperd.

"What theaters did you visit?" asked Judge Mack.

"Oh, on the West Side," she replied.

"Where and when?" asked Judge Mack.

"Oh, almost any theater on Friday nights."

After listening to the girl's story Judge Mack expressed his opinion of the 5-cent theaters.

"I am decidedly opposed to such things," said the Court, "especially where they affect the future mothers of this country. The girls must be saved even at the sacrifice of these theaters.

"It may appear harmless to allow girls and boys to display their talent before an appreciative audience, but the influences are degrading. We expect to have several men arrested in a short time for allowing such things."

The Greenberg girl was said to have associated with a blind man who lives in the vicinity of Adams and Halsted streets. She denied the accusation and turned on her accusers and called them liars. She was sent to Geneva after a reprimand by Judge Mack.

Besides these two, twelve other girls, ranging in age from nine to fourteen years old, were arraigned for improper conduct. The twelve were paroled to their parents, who will report each week the improvement of the girl.

Sarah Greenberg was characterized by Judge Mack as one of the worst girls who had appeared before him.

"Why, she is a confirmed pickpocket," he declared. "It is remarkable where she learned what she has."

* * *

HULL HOUSE, CHICAGO.—"When you can't hear the guns on pictures, I'd sooner have fun." This concise statement of nine-year-old Alexander Capri, 269 Forquer street, who is a regular attendant of and authority on 5-cent theaters, will alter the plans of the Hull House Nickel Theater.

An audience of only thirty-seven watched the kinetoscope adventures of Cinderella, the little image seller, and Japanese folk on their initial appearance on the white screen. But they expressed themselves as well satisfied.

The satisfaction of the visitors seemed too perfunctory and merely courteous to satisfy Manager Britton, who buttonholed a half-dozen small visitors and asked them their opinion of the exhibition.

Several were diffdent, but Alexander finally advanced the first criticism. It was accepted thankfully by the manager.

"That is the trouble, I believe," he said. "We have not injected enough humor into the pictures. Of course, Alexander won't get his revolvers and bandit scenes on our films, so we'll have to do the next best thing to his mind and get funny ones."

The manager declared that funny pictures of the kind desired by the Hull House Theater were difficult to find. Those of the "slap stick" and vulgar variety were numerous but not wanted.

The travel scenes and picture stories may be interrupted in the future by small lectures on the scenes and incidents, delivered by the manager. The promoters of the Hull House Theater professed themselves as confident that the exhibitions would soon be well attended.

On the five nickel theaters within a few blocks of the new amusement venture the following picture dramas were advertised: "The Pirates," "The Defrauding Banker," "The Adventures of an American Cowboy," "An Attack on the Agent" and "The Car Man's Danger."

Highly colored lithographs showing shootings, hold-ups and lynchings were posted on the entrances to the places. All were well attended.

"Oh, it's a good show, all right, but it ain't lively enough."

A very small young man, Jimmy Flaherty by name, who has been accumulating dirt and experience throughout the twelve years of his life on Halsted street, passed this judgment on the uplift nickel theater show at Hull House, after watching the first performance recently.

He spoke with authority and finality, as one who knew. He was a first nighter through and through. He said he had not missed a show on the street for years. He was anxious to find defects, but in this case willing to overlook them, because the show was a part of the Hull House game.

Therefore, although he spoke frankly, he tempered his remarks with gentleness.

"Bet your life it's pretty, all right, and it lasts good and long, and dat Cimbrella show was swell, but it's too slow to make a go of it on dis street," he said. "Things has got ter have some hustle. I don't say it's right, but people likes to see fights, 'n' fellows getting hurt, 'n' love makin', 'n' robbers, and all that stuff. I like to myself, even. This here show ain't even funny, unless those big lizards from Java was funny. But, of course, this is the Hull House show, and a fellow mustn't roast 'em, 'cause they always tries to do the square thing. But, say, youse ought to see one dat dey's got sout' o' Twelfth street. Gee whiz!"

* * *

Mr. Boris Thomashefsky, of the Peoples' Theater Yiddish Co., tells an incident showing how the popular moving picture machine seemed to strike a countryman.

Thomashefsky was attending to the transfer of his baggage at a Texas town of the Majestic circuit, where the whole bill that played the last town was also transferring. An old fellow stepped up to him and made the tentative observation:

"I s'pose you b'long to this crowd of show folks that's goin' to act out here this evenin'?"

Upon being assured of the correctness of his remark, Thomashefsky then asked, as show people often do, what show had preceded them.

"Well," hesitated the old fellow, rubbing his bearded chin, "I don't jes' remember the name of it, but they had one of the flickerin' picter outfits."

* * *

The Acme Vaudeville Co. of New York has made arrangements with Mr. S. Z. Poli, Torrington, Conn., whereby the latter turns over Poli's Theater to the company for a season of summer vaudeville. The season was inaugurated Monday June 17, matinee and night performances given every day. In addition to five vaudeville acts, which will be changed every week, there will be an exhibition of moving pictures which will include the latest films from New York, London and Paris factories.

The Acme Vaudeville Co. is made up of men who have been identified with the vaudeville business for years, and they have the call on all the leading acts played on the Klaw & Erlanger and the Keith circuits.

* * *

Recorder Lazarus, of Bayonne, N. J., will be called on to decide whether the old blue laws are operative. Frank Melville, manager of Melville Park, a new amusement resort, and Messrs. Robrecht & Glickman, proprietors of the Park Theater, will be arraigned charged with having violated Sunday the vice and immorality act.

A moving picture show was given at the theater and at the park several amusements were enjoyed by 20,000 persons, but there was no sale of liquor, music nor dancing.

Public sentiment appears to favor Melville, who has invested $250,000 in his park. In the event of his conviction it is likely that efforts will be made to have all the blue laws strictly enforced. That would mean no trolley nor steam cars Sundays and the closing of every store.

* * *

Mr. James A. Dummett, of Seattle, who is on a tour of the East delivering illustrated lectures on Seattle and the Puget Sound country, writes that his work is being received with keen interest at all points.

Mr. Dummett was formerly general secretary for the Y. M. C. A. at Omaha, and has been prominently connected with this movement for years. He has spent some two or three months in collecting photographs of various scenes around the Puget Sound country, which have been made into lantern slides and are used to illustrate his lectures.

He is promoting the interests of the Alaska-Yukon-Pacific Exposition.

* * *

Sherman C. Kingsley, in "Charities and the Commons," says: A member of the new formed Moving Picture Exhibitors' Association says that there are 350 places now open in Greater New York devoted to nickel and penny exhibitions in which 3,000 persons are employed; $7,000,000 is the aggregate amount invested in the business.

The owner of a moving picture theater in Chicago says that any person who can establish such an exhibition in a town of 15,000 is assured of a fortune.

Chicago is trying to regulate its cheap amusements. The City Club committee has found after investigation that many of the penny arcades and like enterprises are distinctly harmful to the children of the city.

In New York the Moving Picture Exhibitors' Association was incorporated this month "to promote the interests of members, to prevent the use of lewd and improper pictures, to devise and adopt methods for the more effective observance of the laws and ordinances relating to such exhibitions and to prevent the cancellation of licenses without the holders of them having a hearing.'

There is an evident need for more regulation along this line, as brought out by the following outline of what the City Club found in the cheap amusement places of Chicago:

THE MOVING PICTURE WORLD, representing the moving picture interests in this country, estimates in a recent issue that the attendance in all of Chicago's 5-cent theaters averages 100,000 a day. Three thousand dollars is the monthly income for one arcade in State street, Chicago, and the interest that is being shown in the small city—for practically every town of 5,000 to 10,000 has its "amusement palace"—is naturally greater than in a metropolis which affords so many other branches of cheap amusement.

The Chicago City Club recently appointed a committee on charitable and correctional institutions to investigate conditions in that city, relating to the penny arcade and the cheap theater.

Through the Chicago courts and probation officers, members of the club had learned that the daring hold-ups, shop-lifting episodes and murders depicted by the moving picture machine were getting the children of the city into trouble.

Here was a little too much realism of the wrong sort. The committee that made the rounds of the cheap amusement places of Chicago found that there are four classes of theaters appealing to the boys and young men looking for inexpensive amusement. There is the familiar penny arcade with its cracked phonograph and numerous slot machines, shooting galleries and knife stands. Thirty to sixty per cent. of the moving picture exhibits in this place the committee found objectionable.

In the theaters of the second class that attract children, admission can be gained to the "nigger heaven" for 10 or 15 cents. Here young boys are found in large numbers. In one place the visitor counted thirty boys who were not over 12 and about one hundred that were

under 16. All these boys were in the gallery; there were small boys all through the audience.

There were in another theater fifty unattended boys under 12 and one hundred not over 14, who had outgrown the 5-cent theaters and desired something more thrilling.

The fourth class is still higher priced and draws particularly the older boys and young men. There is usually a scattering of small boys in the audience. Here the limit of indecency is reached. Bills differ widely different weeks, but there is usually something that, it would seem, would satisfy even the most depraved taste.

On one occasion the visitor counted fifteen policemen in uniform, in spite of the fact that only a little over a year ago the Chicago City Council, after reciting the growing evils attendant upon these cheap amusement places, passed the following order:

"Ordered, that the chief of police be and is hereby instructed to use the police powers of the city and at once prohibit the exhibition of any pictures depicting crimes, the scenes of crimes, the methods of criminals or any pictures which may suggest criminal or immoral scenes, or may illustrate the habits, haunts or methods of criminal or vicious characters, and that he be further instructed to close at once all places of exhibition of such a nature if such pictures are not at once removed."

This is what one of the visitors saw in a penny arcade: Boys were crowded around a knife board. Three rings were given for a nickel, seven for a dime. From half a dozen hands flew the rings. Rarely a ring dropped over a knife. When it did the attendant shoved out its value in rings. Now and then a knife that was won was taken, but not often. One lad captured six knives, but he took them all in new chances.

A dirty hand belonging to a boy under 16 brought up a $5 bill and shoved it across to the attendant. From his change he again and again feverishly replenished his pile of rings, only to see them rattle out of sight behind the knives.

"Are you in this?" the visitor said to a little fellow perhaps 12.

"Oh, it' seasy, mister. See the knife that I've got this morning and one fellow got a watch, too, worth $2.50, sure."

Turning to the manager, the visitor said: "Just see those boys learning to gamble. Look at their money fly."

"You're right," he answered, "but where did those children come from?—the streets. Who lets them run?—their parents. If the parents of Chicago care no more for their children than that, why should we? Shall we be more interested in them than their parents? We do not put a shotgun to their heads; they come in here and give us their money."

This is by no means a purely local question that the city of Chicago is trying to work out. It is a problem that practically every city in the country has on its hands to-day. Not that the advent of every "dreamland" with its blatant phonograph horn means the moral downfall of the youth of that section, but it is a fact that is borne out by the Chicago investigation that the general influence of the penny arcade and the cheap theater with its games of chance, kidnappings and its murders, cannot be for good.

* * *

Manager Jennings, of Hartford, Conn., and Miles Brothers, of New York, have entered into an agreement whereby the former tenders the use of his theater to the New York concern for the exclusive production of every new and up-to-date moving picture it manufactures, which assures Opera House patrons many good things worth seeing.

* * *

Considerable excitement was caused in and about a moving picture theater near the corner of Hallam and Pembroke streets, Bridgeport, Conn., when the films of the picture machine caught fire. Had it not been for the prompt arrival of the new auto-chemical engine the blaze might have resulted more seriously.

The picture theater is conducted by a man named Deitz. There were about twenty-five patrons in the place at 7.45 o'clock the other night when the films suddenly went up in flames. The patrons flocked out in some excitement. Had there been a large number in the theater at the time some accidents might have resulted.

There was considerable smoke when the apparatus arrived and there was every indication of a brisk blaze. The chemicals, however, soon quelled the flames and there was but little damage. It was said that the operator of the machine was slightly burned about the hands.

* * *

More than 200 proprietors of moving picture shows in New York representing, it is said, an aggregate investment of some $8,000,000, are anxiously awaiting a decision from Justice Blanchard, in the Supreme Court, on an application made by Nicola Seraphine, as president of the Moving Picture Exhibitors' Association, for the issuance of an injunction restraining Mayor McClellan from interfering with the licenses of the moving picture shows. Seraphine also asked the Court to restrain the Mayor from holding hearings in the case of each holder of a license for a moving picture show for the purpose of determining whether or not the license should be revoked.

A peculiar feature of the litigation and one that seemed to greatly perplex Justice Blanchard is that, while Seraphine and his sixty associate members demanded the injunction, sixty other proprietors of moving picture shows opposed the issuance of any injunction which would restrain the Mayor from holding public hearings before revoking any license, Justice Blanchard said it was a most surprising situation and one which he proposed "to sift to the bottom" before making a decision.

Seraphine wanted a referee appointed, on the ground that "there are things in connection with the moving picture trouble that cannot be said at present in the open," but this request the Judge refused.

* * *

Saratoga Springs.—This season promises to be a record-breaker, due to the fact that Saratoga will entertain two National conventions outnumbering any crowd ever housed within her gates.

The Triennial Conclave of Knights Templar which convenes July 7 to 12, has for the past two years been engaging accommodations both in the town and its vicinity. Every available square foot of room will be occupied during their stay in the village. Commanderies of surrounding cities are renting private residences for headquarters. The big day will be that of the parade. This will continue for five hours. The remainder of the time will be devoted to receptions by different commanderies, dances, drives and all the enjoyments procurable.

The National Encampment of the Grand Army of the Republic, which meets the week beginning September 9, will tax the town even more than the earlier convention. The number reported at the time of the decision in favor

of Saratoga was 82,000 men. The churches and school houses will be utilized, and a tented city outside the village will be a fair reminder of the past. The parade will be the most prominent feature. The veterans will assemble in Woodlawn Park in regular army manner. They will march in such a way that every veteran will see every other veteran, a thing which has never been accomplished before.

Many preparations have been made for the season's guests. The roads and avenues are adorned on either side, and the village has done its best to make the roadbeds most comfortable.

The Delaware & Hudson Railroad is building several new lines of track into the village, and will erect a summer station. All passengers from the South will arrive here, thereby doing away with congestion at the old station.

Congress Spring Park will be transformed into a miniature Coney Island. It will contain a mammoth merry-go-round, a Ferris wheel, a real Japanese tea garden, and all the features which go to make up an up-to-date pleasure park. Several moving picture galleries have been opened, and arrangements have been made to cinematograph the processions, which will be in great demand for entertainments in the fall.

* * *

Some of the most surprising stunts ever sprung to capture a national convention are being prepared to induce the National Association of Stationary Engineers to meet in Colorado Springs and Denver next summer. The words, "Denver" and "Colorado Springs" will literally be painted on the water at Niagara Falls in burning letters of fire by night and floated in the skies by day.

This year's convention will be held at Niagara Falls in September and Colorado will send a strong delegation armed with the necessary "pull" to get next year's meeting. H. H. Buckwalter, the moving picture man of Denver, has been given charge of the unique features and he has plans almost without number, any one of which would seem to be sufficient to start the natives talking and the votes coming the right way. The plan is to carry the ballot by storm and make every person present a walking, boosting advertisement for Colorado. Mr. Buckwalter was at Niagara Falls looking over the ground and called at our office on his way back to Denver.

One of his stunts will be a "Colorado evening" before the convention, when a long list of motion pictures and colored slides will be shown. The Denver convention league is preparing a handsome book to be distributed broadcast during the meeting and no effort is being spared to make a most strenuous fight for next year's convention.

"The members of the National Association of Stationary Engineers," said Mr. Buckwalter, "are the kind of people I want to see come to Colorado. I am tired of boosting for the cheap crowds that spend all their money for the trip here and back and have scarcely a dollar for sightseeing. Engineers are a class of men who earn good money. They represent the class of people we are after, for they will bring their families with them and induce their neighbors and friends to come along. In my opinion, if we land the convention, it will mean at least from 2,000 to 3,000 visitors at a time when Colorado is at her best and the tourists are beginning to pack up and go home."

Mr. Buckwalter's experience in getting convention crowds is somewhat extensive, his work for the Christian Endeavor meeting a couple of years ago, as well as other gatherings, being well known.

"It has been my practice for several years," explained Mr. Buckwalter, "to put back into advertising every dollar of profit from my park exhibitions. Colorado Springs, for instance, received the benefit of the wonderful picture of the Short Line, which was made without charge to the railroad company, and this film has been shown in every civilized part of the globe and is still running. I believe this one picture reached and interested more people in Colorado than all the railroad advertising put out in the State last year. It is well known that scarcely one per cent. of the railroad booklets strikes the bull's eye, while a moving picture draws thousands of people who actually pay to see it and the impression it leaves is a lasting one that is bound to do much good. At Niagara Falls I expect to show the very best of the many pictures I have made in the State and at the same time tell the audience the good points of a trip here in September. The pictures get the brain in a receptive condition and the quick, lucid presentation of facts will sink home and stay there. The people simply can't avoid being convinced and they will not be satisfied until they actually see the sights that amazed them when thrown on the screen."

* * *

N. C. Williams, Sr., N. C. Williams, Jr., and F. J. Kyle applied for a charter for the Atlanta Moving Picture Machine and Film Renting Supply Co., whose object it is to manufacture and sell supplies for electric theaters. The capital stock of the company will be $3,500.

* * *

Several hundred feet of "Love in a Cottage" and the "Cook's Revenge" were burned June 17. A spark caused the blaze and threw 200 people into a panic. All left without the formality of getting their money back, although the show had just started. The fire was in an amusement place in Washington avenue, Mt. Washington. A box of films caught fire from a spark from the electric machine and in an instant the entire box of record pictures was ablaze.

* * *

Manager H. Burr Lee, of the opera house, Petoskey, Mich., anonunced that he intended canceling all the dates he had with standard attractions during the present theatrical season. This step is taken on account of the light patronage given the better class of companies which he has played lately, and which he had secured for the greater part of the season yet remaining. Mr. Lee says that Petoskey people have shown such a preference for the 5-cent theaters, and caused the house to lose on such people as Porter J. White and Roselle Knott, that he is led to believe that they do not care for anything better, and will cut out all the higher priced contracts that he had made.

* * *

Coney Island's, N. Y., moving picture showmen are happy because of a decision handed down by Magistrate Voorhees recently relative to the question as to whether the men engaged in that line of business violated the law in employing men singers with the showing of illustrated songs. It appears that when Police Captain Stephen O'Brien was in charge of the Fifteenth Inspection District as an inspector an order was issued prohibiting all singing of illustrated songs in places where moving pictures were shown. The order was strictly enforced and every one of the places suffered. The police held in following out the order that if the proprietors of the places insisted on employing singers, they must either

take out a concert hall license or subject themselves to arrest.

Last week, however, one of the proprietors, Herman Wacke, owner of one of the largest moving picture pavilions on Coney Island, was summoned to the court on West Eighth street to answer a complaint made against him by Detective Gleason, who was acting under the order issued a month ago. Henry M. Cummings appeared as counsel for Wacke and said he had looked through the law and was unable to find where a person having singing with moving pictures violated the law. Magistrate Voorhees declared there was nothing before him on which to rule and he dismissed the case.

* * *

Proprietor M. H. Kuhn, of the Dreamland motion picture show in East Water street, Elmira, N. Y., has announced that the proceeds of Wednesday's business for the next few weeks will be donated to the Women's Federation Building Fund to be especially devoted to the day nursery department.

Realizing that the cause is a most worthy one, Mr. Kuhn is anxious to contribute to the fund and he decided upon the manner of contributing as described. Dreamland is one of the most popular amusement resorts in the city and the donation of the entire proceeds on Wednesdays is a liberal contribution. But Mr. Kuhn is a man of liberal views. He appreciates the value of the work being done and is to be congratulated for his generosity in the interest of so worthy a cause.

* * *

It is understood that Messrs. J. J. and W. C. Moore, members of the Police Department, Wilmington, N. C., have decided to open a moving picture theater of the popular type on Fourth street, between Brunswick and Bladen. They will not give their time to the operation of the theater, but will have a manager to look after it for them.

* * *

Jaseper Hinton, for many years a member of the Danville, Ill., police force, has gone into the theater business. With a man named Burris he has purchased a 5-cent show in Frankfort, Ind., and is now in charge.

* * *

Samuel Usher and L. L. Riley, of Lawrence, have leased the building at 612 Commercial street, Pomporia, Kan., and will open a 5-cent theater.

* * *

J. Baskin, Springfield, O., has purchased the Gem Theater from C. J. Gainey and will operate it with up-to-date moving pictures.

* * *

MOVING CAMERA TAKES FLASH.—Three years ago the Smithsonian Institution received a letter inquiring for a publication. Framed in a foreign hand upon a scrap of paper and expressed in quaint English, says a Washington correspondent of the Boston *Transcript*, it incidentally mentioned some curious experiments which the author had made in odd moments. With a small camera which he held in his hand and revolved from side to side he had taken some photographs of lightning. He inclosed a print in his letter and wanted to know if his results had any scientific value. The idea of photographing lightning with a moving camera was a novel one to the Smithsonian experts, and after an investigation these officials decided that such experiments were worthy of assistance. A grant was, therefore, voluntarily made to enable the continuance of this photographing with more accurate apparatus.

In letters which followed it was learned that Mr. Alex. Larsen, for such was the author's name, was a Danish immigrant, educated in physics, chemistry and electrical engineering at a night school, and that all his experiments were performed for the pure enjoyment of doing something new.

With the aid of the Smithsonian grant Mr. Larsen constructed special apparatus for his work. Upon a revolving table turned by a timed motor were placed cameras in such a position that they would not miss a flash when one occurred. To secure the photographs desired the table top was then revolved at a certain speed.

The results are interesting. Where the flash appeared perpendicular the negatives show naturally a broad sheet for a mere streak of lightning. By calculating from the speed of the camera's motion and measuring the width of the sheet the time of the flash is easily determinable. But the photographs showed at the very start that a single flash is not one big vibration. It is made up of very many minor flashes, or rushes, following usually in the same channel as the first, and herein lies the special value of the work. In the best of the negatives there are easily counted as many as forty separate rushes which, as the whole flash lasted little over half a second, followed each other in marvelously rapid succession. By measurements and by subsequent calculations Mr. Larsen determined the actual time between each rush; the figures, as may well be imagined, are almost inconceivably small, varying from the largest, three one-hundredths of a second, to the smallest, as low as two one-thousands of a second.

There appear many peculiarities of these separate rushes which might bear scientific investigation, but the most salient feature over which meteorologists and electrical engineers may puzzle is recorded on some of the plates among all the bright oscillations as a marked black rush of lightning. The idea of lightning producing the extreme of darkness is repugnant to the actual name of lightning. Yet the black rush is plainly visible. Mr. Larsen, after refuting a number of suggestions that might be made to account for it ventures his own theory to solve the puzzle. In discussing the record of a particular flash in which the mark of the black rush is very distinct, he concludes "the flash must have given out light of a wave length much shorter than the wave lengths of visible light and with a power sufficient to render the portion of the plate struck by it non-sensitive to ordinary light. Such a flash," he says, "would appear black on a partially illuminated background, or be invisible."

Invisible lightning, therefore, seems to be a term perfectly proper, in view of the results recorded in some of these photographs. At the suggestion of the institution officials and with their help, Mr. Larsen carried his researches still further into the actual make-up of lightning. Photographs and studies of the light spectrum of electric flashes in the air were compared with sparks produced by a static machine. The conclusions, in line with the century-old observations of Benjamin Franklin, show that there is little perceptible difference.

* * *

There are lots of things they can do in the States which would floor the mere Britisher. In the course of a film description in an American trade contemporary appears the following: "Villain (*sic*) attempts to shoot detective, overpowered, finally commits suicide and begs forgiveness from the girl. Thus virtue is triumphant, etc., etc." Whether he apologizes for committing suicide or for other trespasses is not revealed, but the sight of a corpse doing it at all must be a genuinely moving one.—(From an English contemporary.)

GAUMONT FILMS

"THE ORANGE PEEL"

COMEDY FOR HOT WEATHER. LENGTH 260 FEET.

See the boy buying the orange.
What will he do with it?
Eat it.
What will become of the peel?
He will scatter it freely on the pavement.
What then?
A Circus.
See the kind old gentleman fall; behold the chimney sweep's bump.
See the second gentleman with glossy stove pipe and white vest, being "sooted" by the sweep.
Now behold the pretty milliner followed by a brave soldier, who slips upon the orange peel and sits upon the milliner's hat box.
Observe now a market woman with a basket of eggs and the light hearted boy dropping some more orange peel.
Another gentleman slips and falls upon the eggs.
So goes the merry comedy to its conclusion, with other pranks and festive bumps.

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Shoeing the Mail Carrier.....	Length	550 ft.
Mother-in-law at the White City....	"	567 "
The Legless Runner.....	"	350 "
She Won't Pay her Rent.....	"	184 "
Substitute Drug Clerk.....	"	547 "
Whose Hat is It?..... ...	"	384 "

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Humors of Amateur Golf—Comedy	Length	427 ft.
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Film Review.

WESTERN JUSTICE.

SELIG.

When the real old-fashioned Bad Man of the West cuts loose there are likely to be some pretty sultry doings, and Tenderfeet and other unfortunate bystanders would do well to make for the tall timbers until the terror of the Bad Lands has been shot or disposed of in some equally satisfactory way.

The saloon usually furnishes the motive which inspires the "doings" in cases of this kind. After filling himself up with devilment, he leaves the thirst parlor and starting up the street with a gun in each hand proceeds to shoot up the town in approved fashion.

An Eastern Tenderfoot who has just struck the town is arranging a patent churn for exhibition on a prominent corner of the main street and does not understand the meaning of the fusillade that he hears coming down the street nor the sudden disappearance of every one who is wise to the situation. To his cost he is soon to discover the cause, and our hilarious friend appearing around the corner compels him to dance to the music of his six-shooters without leaving breathing space or time for one false step.

These comparatively innocent actions are soon to give way to tragedy of a deeper and darker hue, in which the Bad Man appears in his really sinister and vengeful character. Coming out of yet another saloon in which he has been taking more tanglefoot on board, he encounters the Town Marshal, who has been looking for him and places him under arrest. But, watching his chance, the villain suddenly shoots the officer of the law dead in his tracks, and realizing that this is a serious matter, escapes, leaving his victim lying in the main street of the little town.

Partly sobered by the death of the Marshal, the murderer makes his way to the outskirts of the camp, where his broncho is standing, saddled and waiting for him, and mounting in hot haste spurs madly for the foothills, hoping to gain a safe hiding place there before the pursuit, which he knows will speedily follow, can overtake him.

The dead Marshal's pretty daughter, a daisy of the foothills, has heard in the meantime that her father has gone out to corral the Bad Man, and as he does not return at the usual noon hour, becomes frightened and getting her horse goes out to look for him. She finds him at last in the street where he was left. Vengeance on the accursed murderer naturally takes full possession of her, and having first had her father's body reverently placed in shelter, she saddles her horse and riding as only a Western girl can ride calls her friends and neighbors to avenge the crime, and enlisting the assistance of the County Sheriff, the pursuit is on.

With a good start, the murderer first fears no pursuit and thinks complacently of the near approaching hills affording numerous places for "hiding up" until all trouble is over. But the avengers of blood are well on his trail and closer than he would believe at all possible, realizing which terror lends speed to his flight and occasionally firing behind to deter his pursuers he prepares for the race of his life.

A rocky and precipitous trail presenting some of the wildest and most beautiful scenery that can be found in the foothill country gives an opportunity for a marvelously sensational and stirring chase; the riders are men who have practically lived in the saddle for years and to whom every trick of horsemanship is an open book. The most difficult and dangerous passes are negotiated with masterful ease and through all the girl herself, who inspired the chase, keeps well in the forefront and gives an exhibition of horsemanship which words cannot fairly portray.

Nearer and nearer draw the pursuers and seeing that he must soon be overtaken, the villain resorts to strategy to cover his tracks and halting an approaching carriage filled with tourists and turning loose his own horse, compels the driver to proceed while he lies hidden under the seat. Almost at once they meet the sheriff's band of horsemen who stop the carriage, but are told that the man they are pursuing has gone on, and as soon as they are safely passed the murderer leaves the carriage and secretes himself in the underbrush at the roadside congratulating himself that all danger for him is now past.

But one of the tourists is quick to see the opportunity and immediately jumps from the carriage and running back manages to attract the attention of the sheriff's party and indicate the fugitive's hiding place. Horses are abandoned to pursue the criminal over still more hazardous trails and a chase on foot begins once more.

At length he is at bay. A single member of the company has finally cornered him and this time it is man to man, but again he makes his escape to leave behind him another blood-stained victim, although still pursued by the remainder of the sheriff's party still more enraged by the discovery of the dead body of their comrade on the trail.

The Bad Man makes his last stand; availing himself of the shelter afforded by the deserted shepherd's hut on the side of the mountain, a desperate fight ensues in which the murderer finally gets his deserts and is shot through the heart. The last scene showing the dead body tied securely across his horse's back and being taken down the mountain side for burial, while the poor girl follows with her companions having at least the satisfaction of knowing that she has brought her father's murderer to quick and adequate punishment for his crime.

This picture is particularly interesting not only on account of its dramatic features, the exciting incidents, and the beautiful scenery in which the scene is laid, but the perfect photographic results which have been attained.

RUBE BROWN IN TOWN.

BIOGRAPH.

Reuben Brown, as he plodded on the farm in New Jersey, had one longing, and that was to see New York. With determination he hoarded his earnings until he accumulated quite a roll, and the great day arrives when he bids the old folks a fond adieu and starts Bowery-ward. New York!—at last his wildest dreams are to be realized. He emerges from the ferry and is taken care of by a benevolent cab-driver, who carries him to a select hostelry, noted for entertaining the Jersey "come-on." Here his troubles begin when he uncovers his roll and peels off a bill to pay his fare; but cabbies never make change, so he is "stung." From here he starts on a "personally conducted" tour of sightseeing, and figuring cab riding an expensive luxury, adopts as his mode of transportation "Shank's Mare." He hasn't gone far before a corner fakir with an electric shock battery attracts his attention. He tries a shock, and while held captive by the powerful current, a boy makes off with his gripsack. Finally breaking away, he gives chase and regains his property. Next we find him cavorting in that heterogeneous haven for hilarious hayseeds—The Bowery. Flimflammed, b'gosh—as I live, a "lemon." Further on, he approaches a dime museum, in front of which a lion-lunged ballyhoo extols in alluring terms the wonders "alive, alive and on the inside." Rube enters, and while in the curio hall he falls in the hands of a professor of phrenology; but when it comes to paying for this little attention he receives several bumps not recorded on the professor's chart. Rube finds the Bowery too swift, so hies himself to Central Park, where he finds motor cars more difficult to dodge than haywagons. In an uptown restaurant he receives the final jab, when he is done by a young lady whose check he pays. The waiter gives him short change, and when he seeks redress he is thrown out of the place, and we finally see him making for the ferry. The boat has just left the slip and the gates are closed, but Rube tries to climb over in his strenuous endeavors to get back to the farm.

THE ORANGE PEEL.

GAUMONT.

The title of this film is very effectively made with pieces of orange peel, scattered about a board, seemingly drawn by magnetic attraction one towards another, until Orange Peel appears on the screen. Then a boy is seen buying an orange which he commences to peel, dropping each piece of orange skin on the pavement in carelessness. An old gentleman approaches, slips on the peel, and in falling brings down the nicely arranged shelves of the fruiterer, scattering the fruit in all directions on the sidewalk. A chimney sweep with brushes and bag of soot comes whistling along, puts his foot on a piece of peel, and falls. A gentleman with white vest, frock coat and silk hat is immediately behind the sweep, and receives the brush full on his chest, blackening with soot the immaculate vest and tie. A quarrel ensues, the sweeper apologizes, and seeing the plight of the other two, explains that he also fell. They agree to go after and punish the culprit. A milliner's assistant with box pauses to tie her shoe lace, when a passing soldier slips and in falling smashes the box with the well trimmed hat to the consternation of the girl. They also join in the hunt for the boy. A market woman with a box of eggs is seen busily engaged in vending same. The boy passes, drops a piece of peel, and vanishes; a gentleman walking leisurely along slips on peel and doesn't do a thing to the eggs. Nurse girls are seen with their charges; the boy and peel appear on the scene. An old woman with a basket of oranges is coming up the steps of an area, followed by a dustman, who on reaching the top slips on the peel, drops his barrel of ashes on a baby, to the horror of the nurse maid, who rushes off with her charge. The boy comes before a gent who is eating an orange, drops a piece of peel at his feet, and is called back and lectured on his carelessness. The victims of the boy following the trail of the pieces of peel left around see here the man calmly enjoying his orange. Believing him to be the culprit, they set upon him, carry him to a horse trough, and dip him therein to the delight of the boy, who wanders off

until he comes to place where the old orange vender had left her basket of oranges, helps himself thereto and enjoys with great gusto a feast of oranges.

HUMORS OF AMATEUR GOLF PLAYERS.

URBAN.

Shows a party of amateurs at the game of golf. The caddy places the ball for one, and then has to show how to do it. In his efforts to give the ball a good swing, he puts more exertion than usual into his stroke. Missing the ball, the heavy golf stick swings around, bangs a corpulent gentleman pat on the stomach, and rolls him over. By degrees the amateurs get in the run and the ball goes merrily on. Coming to a brook, the boys try to leap over it, but fall in the water; shaking off the water as they go, they come to a lane filled with cedar trees; by steady work the ball goes through. Then after a while we see the party tumbling pell mell down an embankment. Dropping over a wall into a marsh the boys poke fun at one or two of the players, who in their efforts to strike the ball, splash themselves with mud. Finally coming to a stile, they find difficulty in disloging the ball from under the step where it is knocked into the woodland undergrowth; striking from here the ball is knocked into a tree, and is lodged in the fork of the branches. A player now climbs the tree, and after making some effort to dislodge the ball he knocks it into a stream, where an old gentleman makes vain efforts to hit the bill, trips himself and falls into the water amidst the laughter of his companions. In disgust he gives a good lunge and sends the ball into the mud, splashing himself from head to foot. He wades out, wiping himself and shaking off the water from his garments. A group of boys trying to find the ball, jump into the stream, climb a bank, and disturb a flock of sheep, which they scatter in all directions, and in scrambling for it they bump and jostle one another and a fight ensues.

A HOBO HERO.

KALEM.

A gentlemanly looking and fastidious hobo, by name Percy, is seen emerging from a plank bed between buffers underneath a freight car, carefullv dusts himself, rearranges his tie, and lighting a cigar, quietly and leisurely walks away.

A Tramp's Roost is seen with a weary Willie trying to clean up things by spitting on an old rag and rubbing it over the tinware. Presently a forlorn specimen of humanity appears and joins him, and evidently in reply to a question, grimaces and dolefully shakes his head, at the same time displaying his empty pockets to still furthem enhance his bad luck, receiving the commiserations of his companion. To these two cometh Percy, carrying a beer keg, and is received joyfully, and they gladly accept the heel taps left in the keg, drinking them with great gusto. After finishing the dregs, Percy produces a case containing a fine brand of cigars, and to the astonishment of his companions, hands them one each, which they proceed to sample. They then put their heads together and decide on a foraging expedition to the nearest hen roost.

The farmer and his help having lost some fine chickens, decide to watch the roost, and discover the thieves. By and bye, Percy and his ocmpanions walk into peril. They reconnoiter the roost and seemingly finding the coast clear, hoist Percy up to the window and he opens the catch of the door. Entering, he shortly appears with a fine chicken, which he hands to one. Re-entering, he returns with another, which he also hands out. The farmer and his help now appear on the scene, the others flee, leaving Percy in the hands of his captors, who at once proceed to vigorously rawhide him. The back door of a farmhouse from which proceeds the mistress with a horn, which she blows, and in response to her summons the farm hands appear to dinner. Two of the trio hearing the horn also appear, expecting a back door hand out, which does not materialize. They lie in wait to see what they can pick up. Soon the mistress of the house places some pies out on a table at the back door to cool. The two tramps are cogitating how to help themselves when Percy appears and is at once put on the job. He goes to the door, asks assistance, and is rebuffed. He takes the pies off the table, hands one each to his companions, and is enjoying the last himself when the mistress appears for them, and seeing the state of affairs, cries out to those within. The farm hands, finding they have lost their dessert, proceed to belabor the trio and drive them off the farm.

A girl is seeen rowing a boat down the river, and getting into difficulties, she, trying to change her seat, upsets the boat and falls into the water. Her screams bring the tramp trio to the spot. Percy throws off coat and plunges in the river to the girl's assistance, and swims to her, while his companions applaud his efforts from the bridge. The farm hands have now reached the scene and help Percy and the girl up the embankment and through the fence, where the mother of the girl is waiting to receive her and her rescuer, who receives the congratulations and thanks of them who a short while before were pummelling him for stealing their pies. They take the pair to the farmhouse, where nothing is too good for Percy, who graciously accepts their homage, their food, liquor and cigars, and he is having the time of his life when his erstwhile comrades come cautiously round the corner of the house, and beseech him to give them of his bounteous store, but he has had enough of them and bids them begone. They appeal to him for sake of bygone days to think of them now. Percy scorns them for not helping him out of the river; they brush his boots, fawn upon him, all to no purpose, and as the farm hands are bringing other good things to him they slink away. The girl now appears, and Percy is indeed on velvet, for she falls in his arms, and gives herself to him who proved a hero in saving her life.

BERTIE'S LOVE LETTER.

WILLIAMS, BROWN & EARLE.

1. The picture opens with a view of the front door of a house where a postman is seen to deliver a letter to Bertie. It is from his fiance, and pressing it fondly to his lips, he walks off reading it intently.

2. Passing through the garden he is so engrossed with the contents of the letter that he falls over the gardener, who rewards him with showers of water from the syringe he is using.

3. Still rapturously reading he runs into a maid hanging up clothes in the garden, and although he gets mixed up with the clothes in awful confusion, takes no notice but walks off reading.

4. He next stumbles into a cucumber frame, wrecking the glass and emerging with the frame around his neck.

5. Out into the high road he upsets an old washerwoman with a basket of clothes and is still reading.

6. He falls foul of a box of eggs outside a grocer's shop and is pelted out of the picture by the shop boy.

7. A youth is now seen coming along the road with a truck load of tins when Bertie, still gloating over his love letter, walks right into him, falling to the ground amid a perfect cascade of tins.

8. Continuing his progress, he blunders into first a policeman, then a lady finishing with a clergyman, who after a big tumble hands Bertie a tract.

9. He next meets a sweep whom he precipitates into the road, getting very black in the resulting struggle, but the letter still claims his attention.

10. A painter is now seen outside a house hard at work, when Bertie, seeing nothing but his love letter, which he rapturously kisses, walks into the ladder, upsetting same and getting smothered by the paint, which descends on his unfortunate head.

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Association Notes.

THE MOVING PICTURE WORLD has been appointed the official organ of the Moving Picture Exhibitors' Association. The officers are Nicola Seraphine, president; Herbert Miles, treasurer; Chester Martin, secretary, and Florence J. Sullivan, general counsel. The office is at 229 Broadway, New York City. All matters relating to this association will in future be published in our columns.

"The entertainments enjoyed at the moving picture exhibitions," said President Nicola Seraphine of the Moving Picture Exhibitors' Association to our representative when interviewed on June 25, 1907, "are distinctly original, clean and educational. The ocean of humanity that surges in the heart of Greater New York must be provided with means of wholesome entertainment. No narrow policy in any line can long survive in New York. Many people from all the civilized countries of the world with all their varying habits, customs and tastes form our population. These people, as indeed all people, can learn more rapidly from pictures than from the written words in the books. A picture talks all languages. The rare beauty of the simplest home touches the heart of all classes and creeds. A great majority of the moving pictures retain something connected with the home. The human heart goes out to these pictures because they recall scenes that are dear to the poorest patron of these shows. Surely an agency that draws out all that is good in human nature and shows the disastrous effect of wrongdoing is an agency that makes for good citizenship, higher education and better morals. The spirit of the times everywhere is 'rapid transit.' The mind was made to rule over matter. The magnificent benefits that flow from the artistic art which we call moving pictures have not as yet been fully appreciated, but in time moving pictures will be recognized to their true value.

"The moving picture exhibitions are rapidly multiplying and are so easy of access and reasonable in price of admission that they are really a part of the home life of Greater New York."

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* * *

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* * *

A moving picture show house has been opened in the Snell building, Fort Dodge, Ia., by Brice Hutchinson.

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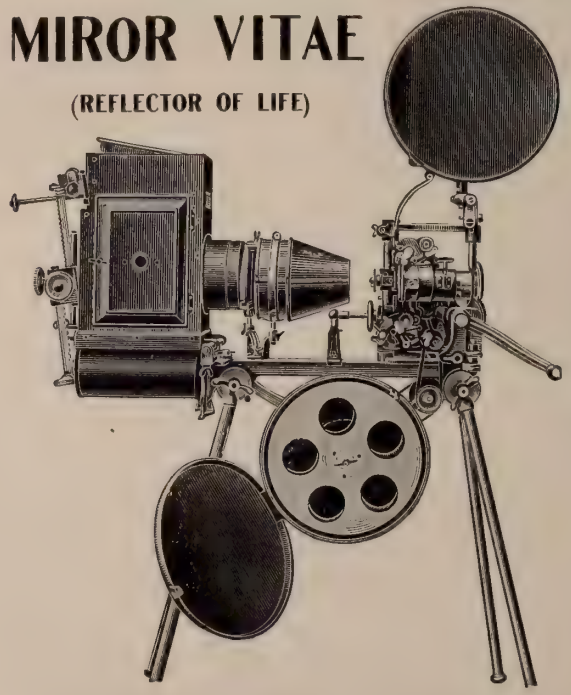

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Crayono .....428 ft.
The Truants .....638 ft.
Jamestown Exposition .....400 ft.
The Fencing Master.....650 ft.

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Jamestown Exposition .....500 ft.
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GAUMONT.

Shoeing the Mail Carrier.....550 ft.
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The Amateur Rider.....234 ft.
The Legless Runner.....350 ft.
She Won't Pay Her Rent.....184 ft.
"Whose Hat Is It?".....384 ft.
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The Substitute Drug Clerk.....547 ft.
The Child Accuser.....260 ft.
Dressing in a Hurry.....274 ft.
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MELIES.

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A Woman's Duel.....390 ft.
The Blackmailer.....585 ft.
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THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 18. July 6, 1907 Price, 10 Cents

GAUMONT FILMS

The following new films will be placed upon the market during the week of July 8th to July 13th:—

Fatality

English Gaumont

Sensational **Length, 424 ft.**

Illustrating the old story of a man yielding to temptation, and meeting with a fatal fall.

Union Workers Spoil the Food

French Gaumont

Contemporaneous Comedy. Length, 527 ft.
(Vive le Sabotage)

The Unionist in France dearly loves the doctrine that he has the right to spoil his own work when his employer is under the ban, and while the workman has not quit his job, the baker's man spoils the bread—the barber cuts his customer—the hatter smashes the customer's hat—and the down-trodden laborer indulges in other gaieties which finally drive an innocent old couple to suicide by means of a charcoal fire. But Fate decreed that even the charcoal worker had spoiled the charcoal which gave off no gas, and the couple were saved.

The Soldier's Helmet

French Gaumont

New Comedy **Length, 577 ft.**

Shows how a bit of deviltry can force an honest soldier to go to bed with his shako on his head, and yet sober: also how the cunning doctor, by a masterly stroke of genius, separates the soldier from the helmet.

Scratch My Back

English Gaumont

Excellent Comedy **Length, 317 ft.**

Shows what an angel child can do—when the angel child is a boy of the period, who knows what itch pollen will do to a man when dropped down his back. The victim backs into innumerable difficulties while looking for relief, but reaches the limit and arrest when he scratches himself against a policeman.

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Editorial.

WHO IS PIRATING FILMS?

There seems just now to be a wave of dishonest and underhand practice going on in the film business, and we want to warn our readers against being duped by "dupe" films. The number of copied films which are being offered for sale as originals is increasing, and we want every exhibitor to know how to detect the same and avoid being fleeced by unscrupulous dealers. A "dupe" film is a duplicated film; that is, one manufacturer copies a film made by another, thereby saving the expense of posing the original, and offers it to the public as his own, perhaps under a new title. The method adopted is that a film made in Europe, say, and not having been copyrighted is bought, placed in the printing machine with a negative film and exposed. The result is a "dupe" negative, from which positives are now made and sold as original films. The "dupe" film is never so good as if made from the original negative, and if you have difficulty in focusing the picture sharply, if the picture is poor in quality, if the half-tone, the delicate shading, the finer shades are missing, look with suspicion on the film, and if at all doubtful, reject it. A "dupe" has lost all the fine photographic atmosphere, is intensified in the blacks and whites, a blotchy effect is produced on the screen, and no matter how good the copy may be, it is impossible to project it on the screen with a maximum of effect. An exhibitor wrote us a short while ago complaining that he could not get good results from some film he had bought and blamed the lens; we knew the lens (made by a reputable firm) was good, and thought he had possibly changed the glasses. No; then the film was in fault, and sure enough the film was a most flagrant piracy, and it mattered not whose make of lens was used the result would be the same. The question of morals involved in the piracy of films is a nice one, but how to bring it home is another. The man who for the sake of dollars becomes a film pirate has no sense of morals; it is impossible to appeal to his honor—that's gone. His conscience? Well, he has put that in his pocketbook. His sense of justice, of doing to others as he would that others should do to him? Oh, that's a fable, all exploded, nothing doing, but if his employee steals a $5 bill he goes for his pound of flesh and demands justice for the thief. Where is the difference? There is none. Both are thieves. The one steals what he does not possess himself, ideas, brains, originality and the fruits of an honest industry. The other steals the ill-gotten gains of such an employer and has as much right to the $5 bill as the other has to the pirated film.

If justice cannot be meted out to him let all honest

men hold the pirate up to the scorn and contumely of his fellows, so that others may not be duped by his illegal practices.

Electricity for the Operator

By H. Meredith-Jones, M. E., C. E.

Continued from Page 260

CHAPTER 3.

Wires, Conductors and Cables.

The construction of wires, conductors and cables will now be described, with a brief description of their manufacture, so that the operator will have a knowledge which will facilitate him very much in the handling of wires in regular practice.

The various instruments, switches, cut-outs, etc., that are used will be thoroughly described, including panel and switchboard construction; also the various mouldings, casings and conduits used in regular practice will be shown and described.

The metal in common use to-day in the manufacture of electric wires, conductors and cables is copper, on account of its high conductivity, that is its power to carry an electric current without a great loss through the resistance of the metal. All metals have the power to resist the passage of an electric current through them, and the following table shows the comparative powers of resistance of various metals:

Specific Resistance in C. G. S.
Units at 0° *C.*

Silver annealed	1521
Silver hard drawn	1652
Copper annealed	1615
Copper hard drawn	1642
Gold hard drawn	2154
Zinc	5690
Platinum annealed	9158
Iron annealed	9827
Nickel	12600
Tin	13360
Lead	19847
Mercury	96146
Alloys:	
German silver	21170
Platinoid	34000

You will notice in this table that silver is the best conductor of electricity, but on account of its high cost is not practicable for every day use in the manufacture of electric conductors. Therefore, copper being next in good conducting power and of comparatively moderate cost, also combining good jointing qualities, with flexibility, has become the universal metal for conductors. You will notice that lead has a high resisting power combined with a low melting point, therefore is very valuable for fuses of all kinds, although in many cases the alloys of lead are used. Iron, on account of its high resisting power, is used in the manufacture of rheostats or resistance coils; sometimes platinum is used, but only in laboratory work, and then only on account of its non-corrosive qualities, as it makes a more reliable metal for making a standard resistance coil for testing purposes. In the more common forms of testing sets of resistance coils, the cheaper alloys of German silver and platinoid are used.

We will turn for a few moments to the study of the manufacture of the metallic copper into wires, conductors or cables.

The metallic copper arrives from the smelters at the mill in the shape of ingots, which are square lumps of pure copper. Copper, by the way, must be over 98% pure to be of use for this purpose, which means that in every hundred pounds of the ingot there must be at least ninety-eight pounds of copper, the rest other metals, and impurities, although there are manufacturers using copper much purer than ninety-eight, even as pure as 99.98% of pure copper. Copper of this character is generally got by means of the electrolytic process, that is the copper is deposited in an electric bath just like plating is done, the copper having first been treated and dissolved by acids and made into a solution after having most of the impurities dissolved out; the copper got in this way is treated in the mill the same way as the ingot, by first being annealed, then rolled and re-annealed, rolled again, and so on annealing and rolling until it is reduced down into a round rod of the required size. Remember, in working all copper it must be annealed regularly and constantly to make it work smoothly and evenly without cracking or breaking. It is then drawn by machinery or hand through dies (plates with round holes in them) until after having passed through one die after another, each a trifle smaller than the last one, it arrives at its proper size. The very finest wires are drawn through diamond dies made of diamonds generally of the discolored or black variety set in plates. Of course, through all this drawing down the wire must be kept constantly annealed to prevent its breaking. The wire is then ready for the covering and braiding machines to manufacture it into a finished conductor.

The wire then passes into machines which cover it with cotton, silk, rubber, gutta-percha, lead and other materials. Sometimes there are more than one wire in a conductor; in flexible conductors as many as a hundred or more are twisted together, but they are extremely fine.

The commonest wire is that known as the D. C. C. (double cotton covered) wire, which has cotton lapped around it first in one direction and then in the other direction; this is largely used for dynamos and motors in winding the fields and armatures, although single cotton covered wire has been used but very seldom. This same D. C. C. wire is used for telephones and other work of the same class where small currents are used and of low pressure, but it is then dipped in paraffine wax and often colored with various colors to denote different wires from one another in laying and tracing your work.

I may here state that all wires are covered by the various materials used so as to prevent any loss of current as far as it is possible by using materials to cover the wire of a high non-conductivity, that is the power to resist the passage of electricity such as cotton, silk, rubber, etc. Then again cables are armored by means of lead covering or having steel or iron galvanized wire woven around them to protect them from injury to their covering.

The many other kinds of conductors are variously treated, covered and woven together to suit their various needs; you can learn best their construction by taking small pieces of conductor apart and closely inspecting their construction. It is very important that the operator should make himself thoroughly familiar with the entire construction of conductors from start to finish to be able to judge the kind to use, how to handle it, joint it and install it.

(*To be continued.*)

Trade Notes

Our representative called at the new office of the Imperial Moving Picture Co. and saw Mr. Wm. F. Steiner, general manager, and found them doing a flourishing business.

This company has all the leading theaters throughout Connecticut, and it is a fact known by the public that whenever they see the paper of the Imperial Moving Picture Co. that there will be an A1 entertainment.

They have in their employ the following well-known popular singers: Miss May Prado, the well-known contralto; Baby Eleanor, child actress; Tom Breen, the well-known baritone and singing comedian; Jack Driscoll, Eddie Weston, Dick McCready, Otto Steiner, W. S. Milliken, Joe Hafey, the well-known pianist Joe Macey, and A. E. Wells, the above comprising a staff of which any company might be proud.

Mr. Steiner was connected with Mr. Paley quite a number of years and in the Proctor theaters for over six years, and the firm of Paley & Steiner have made the following productions in moving pictures: Around New York in Fifteen Minutes, Travels of a Trunk, Trials and Troubles of an Automobilist, Two Seedy Rubes, The Wishbone, The Lost Hat, The Bigamist, Lynch Law Avenging Crime, Wife of a New York Policeman.

Mr. Steiner will be pleased to hear from his numerous friends who do not know his present address, 44 West Twenty-eighth street, 'phone 3396 Mad. Square.

Wm. Devany of the firm is business manager of the Eastern office, P. O. Box 632, 'phone 865, Ring 5, New Britain, Conn., and has full charge of all work in the Eastern States.

They are continually adding new pictures to their large stock, and have all the latest and best American and European subjects.

The motto of the firm is *"Always Working."*

* * *

A chiel's amang ye, takin' notes,
An' faith he'll print 'em.

We paid a flying visit to some of the exhibitions in Greater New York during the past week, starting from Fourteenth street up Sixth avenue to Fort George, and then on the East Side to One Hundred and Ninetieth street, and were pleased to note the advanced tone and improvement of the exhibitions, although we think some of the operators ought to take a few lessons on how to focus, and try to keep the picture even on the sheet. Nothing looks so bad as the half-top picture showing bottom and half bottom picture at the top of the screen. Some of the operators were quick, but others let some 20 or 30 feet of film run through before making the change. We have no desire to make invidious distinctions, but it would be well for some of the owners to go incog. occasionally; they would be amply repaid for the trouble. Over at Coney Island there are some very good exhibitions, up-to-date, with clean films and careful operators, but it would pay Anthony Comstock well, and be better for the public, if he visited three or four, where some very blase films were on exhibition. Most of the film renters are giving all the newest films; the most flagrant exception was at South Beach, Staten Island, where films some seven or eight months old were being shown, and a very poor operator was at the machine. The other places were well supplied with good films and operators and are well worth a visit.

* * *

BEWARE OF THE DOG.—A wealthy gentleman recently had a party of his men friends at his home and entertained them by having a gifted lecturer deliver a stereopticon talk on the tropics, which he had just visited. The slides were very beautiful, and so engrossed did the entire audience become in the lecture that every one failed to notice the entrance of a pet dog belonging to the host.

Meantime the dog—a most well-behaved animal—sat quietly down in a remote corner and watched the pictures with the greatest interest. He followed the advent and disappearance of each slide in wonder, craning his neck to the utmost as each picture was slipped out and replaced by another. At last the lecturer presented a tropical glade with several fine ducks skimming over it and was enlarging on the shooting there, when suddenly the dog made one mad rush for the ducks and disappeared through the sheet!

The lecture came to an abrupt close.

* * *

Plans have been completed for the remodeling of the Gerling mill in North Water street, Rochester, N. Y., for a moving picture theater. Officers of the new concern, known as the Knickerbocker Theater Company, are George Gerling, president; William H. Craig, vice-president; W. N. Gerling, secretary and treasurer. The entrance to the new theater will be in Main street east.

* * *

The Frederica theatorium is the name of a new moving picture show which will be opened by Ben C. Nunn at 410 Frederica street, Onessenger, Ky. Mr. Nunn will run his house on a high-class plane. There will be no phonograph and consequently Mr. Nunn believes no curbstone loafers. All the performance will be given on the inside.

* * *

Charles Smith, a Youngstown, O., boy, who was prominent in local athletic and business circles, is now conducting a motion picture theater in Elmira, N. Y. Mr. Smith was formerly physical director of the Buhl Club of Sharon.

* * *

The Saltair, Utah, Amusement Company has filed articles of incorporation with the County Clerk. The capital stock is $8,000, in 80 shares of $100 each. The company takes over a lease held by J. H. Garrett at the resort for construction of a moving picture theater. The officers are: G. E. Garrett, president; Parley P. Jensen, vice-president; J. H. Garrett, secretary-treasurer, and these, with Stephen L. Richards and Willard Scowcroft, are the directors.

* * *

Papers of incorporation have been filed at Albany by the General Exhibition Company of Rochester, N. Y. The papers state that the company will conduct a general amusement business, both indoors and out. Theaters, panoramas, moving pictures, displays, physical tests, shooting galleries, etc., will be among the attractions. The capital stock is $2,500, and the directors are: Oscar H. Pieper, Ezra J. Boller, Clarence C. Culver and Frederick A. Tracy.

* * *

Moving picture show establishments did not fare well with the police of the Eastern District, Brooklyn, N. Y.,

on June 24. The alleged proprietors of three places were arrested, charged with violating the Sunday law.

William Brickman, 27 years old, of 205 Weirfield street, was arrested for allowing a performance to go on at 192 Grand street; Abe White, of 214 East One Hundred and Fourteenth street, Manhattan, for allowing a performance to go on at 762 Broadway, and William Brinkheimer, for giving a show at 525 Grand street. Brickman and White were arraigned in the Lee Avenue Court, and Brinkheimer in the Manhattan Avenue Court. Hearing in each case was adjourned.

Magistrate Furlong, in the Gates Avenue Court, June 25, held John Turteltawf, the reputed proprietor of a picture palace at 1703 Pitkin avenue, and two of his employees, Herman Rothstein and Kate Witdoric, on charges of having violated the Sunday law in giving performances. Bail was fixed at $500 each for trial at Special Sessions. Counsel for the prisoners asserted that only the proprietor could be held, but Magistrate Furlong decided otherwise.

* * *

The Clifton, Ariz., theater, which opened for business last week in the Midway building on east side, has been enjoying a good attendance. It is a first-class, clean moving picture show and something that will meet with the approval of men, women and children.

* * *

Shortman and Patterson, from Perry, have leased the west room of the Leader building, Ponce City, Okla., for the purpose of opening up an electric theater, in which moving pictures and a vaudeville performance are the features. It is the intention of the company to be ready to give a matinee performance Saturday, July 7, after which time the theater will be open every evening.

* * *

Wilson Pollett has opened a moving picture show in his building on South Barron street, making a total of three for Eaton, O.

* * *

The opening of the new five-cent theater, the nickelodion, is reported from Gatesburg, Ill., with all the latest moving pictures and illustrated songs. It is located at 53 South Cherry street.

* * *

S. Osgood Pell & Co., of New York, have leased the Scachtel estate Nos. 259 and 261 Sixth avenue for a term of years at an aggregate rental of $300,000. The tenants will occupy the upper floors for the manufacture and sale of moving pictures and machines. The ground floor will be sublet.

* * *

The "uplift" nickel theater, conducted at Hull house for the sole purpose of driving out the less wholesome cheap theaters in Halsted street, sprang into sudden fame the other Sunday when it was discovered that it was getting all the business away from a more pretentious attraction at the settlement house.

The other attraction was a meeting held in the rear auditorium of the building in the interest of the Jewish Consumption Relief Association.

Early in the evening, while Halsted street was crowded with Sunday evening sightseers, a leather lunged "barker," a negro, stepped out in front of the "uplift" 5 cent theater and began to describe the wonders of "Uncle Tom's Cabin" as set forth in motion pictures. The main features were the wonderful films and the extremely low price—a nickel.

Ex-Alderman Becomes a "Barker."—On small, dignified cards posted about the building announcements of the meeting in the interest of the relief association were found, the price to which was $1. Those of the pedestrians who saw the announcements made a mental note of the difference in the prices, and it was hinted many of them decided that it might be well to assist the work of reform in a small way first, so they entered the film show. Others were believed to have been guided by mistake into the wrong entrance by the persuasive tones of the negro barker.

So somebody complained to Miss Jane Addams, whose sympathies were believed to be with the relief society. After a conference former Ald. A. J. Harris, who had worked hard to make the meeting a success, stationed himself at the front entrance of the building, and undertook to counterbalance the work of the rival barker. As a result the hall in which the meeting was held soon was filled.

* * *

Samuel D. Wolf, of Chester, Pa., who for several months has conducted the Dreamland Moving Picture Palace in the borough, adjoining the Bank building, has disposed of his interests there to Schneir Brothers, of Philadelphia.

* * *

Another new amusement theater will be opened to the public of Portland in a few days. The New York Amusement Company, James E. McGuinness, manager, with F. F. Frisbee, who has a lease with the Portland Railroad Company for the Underwood Springs Park and Casino, have entered into an agreement whereby they are at once to build a theater for the presentation of moving pictures, etc. The present stage of the open air theater will be used and also the seats.

A large building is to be built at once and the entire place closed in and roofed. The building will be about 50 feet by 70 feet inside. Work will be rushed, that they may open to the public as soon as possible. Everything that is found in any of the well equipped theaters will be installed and the comfort of the patrons will be one of the things that will be looked after at all times. Underwood is one of the prettiest spots about Portland and on account of being so close to the sea is comfortable at all times.

* * *

J. H. Lawton, of Green Bay, Wis., who has a number of electric theaters in Wisconsin and the upper peninsula, opened one in the Greenwald block, Washington street, July 1. The house is known as the Grand Family theater, and will be in charge of S. C. Kops. The performance will consist of moving pictures and illustrated songs.

* * *

Guy P. Eichenberger and T. S. Davis, Cairo, Ill., have formed a partnership, to be known as Eichenberger & Davis, and have embarked in the business of furnishing films for moving pictures. Their headquarters for the present will be on Ohio street.

* * *

The Hoosac Valley, North Adams, Mass., Park Theater opened Monday afternoon, July 1, with a new idea of Summer amusement. The first three days of each week, evenings only, will consist of moving pictures on "The World in Motion," and the latest illustrated songs. The last three days of each week will consist of refined vaudeville, with matinees daily. The prices for this season have been reduced as a special inducement for ladies and children.

Victor, Colo.—The moving picture film in the Grand Theater on South Third street caught fire from a live electric wire. Some 200 people, mostly women and children, were in the house, and a panic ensued, although no one was injured. Several women fainted, but they were rescued by firemen. The theater is owned by Lowell, Marvin & Co. The damage will amount to $200 or $300.

* * *

At Torrington, Conn., recently a fire started in the store in the Lilley and Workman block, which is occupied by a moving picture company. The fire is supposed to have been caused by the films. There were a dozen people in the store and they were rescued with considerable difficulty. The band concert in the square had just closed when the alarm was sent in and by the time the firemen had reached the scene fully 5,000 people were on the street. The lantern and all the equipments and the interior of the store were destroyed. The estimated loss to building, fixtures and stock is between $2,000 and $3,000, with no insurance on the goods of the moving picture company.

* * *

PATERSON, N. J.

Fire destroyed the moving picture tent at Market and Church streets which was owned by Baker and Ross and also destroyed everything contained therein, including the picture machine, films, chairs and piano. There were about 25 people present when the film caught fire and ignited the side wall of the tent, and all beat a hasty exit. The engines were summoned but upon their arrival nothing remained but a smoking mass. There was no insurance and the loss will be total.

[What is the cause of these fires? They ought not to be. Is it carelessness, inexperience, or were the machines obsolete and unfurnished with fireproof devices?—ED.]

* * *

PICTURES OF BURNS-SQUIRES FIGHT.—Manager Jim Coffroth has virtually decided to have moving pictures taken of the Squires-Burns fight at Colma on July 4. Should the fight be marked by some dramatic incident the pictures would be worth a lot of money, and if Squires be returned the winner the films would create much interest in all the English colonies.

* * *

In Mexico the general direction of primary instruction has recently purchased a valuable cinematograph outfit which will be used in connection with the schools of that branch of education.

Evolution of the Moving Picture.

The moving-picture machine, under its various names, is still increasing in popularity and is being perfected day by day, although much still remains to be done before its results can be called quite satisfactory. It is difficult to realize that so complex a device, producing so life-like an illusion of animated motion, has been developed within a few years. In an article contributed to the *Revue Scientifique* (Paris, April 13) C. Hemardinquer, of the Faculty of Sciences of the Sorbonne, gives some of the steps in detail. He says in substance:

The whole theory of the cinematograph is contained in these few words: persistence of the impression made by light on the retina. What does this mean? Take a match whose end still glows, and move it quickly about. We see a luminous line. Whence comes this impression? Simply from the fact that each luminous impression lasts a certain time, fixed by the experiments of the Belgian physicist Plateau at 0.14 second. During this time the object in motion has been displaced, so that we still see it in one place after it has moved to the next.

This fact of luminous persistence has long been known. It was even mentioned by Lucretius in 65 B. C. In all times and in all countries scientists have noted it, tried to explain it and based toys or amusements upon it, such as the magic top, the thaumatrope, etc. By application of the same principle we show, in lectures on physics, the synthesis of colored lights to form white—the so-called Newton's disk. In this way, also, we may study vibratory movements on the principle of what are called in physics stroboscopic methods.

To return to the cinematograph, he takes as its starting-point the phenakisticope of Plateau, which may be really regarded as its ancestor. He goes on to say:

"Plateau's device received successive modifications of detail, among which may be cited Ross's 'wheel of life' and the zootrope or zoetrope of Desvignes (1860), which may still be found in the toy-shops. This is formed of a vertical cylinder having vertical slits through which the observer looks. In the interior is placed a band of paper bearing designs representing the successive positions or attitudes of a moving object or person. . . .

"The zootrope modified by a system of mirrors becomes the praxinoscope of Reynaud (1877). Then came the folioscope, which reappeared in 1897 with photographs instead of drawings.

"All these devices used drawings, reproductions more or less exact, of the different attitudes of the subjects. It is evident that the reproduction gained much from the substitution of photographs, and it is interesting that this substitution was first made with a scientific purpose.

"In 1873 Cornu presented to the Academy of Sciences four photographs, taken on the same plate, of the transit of Venus across the sun's disk. At the same time Janssen invented his photographic revolver. Marey, in his laboratory in the Parc des Princes, made on a single plate . . . successive images on a dark background, to study the movements of men and animals.

"In 1878, at the instigation of a rich American, a San Francisco photographer, Maybridge, constructed twenty-four similar objectives whose shutters were controlled by electromagnets with electric circuits so arranged as to be broken successively by a moving horse, giving twenty-four successive exposures. This was somewhat complicated.

"We cite merely for the sake of completeness the analogous attempts on fixed plates made by Auschutz of Lissa, by Londe, by Colonel Sebert, and others, and come at once to the chronograph of Marey, who was really the first to think of forming the image on a movable sensitive film, the object being exposed periodically. This was the actual beginning of chronophotography, which then entered upon a new phase. One of Marey's collaborators, Demeny, changed the chronograph to adapt it for projection. . . . Marey had made the analysis of motion, and Demeny its synthesis.

"In 1889, at the World's Fair, Marey showed his apparatus to Edison, who, seeing its possibilities, devised his kinetoscope, in which the celluloid strip was used for the first time, and which was so successful that Marey's name was almost forgotten beside that of the famous American.

"But the kinetoscope was not yet a device for projecting moving pictures on a screen. On February 10, 1893, the Messrs. Lumière, of Lyons, finally solved the problem and took out their first patent for the cinematograph. Everybody recollects the brilliant success of this inven-

tion. At once it was followed by a considerable number of devices made in all countries and christened in all sorts of ways from the Greek, Latin, and in more fanciful fashion still. Here are a few:

"Anarithmoscope, chronophotographoscope, cinographoscope, cinograph, cinoscope, hypnoscope, katoscope, ummographe, mutoscope, mouvementoscope (!!), phantographe, etc., etc. There are scores of them, or even hundreds. To review these devices would be to deliver a lecture on mechanics; but they all resemble the apparatus of Lumière, which in its modern forms has been changed only by perfecting details."

A very ingenious combination of the phonograph and the cinematograph has been made by Gaumont, who has succeeded in obtaining perfect synchronism between the two. The lecturer showed a number of his pictures with special phonograph accompaniment, the sound being amplified by compressed air in combination with the megaphone. These are said to have been very striking and will doubtless soon become familiar to the public.—*Translation made for The Literary Digest.*

America.

Der Kinematograph Organ Für-Die-Gesamte-Projektionskunst of May 15 has the following from the pen of Dr. B. A. Baer:

America is the country of unlimited possibilities, also in the developing of the kinematograph business.

In no country are there so many film factories built, so many projection machines made, and nowhere so many exhibitions as in the United States.

The general belief is that Edison was the first inventor and the largest manufacturer of living pictures, machines, etc. But this is a mistake. *Because he is rather the smallest, than the largest manufacturer in United States.* His picture machines are lacking in durability, his pictures lack the pulsating life, without which a film is not a hit.

In the United States are six or seven large manufacturers, and the first in line are Biograph and S. Lubin.

The Biograph Co. in most cases makes films which can also be used in slot machines. S. Lubin is known for his sensation films, which sell like "hot cakes," but which demand from the public a large amount of credulity.

The latest hit of that company was "The Unwritten Law," and made after the tragedy of Thaw. It is said that more than 1,000 films were sold, despite the price of $104. Each film measures 1,000 feet.

The Mutoscope Co. were the first to make the "Chase Films." Lubin copied these and also French manufactures, and for some time we could not see one film without a race.

Films for educational purposes are not yet popular, except in a few instances. What is wanted is sensation, grotesque humor and everyday life.

American manufacturers suffer most under the disadvantage of raw material. There is only the Eastman Kodak Co. factory, for positive or negative film. Until the 1st of January, 1907, this company held the price of raw film so high that it was impossible to compete with foreign manufacturers.

A German company which would build in the United States a factory for celluloid film should have a brilliant future.

There is needed so much film that all the manufacturers in the world put together cannot supply enough. And yet there is not to be seen one film of German origin.

[Is the writer of the above, *the* Dr. B. A. Baer, manager for S. Lubin? Verily, he ought to get a raise in salary. But, Dr. Baer, why did you not say that every city in Europe refused to exhibit the film of 1,000 sales? And that in the United States it was condemned as being the most disreputable film ever placed on the market. The article reminds us of the fable of "The Ass and the Lion's Skin." And in this instance Dr. Baer has outheroded Herod, in one big, cheeky, bare-faced bluff. Thomas A. Edison may well exclaim (like Diogenes of old), get out of my sunlight, fellow, and let a little shine on me. We were under the impression that S. Lubin was one of the least of the film men in the States, but as we like to quote wiser men than ourselves, will say "A Prophet is not without honor, except in his own country" and among his own kindred. And again, "We have to go abroad to learn what our neighbor is doing." If there is such a good chance for a German factory for the manufacture of film, why does not Lubin, who uses so much, start one?—Ed.]

The Popular Illustrated Lecture.

By Burton H. Allbee.

Moving pictures with all their undenied attractions have not supplanted the popular illustrated lecture. The lecture, properly handled, has certain attractions and certain educational forces which cannot be supplanted by the moving picture. While motion pictures are becoming more and more popular every day and apparently they are more wanted than the lecture, yet when a lecturer appears who has something to say and has good pictures with which to illustrate his story there is no question about profitable business for him.

My introduction to illustrated lectures was under such masters as Regan and Stoddard, the men who blazed the track now followed by such lecturers as Dwight Elmendorf and Burton Holmes. They are fit successors to the former masters and their lectures and illustrations are the equal of anything ever placed before the public. The entire secret of successful lecturing is to have something to say, to say it entertainingly and use good pictures in illustrating it. The American public, always hungry for something new and attractive, will do the rest.

It is not true that the lecturer and the illustrations must be bizarre. The most commonplace objects, presented in a bright and entertaining way, will always please an audience and will bring a rich reward of shekels and growing popularity. Moving pictures are attractive. No one questions that; but there is something even more pleasing about a lecture. The sound of the speaker's voice, if he has a happy and graphic way of putting things, combined with good pictures, will satisfy more than motion pictures alone.

It will be noted by those who attend both varieties of entertainment that only certain subjects can be successfully depicted in moving pictures. On the other hand, anything, no matter how commonplace or how homely, can be made the subject of a lecture and it depends alone upon the ability of the lecturer to make it entertaining, instructive and attractive to make it succeed.

Perhaps the greatest difficulty with illustrated lectures of the present is that the lecture is prepared in the study with the aid of cyclopædias and then some slide house is visited to find illustrations. It isn't my purpose to

say anything against the great slide houses of the country. They all have excellent lists of slides from which to select, but one is never able to properly illustrate a lecture which was prepared before the slides were selected. With the usual perversity of things inanimate it is practically impossible to get one hundred, or even seventy-five, slides which will satisfactorily illustrate a lecture prepared in the study. The only possible way to do it is to decide upon a subject, then look for slides which will illustrate that subject and afterward write the lecture around the illustrations. It is a poor way, but when an attempt is made to do a thing one way and it fails the only way left is to do what is possible, and that is, write a story around the pictures.

Many lecturers do this with a certain degree of success. I have in mind now one who is popular on the educational force of a large city, but there is always an element of dissatisfaction after hearing one of his lectures. The text and the pictures do not seem to connect smoothly. One who has never been in the business will say that it is because of lack of comprehension of the subject, but the experienced lecturer will understand immediately that the slides were prepared by a professional for his stock and the lecturer has utilized them as well as possible in illustrating his talk.

This chance of missing the object aimed at need not deter one from adopting the same course. Under many circumstances it is impossible to do otherwise and numerous valuable messages have been given to the world in this way, and many audiences have been charmed and instructed with lectures prepared and illustrated in this manner. Still, the fact remains that occasionally a lecturer aims at something more than a mere money success. He desires to have his lectures impressive and sufficiently good to be remembered for their general excellence rather than for some other reason.

It requires long, hard work to outline, prepare and illustrate a lecture, no matter what the subject may be. Further, a lecture is never really complete. It may be, and probably is, complete enough to be delivered, but after one begins delivering it the lecture apparently becomes a living thing. It is undergoing constant changes. It is being revised continuously. New pictures are being added and old ones are being withdrawn. New facts are being inserted and old statements are being modified to meet changed conditions. The set lecture, which is printed and read from the page, is cold and in many ways unsatisfactory. It requires something alive, something which has the human element, something developed and which will touch the hearts, or the minds, of the listeners who are human, as well as the lecturer, and who will thrill responsively to the human feeling with which the lecture may be imbued.

Where the lecturer prepares his lecture by going over the ground himself, obtaining and arranging his own material and making his own pictures, then there will be harmony between all the parts and the lecture will possess that indefinable something which is easily and quickly recognized, but can scarcely be described, but which means its success. It requires months, perhaps years, of hard work to do this; but once it is done and the lecture is placed before the intelligent audiences which attend illustrated lectures the returns for the labor expended begin and afterward the lecturer is well rewarded for his properly directed efforts.

It is the purpose of the writer to outline more or less graphically and minutely the different processes to be followed in selecting a subject, preparing the lecture itself and the illustrating. They are all important elements in one's success and a somewhat careful treatment is desirable. And yet it is difficult to lay down rules for such work. It is easy enough for one man to tell another how he performed certain work or managed a certain coup which yielded him rich returns in one way or another; but after listening to the explanation it will be found impossible for the second man to repeat the experiment with anything approaching the success of the first. It is somewhat so in lecturing. It is easy for one man to tell another how he does it, or has done it, in times past; but he cannot gurantee that following the directions he lays down will yield equally satisfactory results.

But the statement of certain principles upon which to base one's work may result in the development of ideas which will lead naturally to modifications that will make the work of the second man quite as effective and valuable as that of the first, only in a different way. With that object in view this series is begun and it is hoped that much good may be accomplished.

MOVING PICTURE MAKING AN ART.—The art of recording photographically successive phases of motion or the changes in an animated scene is called chronophotography.

This was made possible when the photographic plates reached the stage of sensitiveness which permitted of exposure so brief that during the interval of exposure the body which is being photographed shall not perceptibly have changed its position.

In the case of comparative slow motion it is possible to construct shutters, the action of which is prompt enough to fulfill this condition.

In other cases, however, such as the photographing the flight of a bullet from the muzzle of a gun, the exceeding brevity of exposure is obtained by the use of the electric spark, the duration of which can be reduced at will almost indefinitely.

The earliest example of chronophotography is due to Gedderson, who in 1862 flashed the image of an electric spark across the image of a sensitized plate by means of a lens and a revolving mirror, and in this way he succeeded in securing photographs.

The achievement was considered remarkable considering the undeveloped state of the photographic art at that time and the fact that it was necessary to use the old-fashioned wet plates.

For many purposes, particularly in scientific work, chronophotography may be most easily reached by throwing the image of the moving body upon a plate which travels more or less rapidly through the field of view of the camera. The photographic image of a point at rest obtained in this way is a line drawn across the plate in the direction of its motion. All displacements of the points at right angles to the line of motion of the plate produce corresponding transverse displacement of the line that forms its image.

The scientific applications of this form of chronophotography are of two kinds—(a) the automatic registry of changes which occur so slowly that the direct observation of them becomes laborious. The continuous daily records of the fluctuation of thermometers and barometers are of this description. In such cases the shadow of the moving point is thrown upon a strip of photographic paper of small sensitiveness which is moving very slowly. (b) The tracing of fluctuations too rapid to permit of direct observation with the eye. In such cases the plate or film is moved at a high velocity through the field of the camera, and motions, the duration of which

may amount to only the small fraction of a second, are thus recorded in detail.

The motion of the plate through the field in this type of chronophotography is sometimes produced by mounting it in the form of a disc and giving it a motion by rotation about an axis perpendicular to the face of the plate through its center.

This is the method pursued by Crehore and Squire in their "photo-chronograph," an instrument for the study of the velocity of modern projectiles. In this interesting apparatus the projectile is made to break a succession of circuits by penetrating screens placed in its path at given intervals. A polarized ray of light on its way to the photographic plate passes through carbon bisulphide contained within the core of a coil traversed by the current. By an ingenious application of the rotary power of this field upon the plane of polarization of the light ray, the latter is prevented from reaching the plate whenever the circuit is interrupted.

The successive instantaneous exposures on a fixed plate were developed by Marey in Paris, and extensively applied by him to the study of movement, particularly to the motion of men and to the lower animals.

Next came the successive instantaneous views on separate plates. The overlapping of the successive images taken on a single fixed plate led, naturally, to the develop ment of apparatus in which each exposure should have a free surface to itself. Muybridge, in his Philadelphia experiments, constructed a very extended and intricate apparatus for this purpose. He used several batteries of cameras for fixed plates with quick moving shutters that could be operated electrically by the experimenter. The result of this work was published in a series of 781 folio plates, each consisting of a group of instantaneous photographs dealing with every type of animal locomotion.

Marey, in France, has devised many instruments for this sort of chronophotography, and among them is an ingenious form of camera known as the photographic gun.

This apparatus was designed particularly for taking chronophotographs of birds in flight and other rapidly moving objects.

The lens is in the barrel of the gun, the breech of which contains the sensitive plate, cut into the form of a disk or octagon and mounted so as to revolve rapidly under the action of a spring when released by the trigger. Twelve exposures are made in one second with this instrument by means of a disk shutter, the opening in which gives an exposure of one-seven hundred and twentieth of a second. Another disk with twelve windows carries the sensitized plate with a properly interrupted motion, so that the plate is at rest during each exposure and is moved forward to a new position between times.

The photographs taken with the gun were very small but they sufficed for the study of the successive positions of the wings of flying birds and for a variety of other similar objects.

The greatest type of chronophotography is the successive instantaneous exposures on a moving film, and it is this type which has attracted the most attention and which in consequence has been most highly developed, and it owes its present perfection to the demand for subjects for various forms of the animated picture machine, a device by means of which chronophotographs projected upon a screen may be viewed by many observers simultaneously.

Such machines are capable of many applications. Demeny, a pupil of Marey, took chronophotographs of the moving lips of a speaker and, making positives from these, projected them by means of an attachment to the lantern, which he called the photoscope, for the instruction of deaf mutes for the reading of speech.

The same method was used by Mach to exhibit the growth of vegetation, for which purpose he photographed a plant daily through its life and then projected the pictures with sufficient rapidity to blend the effect by persistence of vision, and thus the plant was made to grow through all the phases of growth and to decline within the interval of a few minutes.

Although all of these animated picture machines have received a multitude of names, they may be described as a form of magic lantern for the projection of pictures upon a screen.

The successive pictures follow one another in the field at the rate of about twenty in every second.

In most machines the film, or picture ribbon, as it is called, is moved stepwise, the film remaining at rest during the passage of an open sector in a revolving disk which admits the light to the screen, and being shifted the proper distance to bring the next picture into the field during the intervening period of darkness.

The usual size of the pictures on these picture ribbons is 2.5cm.x2cm. This gives about twenty pictures to each foot of ribbon and requires one foot of film for each second of time that the exhibition is to last. Picture ribbons are usually made into lengths of fifty feet, but in certain instances where a prolonged scene is to be recorded the length runs into thousands and often tens of thousands of feet.

In spite of the many names, there are only two types for the production and exhibition of picture ribbons—that in which the motion of the film is continuous. The device generally used to secure a rapid step-wise motion, by which the film is brought to rest for a very brief interval of time during which the exposure takes place and is then moved to the precise distance for the taking of the next picture, without overlapping or loss of space, consists of a series of perforations of equi-distance, running along each edge of the film.

To take sharply defined pictures on a constantly moving film, which is necessary in the second type of machine, the exposure must be of negligible length as compared with the velocity of the film, which with the rapid motion given in animated pictures is impracticable, or some device must be employed to prevent the blurring of the pictures. The most successful device of this kind consists in moving the lense with a motion parallel to that of the film. The light from the object to the film then travels downward with the same speed as the latter, and there is no relative shifting of the image on the sensitive surface, and in this way it is possible to obtain sharp pictures, the exposure of which is properly timed by the interposition of an adjustable slit.

The camera for accomplishing this contains several lenses mounted on a disk and traveling with the same linear velocity as the film itself.

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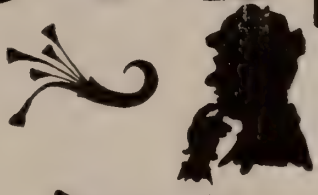

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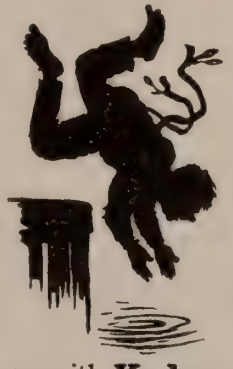

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Film Review.

DIABOLO, THE JAPANESE TOP SPINNER.

URBAN.

This film opens with a view of Diabolo and his marvelous top, which he spins and places on a wire, making it perform wonderful feats. It seems to leave his hands, gyrates around and around on a wire loop. He next places two tops on the wire, and afterwards a third, showing some marvelous sleight of hand work. He is now joined by his assistant and the two adjourn to a tennis court, where they utilize several tops continually kept spinning to and fro, from one to the other, on a thin flexible wire. A panoramic view of the two is shown, fully illustrating the expert manner in which they handle the marvelous tops.

THE UNION WORKERS SPOIL THE FOOD.

GAUMONT.

A meeting of workers is seen, with flags waving on which is painted "Vive la Sabotage." Speakers harangue the assembly, some for and one against and he, for his temerity, is thrown off the platform. The assembly march off in procession with bands and banners, through the streets. A baker is seen at work and, fired with his oath, he spoils the dough by dropping his pipe and sprinkling tobacco over his work, then making it into bread. A couple are seen at breakfast, and in cutting the bread discover tobacco; from the soup they take out a stocking. In disgust they go out. Calling on a barber the man receives a cut, a la Sabotage, and rushes screaming from the shop. His wife joins him and they proceed to a cafe. The attendant taking man's hat and coat to the tailor to be pressed and ironed; the workman smashes the silk hat. Soup is served and they are about to enjoy their meal when a rat is produced from the tureen; the couple flee from the place, a boy brings the hat which is mutilated. In despair the couple go to a park and plan to end their lives, which seem not worth living under such circumstances. They first attempt to drown, but, owing to the stench of the pool, turn away with nausea after being got out. They next lie down on the railroad tracks, but the engine driver refuses to go over them and drives them off. Deciding on another method, after consultation, they go to a store and purchase charcoal. They are now seen in their bedroom, busily stopping up all cracks and crevices. Bidding each other an affectionate farewell, the wife throws herself on the bed. The husband lights the charcoal in the brazier, throws himself into a chair to sleep and await results. Suddenly they are aroused by a knocking at the door and are surprised to find themselves alive. The cause is soon evident when they find the charcoal has been treated to a dose of La Sabotage. Another knocking at the door startles them; on opening it there appears a messenger with a large box, from which they produce food and fruit in plenty. They vigorously attack the loaves and bless the charcoal that they are still alive to enjoy the good things sent by a "friend in need."

FATALITY.

GAUMONT.

A family of three, consisting of father, mother and a child, is seen at a noon-day meal. 'Ere they have finished, a friend of the husband's comes in and joins them at the meal. The visitor persuades the husband to join him in a gambling game. The wife tries very hard to persuade the husband not to give way to the solicitations of the false friend. Finding her efforts in vain, she goes out leaving the couple to themselves. The husband informs his friend of his inability to obtain money and is persuaded to rob the wife. They leave together for the gambling house. The wife returns and finding her husband gone together with her savings, follows him and arrives while he is gambling her hard-earned savings away. She urges him to come home, but he repulses her. A quarrel arises over the cards, during which the husband gets the worst of it and is carried home, accompanied by his tempter. The false friend makes advances to the wife, who repulses him and he goes off vowing vengeance. A scaffold with workmen is now seen, and during a quarrel and fight the husband is thrown off the scaffold by the false friend. He is taken up and is carried away to the hospital, where he accuses the other of throwing him to his death. The stricken man, before dying, receives the forgiveness of his wife.

THE SOLDIER'S HELMET.

GAUMONT.

A soldier and a nursemaid are seen seated on a bench in a park telling the old, old story which culminates in a betrothal. So interested are the couple in themselves that they do not perceive a mischievously inclined workman who has a glue pot in his hand, with which he glues the inside of the helmet of the soldier. Finishing their love-making, the maid goes off and the soldier puts on his helmet and returns to the barracks, where, upon his arrival, he tells of his happiness and receives the congratulations of the troop. About to retire, he finds that his helmet is glued to his head and that the united efforts of himself and his companions fail to remove it. Finding that he cannot get it off, he goes to bed with it on. The officer of the watch appears on his tour of inspection and, seeing the soldier sleeping with helmet on, demands the reason, which is given, and seeing the plight the soldier is in, he orders the guard to remove it, but they also fail. Finding all efforts in vain, he orders the man to the hospital where we see him seated with two companions, who, after being treated by the doctors, return to their berths. It now being his turn for examination, he explains to the doctor that he cannot get the helmet off. Calling the aid of his assistant, the doctor tries to remove it but fails, and is about to operate on the man, who vigorously objects, and as an after-thought, the doctor orders his assistant to go out and fetch him a fireman. He orders the man to stand before the hose, which is vigorously played upon the helmet; it becomes soddened and the glue softens. It falls off, to the great relief of the soldier and the eternal glory of the doctor.

SCRATCH MY BACK.

GAUMONT.

A man is seen seated on a bench in a park reading a newspaper, when two boys appear, full of mischief, and begin their pranks by stealthily going up to him and dropping down his back a portion of itch pollen and running away. The man begins to feel the prickly, irritating sensation caused by the pollen, and starts rubbing his back against the bench. Finding that this gives him no relief, he starts away, shaking himself to get rid of the sensation. A pair of steps, on which a man is standing cleaning a window, forms an itching post for him to rub against; by rubbing too vigorously, he knocks down the steps and the man. Going on his way, he meets a man and a woman in earnest conversation which he interrupts to ask the man to scratch his back, but receives a pounding instead. As this gives some relief, he accepts it with stoicism. He again starts on his journey and sees a carriage waiting by the curb. His back again needs soothing, and to obtain this he rubs against the wheel, but the carriage starting off leaves him sprawling in the gutter; next he rubs against the curb. We next see him outside of a police station, where two policemen are comparing notes. He rubs himself against one of them, who is indignant at such treatment, and hales him before the magistrate who, seeing his plight, orders the policemen to give him a good scrubbing with brushes. They begin scrubbing him under the direction of the magistrate until they are utterly exhausted, to the great delight of the victim.

THE BOOKWORM.

SELIG.

A little knowledge is a dangerous thing, and the acquisition of knowledge under such circumstances as our picture shows is difficult as well as dangerous and has been made productive of some very funny situations; in fact, there is not a dull moment in any part of this film, at which every one laughs all the time.

A gentleman is seated in his library, engaged in study, when he is interrupted by a messenger boy, who delivers a note which apparently calls him away for a time. Evidently much annoyed by the interruption, he seems to debate whether he shall comply with the message and leave his books or not, but at last hits on a compromise, and putting on his hat and gloves and taking with him the book he was reading, he leaves the room to keep his appointment.

Our student friend is seen coming down the steps of his apartment, and, open book in hand, is reading while he walks so as to lose no time unnecessarily; the "domestic worker" is sweeping the steps and a boy with a basket of groceries on his shoulder is going up; engrossed in his reading and entirely oblivious to his surroundings, he stumbles on the boy and overturns him, the steps becoming a mixture of boy, maid and mixed groceries, through all of which he pursues his way, unmindful of the damage he has caused.

A janitor has set out his pail and mop to clean the sidewalk. Into the pail walks our literary friend, still reading and all unheeding, but as he unconsciously takes the pail away with him he is chased by the irate janitor and gets decidedly the worst of the chase which ensues.

A photographer is taking a street scene and has just arranged his camera to his liking when the bookworm, still reading, appears round the corner. In a moment nothing is seen but a confused heap of camera, tripod and photographer, from which the bookworm emerges, book in hand and with his eyes riveted on the pages; fails to notice some bricklayers, who are mixing mortar, into which he plunges head over heels, to their disgust and his discomfiture.

The copper on the beat is having a little flirtation with his lady friend in front of the house where she lives, when the un-

lucky reader comes in sight and blunders into them, upsetting both girl and policeman, for which the cop seems disposed to arrest him, but lets him go, warning him very emphatically of what will happen if he catches him again. The warning does him little good and he continues his course, still reading, with the result that he encounters an Italian image-seller, whose tray is knocked off his head and the sidewalk covered with broken images. The Dago demands pay, but not getting it, pelts the bookworm with the fragments.

Nothing can cure our student of his habit, and still reading, he bumps into a negro wench with a pail of water, a company of boys playing leap-frog, some girls engaged at blind man's buff on the sidewalk, and a couple of Irishmen who are enjoying a can of beer in the interval of their work; but at last his career is at an end—engrossed in his book, he fails to notice an open coal-hole which yawns at his feet, but steps into it and precipitately disappears from view. Misfortunes never happen singly, and he has hardly fallen when a coal wagon backs up to the sidewalk and begins to discharge its load down the coal-hole and right on the head of our unfortunate friend.

Ouch! Hully Gee!! Help!!! Police!!!! And the bookworm is dragged forth, blackened and bruised and hardly recognizable, but his call for police has brought to the spot the copper on the beat whom he had offended before and who promptly takes him into custody, so that he may have time to read at leisure without inconveniencing other people.

MOTHER'S DREAM.

LUBIN.

A happy family. Little boy and girl kiss father good-night and leave the room with mother.

Kneeling beside their mother, the children say their prayers. Mother turns out the light.

Mother returns. Being tired, she lies upon the couch and falls asleep. In her dreams she sees herself dead, bemoaned by husband and children.

She sees her husband married again. The stepmother illtreats her boy, notwithstanding the pleadings of his little sister.

She sees in her dream the stepmother beat her little boy, who, tired and weary from hard work, had sat down for a short rest.

Driven from home, tired and hungry, the little boy steals an apple.

He is chased by the storekeeper and a policeman. A fall of the policeman saves the boy from arrest and disgrace.

When cornered at last, the boy is arrested and brought before the police judge.

The mother awakens and can hardly realize that all was only a dream. The husband kisses and caresses his beloved one and she is happy again.

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The Tenderloin Tragedy.....481 ft.
Crayono .....428 ft.
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EDISON.

Jamestown Exposition .....500 ft.
Lost in the Alps.....830 ft.
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Daniel Boone; or Pioneer Days in America .....1000 ft.
Teddy Bears.....935 ft.
Trip Through Yellowstone.....735 ft.
Honeymoon at Niagara Falls.....1000 ft.
Getting Evidence.....930 ft.
The Vanderbilt Cup.....400 ft.

GAUMONT.

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Mother-in-Law at the White City....567 ft.
The Amateur Rider.....234 ft.
The Legless Runner.....350 ft.
She Won't Pay Her Rent.....184 ft.
"Whose Hat Is It?".....384 ft.
Saved from the Wreck.....620 ft.
The Substitute Drug Clerk.....547 ft.
The Child Accuser.....260 ft.
Dressing in a Hurry.....274 ft.
A Perfect Nuisance.....590 ft.
Buying a Ladder.....604 ft.
The Human Clock.....534 ft.
An Icy Day.....262 ft.
Salome .....534 ft.

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A Runaway Sleighbelle.....535 ft.

LUBIN.

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Too Much Mother-in-Law.....700 ft.
Papa's Letter .....275 ft.
Father's Washing Day.....295 ft.
Jamestown Naval Review.....500 ft.
Wanted, 10,000 Eggs.....300 ft.
The Pirates .....500 ft.
Life in India .....465 ft.
The Anarchists .....341 ft
The Stolen Bicycle.....255 ft.
Spring Cleaning .....300 ft.
Salome .....400 ft.
A Thrilling Detective Story.....325 ft.
Good Night.....65 ft.
Bank Defaulter.....1000 ft.
How to Keep Cool.....310 ft.
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MELIES.

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The Witch.....820 ft.
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The Merry Frolics of Satan.....1050 ft.
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Soap Bubbles.....230 ft.
A Spiritualistic Meeting.....250 ft.
Punch and Judy.....140 ft.

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True Unto Death.....495 ft.
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The Disturbed Dinner.....205 ft.
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A Woman's Duel.....390 ft.
The Blackmailer.....585 ft.
Willie's Dream.....400 ft.
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His First Topper.....260 ft.
Revenge .....380 ft.
Because My Father's Dead.....455 ft.

PATHE.

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A Hooligan Idea.....360 ft.
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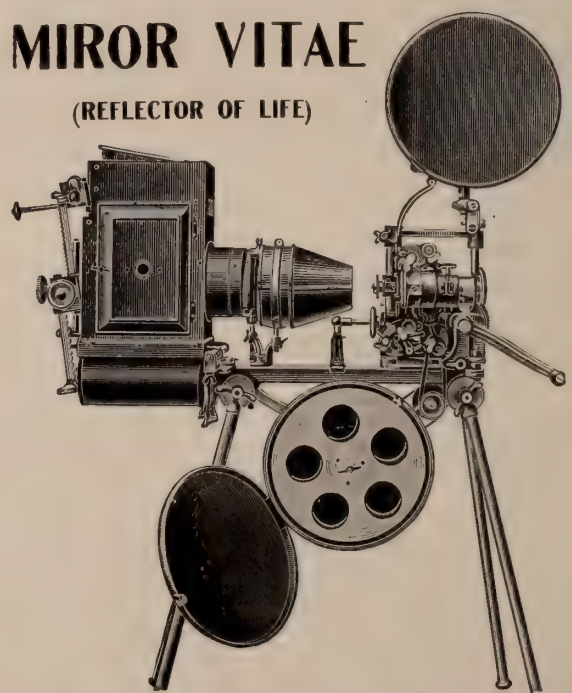

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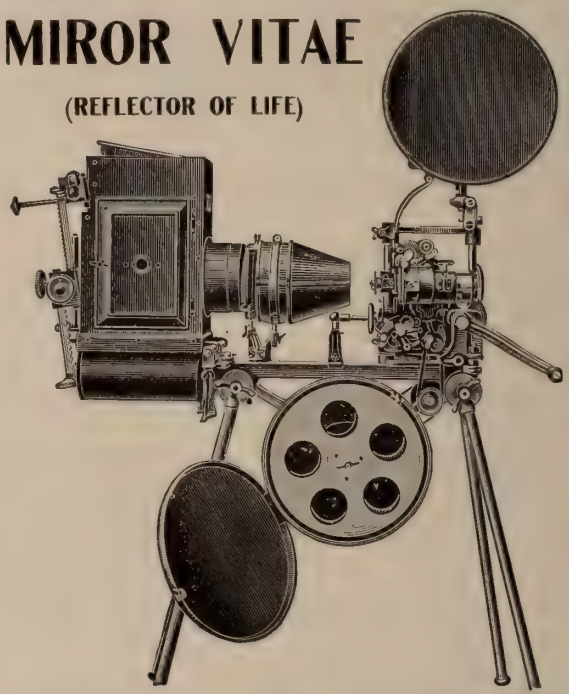

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Editorial.

WHO IS PIRATING FILMS?

Apropos our last week's editorial on the above subject, we are gratified with the comments we have received and feel constrained to refer again to the subject, owing to its importance. We were conversing with an English manufacturer, who commented upon the copyright laws of the United States and their uselessness in protecting the manufacturer. His contention is that, take 1,000 feet of film having 16,000 pictures, each must be copyrighted at a cost of 50 cents each; total, $8,000. Who pays this? No one! What is done? The negative and title is copyrighted, at a cost of 50 cents for a citizen of the United States and $1.00 for a non-citizen. And at this copyright the film pirate laughs, and pirates, well knowing that to get a conviction or injunction the law-costs will be more than the film is worth. Is this the law? Our informant spoke with force, and practical experience of the subject. What can be done to stop the pirate or faker? A trenchant letter from a valued correspondent touches the point, and we have pleasure in quoting him:

"Touching again on your editorial regarding pirates, I want to say to the legitimate manufacturer in general that they could easily stop the pirates, if, instead of antagonizing each other, they would fraternize and help one another; this could be accomplished, with possibly one or two exceptions.

"They know full well who the pirate is and who the fakers are, and if they would refuse to sell their films to these, and place restrictions on those who do buy them, it might not drive the pirate out altogether, but it would make him hustle for a living.

"One foreign firm of manufacturers, when they first engaged in business in this country, stipulated that those who bought their goods were not to deliver them to those who duped or copied films, and they positively refused to sell direct to any such dealers. Their attention has been called to the matter on numerous occasions, and evidence has been offered, but silently rejected, because they see nothing before them at the present time but the almighty $.

"Keep up your good work. . . . With the stand you have taken, your paper is bound to succeed. . . . It is, doubtless, a factor in the trade at the present time, and the mere mention of a faker's name may be the means of inducing some innocent person to invest in what must prove disastrous to him as an exhibitor."

Comment on these extracts is superfluous, and he who runs may read. But is it not a fact that unanimity of purpose exists in the ranks of the manufacturers, each is ready to belittle his fellow? Jealousy of another's success is engendered, and if it is possible to give a slur

without being found out, is it not done? Contemptuous remarks about the littleness of the other firm and back-handed knocks are given when opportunity offers. And yet, the one can not do without the other; each firm has its own individuality, and, generally speaking, each uses the other firm's goods. Then why not drop the animus and join hands for the common good? The field is large enough for all who are in, and for more who want to get in, so drop the dog in the manger policy, and join in a fraternal association for the common good, to drive out the pirate, and for future protection. It will be needed.

Electricity for the Operator

By H. Meredith-Jones, M. E., C. E.

CHAPTER 3.—*Continued.*

Table No. 1.

Comparative Standards of Wire Gauges.

Dimensions of Wires in Decimal Part of an Inch.

Number of Wire Gauge.	American or Brown & Sharpe.	Birmingham or Stubs.	Washbourne & Moen Mfg. Co., Worcester, Mass.	Trenton Iron Co., Trenton, N. J.	G. W. Prentiss, Holyoke, Mass.	Old English Brass Manufacturers' List.	British Standard.
000000	....	....	.460	....	....	....	....
00000	....	....	.430	.450	....	....	....
0000	.460	.454	.393	.400	....	....	....
000	.409	.425	.362	.360	.358	....	....
00	.364	.380	.331	.330	.328	....	....
0	.324	.340	.307	.305	.299	....	....
1	.289	.300	.283	.285	.277	....	....
2	.257	.284	.263	.265	.259	....	....
3	.229	.259	.244	.245	.240	....	....
4	.204	.238	.225	.225	.223	....	.232
5	.182	.220	.207	.205	.204	....	.212
6	.162	.203	.192	.190	.188	....	.192
7	.144	.180	.177	.175	.176	....	.176
8	.128	.165	.162	.160	.160	....	.160
9	.114	.148	.148	.145	.147	....	.144
10	.102	.134	.135	.130	.135	....	.128
11	.090	.120	.120	.117	.120	....	.116
12	.080	.109	.105	.105	.106	....	.104
13	.071	.095	.092	.092	.093	....	.092
14	.064	.083	.080	.080	.081	.083	.080
15	.057	.072	.072	.070	.072	.072	.072
16	.050	.065	.063	.061	.062	.065	.064
17	.045	.058	.054	.052	.054	.058	.056
18	.040	.049	.047	.045	.048	.049	.048
19	.035	.042	.041	.040	.041	.040	.040
20	.032	.035	.035	.035	.035	.035	.036
21	.028	.032	.032	.031	.032	.031	.032
22	.025	.028	.028	.028	.029	.029	.028
23	.022	.025	.025	.025	.026	.027	.024
24	.020	.022	.023	.022	.023	.025	.022
25	.018	.020	.020	.020	.021	.023	.020
26	.016	.018	.018	.018	.019	.020	.018
27	.014	.016	.017	.017	.018	.018	.016
28	.012	.014	.016	.016	.017	.016	.014
29	.011	.013	.015	.015	.016	.015	.013
30	.010	.012	.014	.014	.015	.013	.012
31	.009	.010	.013	.013	.014	.012	.011
32	.008	.009	.013	.012	.013	.011	.010
33	.007	.008	.011	.011	.013	.010	.010
34	.006	.007	.010	.010	.011	.009	.009
35	.005	.005	.009	.009	.010	.009	.008
36	.005	.004	.009	.009	.010	.007	.007
37	.004	....	.008	.008	.009	.006	.006
38	.003	....	.008	.008	.009	.005	.006
39	.003	....	.007	.007	.008	.005	.005
40	.003	....	.007	.007	.007	.004	.004
41	....	....	....	....	....	....	.004
42	....	....	....	....	....	....	.004

To measure wires by the above table the operator should provide himself with a micrometer of at least one-half inch opening capacity; this size is a very useful one; it can be obtained put up in a neat leather case for a very few dollars at a first-class hardware store. A micrometer as is generally well known consists of a knurled headed screw for adjusting the jaws until they just touch the outside of the wire being measured and then reading off the number at the base of the screw as shown will give the measurement in the number of thousandths of an inch. Each division equals an opening of the jaws by one thousandth part of an inch. There are also micrometers made to read to a finer division of one ten-thousandth part of an inch, but are used only by expert electricians who desire to read to another decimal point or figure.

Now, in using above table the different sizes are given in decimals of an inch; the first number reading past the decimal point from left to right equals tenths of an inch, the next hundredths, the next thousandths, so you see you can easily and readily tell the size and gauge of your wire in a very simple way. In cases where two numbers in the same column read the same, for instance, like .004 and .004, then the upper one is a little thicker wire by another decimal point not shown, because the writer feels that three decimals is enough for all general practice.

THE BROWN & SHARPE GAUGE.

This gauge is nearly universal in the United States for measuring wires and is referred to as a standard. It is usually termed the B. & S. gauge. The sizes of wires under the gauge range from No. 0000 (generally spoken of as four 0), which has a diameter of .460 inch, nearly half an inch, to No. 40, which has a diameter of .0031 inch; remember, the higher the number the smaller the wire. The rule by which the sizes of wire under this gauge increase as the number diminishes is a very simple one. For instance, if we take any given number as a basis of comparison, a wire three numbers higher will have very nearly half the cross section and one three numbers lower twice the cross section. For example, No. 4 wire has twice the cross section of a No. 7 wire, and No. 10 has one-half the cross section of No. 7.

Another point useful to bear in mind regarding the B. & S. gauge is that a No. 10 wire has a diameter of very nearly one-tenth of an inch, that one thousand feet of this wire has a resistance of almost exactly one ohm. So by remembering this particular fact as well as the foregoing properties of this gauge, rough calculations can be made as to both the diameter and resistance of other sizes. It is better, however, to consult the tables given for accuracy.

Sizes smaller than No. 14, B. & S. gauge, are seldom used in electric transmission, but I have given a complete table under Table No. 2 for reference, as the smaller sizes are largely used in connection with the windings of various types of electrical apparatus, such as meters, small dynamos and motors, etc. Table II. gives the properties of copper wire according to the B. & S. gauge, and the resistances given are based upon the standard used by Matthiessen in his experiments; and if the purity of the copper is not up to this standard, its resistance may run somewhat higher than the values given in the table; but the difference will not be so very great, because copper wire, as now manufactured, is remarkably pure and uniform in character.

All weights given are for bare copper wire.

TABLE No. 2.

Dimensions, Weight, Etc., of Bare Copper Wire.

American or B. & S. Gauge.

B. & S. Gauge No.	Diameter in Mils or 1-1000 in.	Area in Circular Mils.	Area in Square Inches.	Weights. Specific Gravity 8.89. Pounds per 1,000 ft.	Feet per Pound.	Ohms per Pound Annealed.	Resistance at 68° F. in International Ohms. Based on Matthiessen's Std. Ohms per 1,000 ft. Pure Annealed.	Hard Drawn.	Feet per Ohm Annealed.
0000	400.000	211,600.0	.16619	640.5	1.561	.000076	.0489	.0500	20,440.00
000	409.640	167,805.0	.13179	508.0	1.969	.000121	.0617	.0630	16,210.00
00	364.800	133,079.4	.10452	402.8	2,482	.000193	.0778	.0795	12,850.00
0	324.865	105,534.5	.08288	319.5	3.130	.000307	.0981	.1003	10,190.00
1	289.300	83,694.2	.06573	253.3	3.947	.000488	.1237	.1264	8,083.00
2	257.630	66,373.0	.05212	200.9	4.977	.000776	.1560	.1595	6,410.00
3	229.420	52,634.0	.04133	159.3	6.276	.001235	.1967	.201	5,084.00
4	204.310	41,742.0	.03278	126.4	7.914	.00196	.2480	.253	4,031.00
5	181.940	33,102.0	.02599	100.2	9.98	.00312	.3128	.319	3,197.00
6	162.020	26,250.5	.02061	79.46	12.58	.00496	.3944	.403	2,535.00
7	144.280	20,816.0	.01635	63.02	15.87	.00789	.4973	.508	2,011.00
8	128.490	16,509.0	.01296	49.98	20.01	.01255	.6271	.641	1,595.00
9	114.430	13,094.0	.01028	39.63	25.23	.0199	.7908	.808	1,265.00
10	101.890	10,381.0	.00815	31.43	31.82	.0317	.9972	1.019	1,003.00
11	90.742	8,234.0	.00646	24.93	40.12	.0504	1.257	1.285	795.30
12	80.808	6,529.9	.00512	19.77	50.59	.0802	1.586	1.621	630.70
13	71.961	5,178.4	.00406	15.68	63.79	.1276	1.999	2.044	500.10
14	64.084	4,106.8	.00322	12.43	80.44	.2028	2.521	2.577	396.60
15	57.068	3,256.7	.00255	9.85	101.40	.3225	3.179	3.250	314.50
16	50.820	2,582.9	.00202	7.81	127.90	.5128	4.009	4.099	249.40
17	45.257	2,048.2	.00160	6.20	161.30	.8153	5.055	5.169	197.80
18	40.303	1,624.3	.00127	4.91	203.40	1.296	6.374	6.518	156.90
19	35.890	1,288.1	.00101	3.89	256.50	2.061	8.038	8.219	124.40
20	31.961	1,021.5	.00080	3.09	323.40	3.278	10.140	10.372	98.660
21	28.462	810.10	.00063	2.45	407.8	5.212	12,780	.....	78.240
22	25.347	642.40	.00050	1.94	514.2	8.287	16.120	.....	62.050
23	22.571	509.45	.00040	1.54	648.4	13.180	20.320	.....	49.210
24	20.100	404.01	.00031	1.22	817.6	20.950	25.63	.....	39.020
25	17.900	320.40	.00025	.969	1,031.0	33.320	32.31	.....	30.950
26	15.940	254.10	.00019	.769	1,300.0	52.970	40.75	.....	24.540
27	14.195	201.50	.00015	.610	1,639.0	84.230	51.38	.....	19.460
28	12.641	159.79	.00012	.483	2,067.0	133.900	64.79	.....	15.430
29	11.257	126.72	.00009	.383	2,607.0	213.000	81.70	.....	12.240
30	10.025	100.50	.00007	.304	3,287.0	338.600	103.0	.....	9.707
31	8.928	79.70	.00006	.241	4,145.0	538.400	129.9	.....	7.698
32	7.950	63.21	.00004	.191	5,227.0	856.20	163.8	.....	6.105
33	7.080	50.13	.000039	.151	6,591.0	1,361.0	206.6	.....	4.841
34	6.305	39.75	.000031	.120	8,311.0	2,165.0	260.5	.....	3,839
35	5.615	31.52	.000024	.095	10,480.0	3.441.0	328.4	.....	3.045
36	5.000	25.00	.000019	.075	13,210.0	5.473.0	414.2	.....	2.414
37	4.453	19.83	.000015	.060	16,660.0	8,702.0	522.2	.....	1.915
38	3.965	15.72	.000012	.047	21,010.0	13,870.0	658.5	.....	1.519
39	3.531	12.47	.000009	.037	26,500.0	22,000.0	830.4	.....	1.204
40	3.145	9.89	.000007	.029	33,410.0	34,980.0	1,047.0	.....	.955

WIRE GAUGES.

To understand the above Table No. 2 and all tables of wires, I will enter into a brief explanation of the measuring of wires by gauges.

The various gauges or wire standards have been adopted by different manufacturers, but the safest and best way is always to express the diameter of wires in mils, or the thousandths of an inch, and its area of cross section in circular mils.

The American or Brown & Sharpe gauge is used almost exclusively throughout the United States of America in connection with electrical construction, but it is always well to give the diameter of the wire in mils or its area in circular mils, as well as its gauge number, and so avoid the possibility of mistakes.

The circular measure of a wire is the diameter of the wire, expressed either as a decimal part of an inch or in the terms of the above unit called the mil. A mil is equal to the one-thousandth of an inch, i.e., 1 mil = .001 inch. For example, a wire of forty-five hundredths of an inch in diameter (.045") would have a diameter of forty-five mils.

The circular mil is the unit of area for expressing the cross-section area of wires. It will be seen later that a simple relation exists between the diameter of a wire and its area of cross section as expressed in circular mils, so that if either one of these quantities is known the other can be found.

The circular mil is the area enclosed by a circle whose diameter is equal to the one-thousandth part of an inch.

In referring to Table No. 2, the headings of the various columns practically explain themselves. Where more than three places of decimals are shown it is done only to show the condition of the amount in relation to the rest of the figures.

For general work of the operator the ready reference to his tables will not only save him considerable time and work, but it is the most satisfactory and accurate way.

Referring to Table No. 2, the reader will notice a new term called "Circular Mils." Now, I have already explained what a mil is, viz.: The one-thousandth part of an inch. Therefore a circular mil is a circle whose diameter is equal to a mil, and this term is a very convenient way of expressing the size of wires, to find the number of circular mills in any wire by taking its diameter in mils and multiplying the diameter by itself, which gives us at once the number of circular mills, or, in other words, the square of the diameter of the wire expressed in mils is equal to its area in circular mils. The multiplying of any number by itself once, is squaring it, or the square of the number, such as the square of two is four, since two multiplied by two equals four. For ex-

ample, in working out wires by this method we will take, for instance, a wire whose diameter measures a quarter of an inch; now, ¼ inch equals .250 inch, or 250 mils, then the area in circular mils is 250 multiplied by 250, equals 62,500 circular mils. Now, again, all electrical energy is not conveyed through round wires, but often through square bars, such as in panel and switchboard work, and in a case of that kind you proceed the same way, except you multiply the width of the bar by its thickness, which gives you the area of the same in square mils; of course, you must remember to measure the bar in mils, as, for instance a bar of copper one inch wide by ¼ inch in thickness, will be as follows: One inch equals 1,000 mils and ¼ inch equals 250 mils, so, therefore, 1,000 multiplied by 250 equals 250,000 square mils in area.

Sometimes the metal aluminum is used for wires and electrical conductors, because this metal has been so much improved in the reduction from its oxide that it can now be obtained at a price that can compete with copper, but its conductivity is only about 60 per cent. that of copper, so that to use a wire of aluminum instead of copper, it must be of a larger cross-sectional area if the same resistance is to be maintained; but as aluminum is so much lighter than copper a larger cross section can be used and still compete with copper, although the cost of aluminum may be considerably higher. For line-construction work it is more difficult to handle than the other metal, because joints are hard to solder and make, also on account of the lower tensile strength of aluminum over that of copper there is a greater liability of the spans breaking down, although some of the alloys are very strong and tough; but a comparison of some of the properties of the two metals will be interesting and a guide for future work in this line.

COMPARISON OF THE PROPERTIES OF ALUMINUM AND COPPER.

	Aluminum.	Copper.
Conductivity (for equal sizes)	.54 to .63	1.
Weight (for equal sizes)	.33	1.
Weight (for equal length and resistance)	.48	1.
Price, aluminum at 29 cents, copper at 16 cents (bare line wire)	1.81	1.
Price (equal resistance and length bare line wire)	.868	1.
Tensile strength (pounds per square inch, hard drawn)	40,000	60,000

Of the other metals used for wires, iron is used largely for telegraph and telephone lines, and is seldom employed for electric light and power on account of its high resistance. Iron wire is very often used for resistance coils, but only on account of its cheapness, because it is unreliable as a permanent resistance on account of its ready affinity for the oxygen of the atmosphere through rusting and therefore changing its resistance. For those who want to use it for this purpose or any other I herewith give a table of its properties.

TABLE No. 3.

Dimensions and Properties of Iron Wire.

Number B.W.G.	Diameter in Mils.	Area in Circular Mils.	Weight in lbs. 1,000 ft.	Weight in lbs. 1 mile.	Resistance per Mile at 68° F. E.B.B.	B.B.	Steel.
0	340	115,600	304.0	1,607	2.93	3.42	4.05
1	300	90,000	237.0	1,251	3.76	4.40	5.20
2	284	80,656	212.0	1,121	4.19	4.91	5.8c
3	259	67,081	177.0	932	5.04	5.90	6.97
4	238	56,644	149.0	787	5.97	6.99	8.26
5	220	48,400	127.0	673	6.99	8.18	9.66
6	203	41,209	109.0	573	8.21	9.60	11.35
7	180	32,400	85.0	450	10.44	12.21	14.43
8	165	27,225	72.0	378	12.42	14.53	17.18
9	148	21,904	58.0	305	15.44	18.06	21.35
10	134	17,956	47.0	250	18.83	22.04	26.04
11	120	14,400	38.0	200	23.48	27.48	32.47
12	109	11,881	31.0	165	28.46	33.30	39.36
13	95	9,025	24.0	125	37.47	43.85	51.82
14	83	6,889	18.0	96	49.08	57.44	67.88
15	72	5,184	13.7	72	65.23	76.33	90.21
16	65	4,225	11.1	59	80.03	93.66	110.70
17	58	3,364	8.9	47	100.50	120.40	139.00
18	49	2,401	6.3	33	140.80	164.80	194.80

The various grades of iron wire on the market are termed "E. B. B.," meaning "Extra Best Best"; "B. B.," for "Best Best," and "Best." Steel wire is often used because it is cheaper and of a higher resistance than iron, as will be seen from the table given above, and it has the advantage of greater tensile strength.

In most resistances of the better class German silver is used where a high resistance is required together with reliability, and I therefore append a table of its properties:

TABLE No. 4.

German Silver Wire.

Number B.W.G.	Resistance per 1,000 ft., International Ohms. 18%	30%	Maximum Current Carrying Capacity in Amperes, 18% Wire.
6	7.20	11.21	.....
7	9.12	14.18	.....
8	11.54	17.95	.....
9	14.55	22.63	.....
10	18.18	28.28	8.5
11	22.84	35.53	5.4
12	28.81	44.82	4.6
13	36.48	56.75	3.8
14	46.17	71.82	3.2
15	58.21	90.55	2.7
16	72.72	113.12	2.3
17	93.40	145.29	1.9
18	118.20	183.87	1.65
19	145.94	227.02	1.21
20	184.68	287.28	.99
21	232.92	362.32	.88
22	295.38	459.48	.66
23	370.26	575.96	.55
24	468.18	728.28	.488
25	590.22	918.12	.434
26	748.08	1,163.68	.385
27	937.98	1,459.08	.343
28	1,191.24	1,853.04	.....
29	1,481.22	2,304.12	.....
30	1,891.80	2,942.80	.....
31	2,388.60	3,715.60	.....
32	2,955.60	4,597.60	.....
33	3,751.20	5,835.20	.....
34	4,764.60	7,411.60	.....
35	6,031.80	9,382.80	.....
36	7,565.40	11,768.40	.....

The resistance of German silver wire varies greatly, as you will perceive from the above table, according to the materials and methods of manufacture used. German silver is an alloy of copper, zinc and nickel and has a resistance from 18 to 28 times that of copper, and its resistance changes very slightly with the changes of temperature; this feature makes it very suitable for resistance coils and rheostats.

Table No. 4 gives the properties of German silver wire containing 18 per cent. and 30 per cent. of nickel in its composition.

There are other alloys used, but the tables of their properties can be obtained from their manufacturers.

Having gone into the subject of wires, we will now pass on to joints, splices, methods of making the same and materials used.

(To be continued.)

Trade Notes

A series of about 20 motion pictures have recently been made in and about the Walkover plant, at Brocton, Mass., for the George E. Keith Co. The pictures show two exterior views of the factories, one of these showing especialy the 3,600 operatives leaving the plant at the close of the day. The other views are of several of the principal processes of shoe manufacture, beginning with the cutting of the upper leather, and following on through cylinder vamping, bottoming, heeling and finishing processes, until at last the shoe is shown being packed into paper cartons, and finally being loaded into the freight cars at the door of the Walkover freight house. The pictures are educational in purpose, and were taken as a result of numerous inquiries received from educators throughout the United States for pictures showing adequately the method of modern shoemaking. The study of commercial geography in many of the public schools of this country includes the study of how things are made, and shoes, being one of the principal articles of wearing apparel, come in for a share of attention.

It is now the purpose of the George E. Keith Co. to show these moving pictures to the largest number of people throughout the world, beginning with the United States, where, as a starter, arrangements have already been completed with the Keith theatrical circuit to exhibit the pictures in the houses controlled by them. In addition to this, arrangements are being made to show the views before audiences in Summer gardens, at Chautauqua assemblies, conventions of educators and teachers; and, if they are called for, to be shown before any high school audience in the United States, in which event a lecturer would accompany the pictures, and an exhibit showing the actual parts of the shoes would be given.

The Edison Manufacturing Co., who took these photographs, have agreed that no other shoe plant shall be photographed by them, and this amounts to an exclusive privilege for the Geo. E. Keith Co., as the recent decision of the highest court of the United States gives Thomas A. Edison complete protection over all other moving picture men, stating that all other moving picture machines are an infringement. This series of photographs will undoubtedly open up the field for the moving picture men for the photographing and exhibiting of the different industries of the world, which would, of course, be of inestimable value from an educational standpoint.

A private exhibition of these views was given at Keith's Boston theater last Friday and was very satisfactory. Another private showing will be made a little later.

* * *

An employe of the Graphic Theater, Atchison, Kan., says the moving pictures of the Thaw trial attracted twice as many people as paid admissions to see the moving pictures depitcing the life of Christ and the Passion Play.

* * *

At a meeting of the license committee of the Paterson, N. J., Board of Aldermen the application of Baker & Ross for a license to conduct a moving picture show at 122 Main street again came up and Alderman Quigley stated that while he was opposed to any more moving picture shows being located in that city, as they were becoming a nuisance, he thought that as Baker & Ross had spent considerable money in fixing up their place of business it would be a good idea to have a committee appointed to see whether the place had been properly safeguarded against fire and every provision for the safety of the public attended to before there was any further talk of granting a license. Such a committee was appointed and it will render its report at a meeting to be held.

* * *

Thomas A. Edison and the various phonogarph companies in which he is interested were dealt a severe blow Friday, July 5, when Supreme Court Justice Martin J. Keogh of Westchester County rendered a decision barring all dealers in this State from selling or handling Edison records or supplies without the permission of the New York Phonograph Company.

The dealers throughout the State, of which there are nearly 1,000, are ordered to give an accounting of all records sold for twenty years. It is estimated that more than $25,000,000 is involved in the suit.

The phonograph war has been waged through the courts for many years and nearly all of the courts have decided against the Edison interests. Thomas A. Edison was made to take the stand and testify at one of the hearings.

It is alleged that although the National Phonograph Company, one of the Edison concerns, was ordered by the court not to sell phonographs or supplies in this State, the dealers were encouraged to do so. The New York Phonograph Company maintains it purchased the sole right to sell Edison machines and records in this State.

Justice Keogh granted an injunction on June 25 restraining the Edison concerns from selling in the State. The Edison interests appealed, and the case was argued Wednesday, July 3, before Justice Keogh, who announced his decision as above.

The New York Phonograph Company asserts that in 1887 it became owner in perpetuity of the Edison rights in this State by paying $250,000. Shortly after the contract was made, it is asserted, the Edison agents began to violate the contract by selling in the State, and later it was impossible for the New York company to purchase supplies.

Agents of the New York company were sent to the establishments of the 1,000 dealers in the State to collect evidence. Lawyer Hyman, for the New York company, also had notices of the injunction sent to all the dealers. Edison records were purchased of nearly all of the dealers.

The legal fight virtually drove the New York Phonograph Company to the wall. In a suit brought against the jobbers and dealers of the State a suit against Solomon B. Bavego was tried as a test case. All the dealers and jobbers agreed to abide by the decision in this case.

Bavego was compelled to put up a bond of $50,000 to insure the amount of his profits. A series of individual suits were also brought against dealers aggregating $10,000,000.

* * *

License Inspector Charley Jehl, of Memphis, Tenn., collected $100 each from Dinstuhl's and the Palace for operating theatoriums, and for the same privilege collected $50 from the Ruby, the first two being for six months, and the latter for three months.

Assistant City Attorney Marion G. Evans advised Mayer Malone that theatoriums should be classed as theaters, and pay the privilege tax of $200 per annum, having the right, however, to make these payments in quarterly installments. The mayor thereupon instructed the license inspector to collect the taxes.

Mr. Jehl notified all theatoriums that they must pay up to date or not open. The majority, he believes, will pay, but he expects a number to quit business.

Building Commissioner Newton has made the same contention, holding that theatoriums must have exits the same as theaters, and Mr. Evans is preparing a set of rules which he will see enforced hereafter, looking especially to stopping the crowding of the aisles and making sure of a good rear exit.

* * *

When Magistrate Hylan in the Gates Avenue Court, July 1, called the name of Louis Cohen there was no response. Cohen is one of the business men in Brownsville who operated a moving picture show and who was arrested several times in succession for keeping his place open on Sundays. June 27 Cohen was held in $1,000 for Special Sessions and allowed until July 1 to furnish bonds. He failed to qualify, and the magistrate ordered a warrant to be issued for his apprehension.

* * *

Geo. Gray and Jake Holmes, of Salem, Ill., are preparing to open a moving-picture show in the near future.

* * *

The new Royal Electric Theater, South Main street, Fond Du Lac, Wis., is open. For the electric light to supply the stereopticon and moving pictures, an electric motor and dynamo have been installed, converting the electric current from the power house into a direct current of any voltage desired. The proprietors of the new theater are J. H. Welch and O. C. Kunze of Grand Rapids, Mich.

* * *

The Glen Falls, N. Y., Council, Knights of Columbus, have completed arrangements for an outdoor moving picture establishment in connection with their new home on Maple street, located on a lot 66 by 150 feet in the rear of the recently purchased Mott residence. The attraction will be strictly high class in every detail, the proceeds to be used toward defraying the expenses of purchasing and maintaining the new home. The Knights plan to produce the pictures entirely in the open air throughout the Summer, without the use even of a tent, thus providing a cool place for the amusement loving public of the village.

* * *

Long Beach, Los Angeles, Cal.—To examine every week the pictures presented at the two penny arcades of this city and report to the City Council if any of the views are such as should not be shown is the unusual duty of a committee of five appointed at a meeting of the city trustees. The committee named consists of Dr. W. L. Woodruff, Marshal George Young, H. H. McCutchan, W. J. Morrison and Melvin Neel. Besides the marshal, one of the committeemen is cashier of a bank, two are principals of public schools, and one is a physician.

* * *

Schuyler C. Lank, owner of the Happy Half Hour Theater, Lafayette, Ind., is becoming a theatrical magnate, and has invaded new fields with his Happy Half Hour theater project. Mr. Lank has opened a pretty five-cent theater in Fowler, Ind., and it is doing a splendid business. It is located on the principal thoroughfare of that city.

The Frederica Theatorium, Wenslow, Ky., is a new moving picture show opened by Ben C. Nunn at 410 Frederica street. Mr. Nunn will run his house on a high-class plane. There will be no phonograph in connection and consequently Mr. Nunn believes no curbstone loafers. All the performance will be given on the inside.

* * *

The Pacific Shows Co., San Francisco, recently incorporated, has leased the large storeroom, 1412 Second avenue, and remodeled into one of the finest moving picture shows on the Pacific coast. Lewis N. Rosenbaum, manager of the company, while in New York making arrangements for the importation of machines and pictures, said that the Pacific Shows Co. would open similar houses in every city of importance in Washington, Oregon, British Columbia, Montana, Idaho and California as quickly as suitable locations could be obtained.

* * *

A new moving picture theater for Buffalo, N. Y., opened at 649 Main street for the display of educational and entertaining pictures. There will be illustrated songs by a noted baritone from Chicago. Buffalo, New York and Geneva men are behind the enterprise.

* * *

Gastonia, N. C.'s, third moving picture show is located in the building adjoining that occupied by the AmuseU on Main street and is under the management of Mr. H. G. Nelson.

* * *

From Seattle, Wash., we learn that Charles E. Blaney is perfecting a school to send moving pictures of complete melodramas over the country, together with a phonograph which will speak the lines of all the players. Thus a complete play may be given through the medium of a phonograph, a film of pictures and an operator. The films will be taken during the Summer months and thus all-star casts may be obtained for the plays.

* * *

About a thousand people attended the concert given in the Ocean Grove, N. J., Auditorium, Saturday, July 6. It was a grand success in every way, the music and pictures being of the best. Mr. Ward and Mr. Wells, the expert from New York, co-operated. "The Teddy Bears" took so well that it was repeated on the Monday night when the Army and Navy Moving Pictures were given. New pictures will be shown each night. The orchestra will play at all of these entertainments.

* * *

At Ashley, Ind., Will Hood, of Auburn, has established an electric theater. Charles Prickett will be in charge as operator.

* * *

The Theater Palais Company, Meridan, Miss., secured Harry S. Stanley of New York to sing at that popular place. The Palais Theater Company are building up quite a large film exchange business, and are now supplying theatoriums in Florida, Georgia, Alabama, Tennessee, Mississippi, Louisiana and Arkansas.

* * *

Gus Sun, O. G. Murray and John McCarthy, owners and operators of the Gus Sun circuit, will establish a film exchange in Chicago for the exclusive service of their theaters. The films will be distributed over the circuit weekly.

* * *

Some correspondents ask us to locate a place for them to open up a five-cent theater. How's this from the Herkimer, N. Y., Citizen?: "The moving picture outfit

went to Cooperstown for a few days a couple of weeks ago and has not returned; a good five cent show in a good hall with good seat sand good management would pay big money in Ilion, N. Y."

* * *

M. J. Farnbaker, of Cairo, has closed a contract with Messrs. George Goodman and Matt Carney for a lease on The Kentucky Theater, Paducah, Ill., from July 1 to September 1, and started in a "sure enough moving picture show" on the former date. He said: "I give all the effects. If you see an auto race in my show you not only hear the 'honk, honk,' but you can hear the buzzing engine and smell the scorching rubber tires when the machine is buckling down to 80 miles per. If you see a lunatic asylum scene, you can hear the maddened cries of the 'nutty ones,' you can hear the horses run in fire alarms; can in fact get the benefit of every effect possible to make the scene more realistic." Mr. Farnbaker has just finished a season at the Marlowe Theater in Jackson, Tenn., where he gave a moving picture show. For an operator he has Mr. Herman W. Niestadt.

* * *

The "Airdome," Vincennes, Ind., is run by Frank Green, manager of the American Amusement Company, with moving pictures. The theater is located close to the corner of Main and Second streets and is the only open air theater in the city. It has an elevated floor and will seat 550 people. The theater has four large exits, the doors being six feet wide.

* * *

Although a strong sentiment exists throughout the State for an open Sunday, Bristol, Conn., demonstrated that it still retains the Puritanical ideas. The Home Amusement Theater, which recently opened its doors there, advertised a free motion picture show and long before the starting time the place was crowded to the doors. The conduct of all concerned was orderly throughout, but continual complaints were made to the local police, who requested the manager of the show to stop the performance. This request was complied with and the big crowd was turned out, to their great disappointment. One progressive young American commented upon the fact that New Britain and Hartford allow moving picture shows on Sunday and thought it peculiar that a free exhibition in heavenly Bristol would not be tolerated.

* * *

Moving pictures will be the attraction at Long Beach, Mass., this Summer at the theater, and beginning July 3 the management will give a programme of the latest and up-to-date productions. The best that can be procured will be seen and each week there will be a change of programme.

* * *

Dreamland, the new motion picture theater for Portland, Me., situate on the corner of Oak and Congress streets, opened to the public Wednesday, July 3.

* * *

Hartford, Conn., July 4.—Theodore I. Drummond, of St. Louis, a wealthy tobacco manufacturer, will probably consult a lawyer as to the validity of the security before he invests any more of the money he made in the manufacture of tobaccos in first mortgage bonds of Luna Park or other enterprises in this city. Mr. Drummond is the man now behind the Luna Park enterprise in West Hartford, which was promoted by the Chatford Company. He has bonds of the company for which he paid about $100,000, and other money he invested in the property makes a total of about $150,000.

Mr. Drummond has learned that the bonds are not valid, and that the Chatford Company was never legally organized. The Legislature has refused to assist Mr. Drummond, rejecting resolutions to validate the organization of the company and to validate the bonds. Mr. Drummond holds substantially all of the bonds issued, although there are two other holders for small amounts in this city. The Chatford Company was organized by out-of-town promoters. Not over two men in this city bought bonds, but Theodore Drummond came out of the West and took up the bulk. Harrison B. Freeman, Jr., who reperesents the Chatford Company, said that it was organized under the laws of this State to run Luna Park, the articles of organization being drawn up by a New York lawyer.

* * *

Miamisburg, Ohio.—A meeting of council was held recently, when the ordinance for the tax levy appropriation was passed. On motion the license for moving picture shows will hereafter be $15 per month.

* * *

In this day and age of moving picture popularity the manager of picture shows is kept busy thinking up some new and novel additions to his entertainment in order that his may prove a winner with the show-going public. One of these additions, and, in fact, the most pleasing one, is mechanical effects or sound effects as they are more commonly called. Quite a large percentage of those who attend moving picture entertainments where sound effects are successfully used, are kept guessing as to how they are produced.

For instance, the sound of horses' hoofs upon a paved street is made very realistic by the use of a pair of cocoanut shells which are applied to a marble slab in a corresponding manner to the gaint of the horse, changing from a walk to a trot or gallop as may be the speed of the horse in the picture. Sand paper blocks are another useful article and have a number of uses, the escape of steam from a locomotive, exhaust of an automobile, splash of water and a number of other effects are produced by this common article. A dozen whistles, bells, pieces of steel and broken glass are also brought into use.

To illustrate shots a pistol with blank cartridges is most commonly used; but as the nervous systems of most people, especially the ladies, are very much wrought upon by the loud report of a pistol, the use of a hollow block at the end of a stick when brought in contact with the marble slab, produces a good effect and does away with the harsh report of a gun. To enumerate all the different methods employed in the work of illustrating and to describe all the uses to which articles are put would require days and incidentally some columns of news space; suffice it to say that the successful man on mechanical effects has much to learn and is at least a busy man while the pictures are being shown.

* * *

Mr. Crawford, of Ludington, Mich., has leased the opera house for the Summer and will give moving picture exhibits every evening and matinees on Wednesday and Saturday afternoons.

* * *

Mason Brandy, thirty-seven years of age, a hotel keeper doing business on the iron pier, at Rockaway Beach, N. Y., was Sunday arrested by Officer Conlon for conducting a moving picture show at that place without a license. Brandy claimed ignorance of the law regarding a moving picture exhibition, but the officer claimed that this was no excuse for him and held him for arraignment.

The Moving Picture Exhibitors' Association.

President.....Nicola Seraphine
Treasurer.....Herbert Miles
Secretary.....Chester Martin
General Counsel.....Florence J. Sullivan

Office: 229 Broadway, New York.
'Phone: 5058 Cortland.

The moving picture men of Omaha, Neb., have caught the merger habit. Last week the men controlling some of these shows in the East got together and formed an alliance for mutual protection and improvement, according to their announcements. They say they will try to do away with the so-called immoral pictures and use only clean and straightforward views. They will also resist different official efforts to cancel their licenses without just cause. If they can improve some of the moving pictures they will not have organized in vain.

How the Cinematographer Works.

Continued from page 231.

A ride on the Brighton Beach train brings one to a place as full of mystery and interest as the workshop of a magician, says the Brooklyn *Eagle*. The moving picture man was at home when the visitor called the other day, very busy in his workshop, and inclined to frown and look annoyed at an interruption, but he soon resigned himself with a show of grace to the inevitable and revealed some of the secrets of the pictures that keep us thrilled and wondering when we have a dash of them at the close of a vaudeville program. There were some things that the moving picture man would not reveal, but merely skimmed over with wise nods of the head and vague hints, because he believes too great a knowledge might rob the spectators of some of its keenness.

The moving picture man combines within himself the gift of actor, stage director, playwright and property man and exercises the manifold duties of the combined office in the making of moving pictures. He was on the stage for years and understands all the tricks of the trade; having had a varied experience that is invaluable to him in turning out picture comedies and tragedies to flash nightly before audiences. He has in the course of his career been billed in almost every kind of a play, from Shakespeare to Bowery melodrama, and as the range of picture plays he has to turn out is broad, every past experienc is an ally in his present work. He not only has to act in the plays for the camera to snap, but he must direct and drill other actors, dash off a play if one be needed, collect the right properties and choose the outdoor settings where outdoor settings are needed.

In the moving picture factory is as varied a collection of costumes and properties and scenery as a big theatrical company carries, and scene painters are constantly at work making new canvasses for the picture dramas. The scrubby woods about the factory have to serve many purposes, from deep forest scenes to Western gorges and prairies. In the small yard of the factory on the day of the visit was drooping a dreary, fagged, old, white horse; a pig rooted near a pile of lumber, and, within the studio of the factory were two white doves perched on the rim of a painted canvas boat. All these were properties used in recent moving pictures.

While the visitor sat and talked to the moving picture man, the waxen head of a mustached, blue-glass eyed man smiled from a shelf. He had been mercilessly beheaded because a headless body was needed in a picture. Swords, policemen's billies, wine glasses, military caps, yards and yards of blue chambray which had been used to represent waves, an improvised hour glass and a variety of heterogeneous articles that had been utilized from time to time in various pictures were scattered about the room; and in the studio adjoining two men were busily flapping paint brushes, making ready the exterior of a log cabin to be used in some pictures the following day.

The moving picture story or play is made much after the fashion of any other story or play. Plots are sometimes original, old and new stories from books or newspapers are often taken, but always the play is written out in detail for the benefit of the actors, and it is rehearsed before it is presented to the camera, which is an audience so critical that every part must be just right to suit it. Frequently dialogue is introduced into these picture plays, so that the actors may understand just what gestures to make use of and to get the right spirit. For the moving pictures regular actors are engaged and usually first-class actors, because they must understand how to express an emotion of a happening perfectly with gestures and action. The actor must understand the trick thoroughly, however, or he is no good for this purpose. The actor who is too reposeful on the stage, and expresses his meaning and feeling merely by the tones of his voice or in subtle movements, is utterly worthless for the moving picture. Sometimes the actor who has risen no higher than to scrub parts or the chorus can be made good use of for the moving picture because of his great proneness to gesture and motion.

The actors have to rehearse under the eye of the director and must understand their parts well before the camera is set to work. They must crowd quick, fast action into a short space of time, so that every click of the crank will count for something.

While the moving picture play has the disadvantage of lacking conversation, it has the advantage over the real play of being able to crowd a great many pictured events into a small space of time. For instance, in a play where, for lack of time, many happenings have to be described only in conversation, the camera can picture these events and make them more real. A well-known play that was worked over for a moving picture and in its new form is called "Retribution." It shows actually in pictures a murder and how it was planned, where on the stage that event, the consequences of which form the basis of the play, is merely referred to in the first act as

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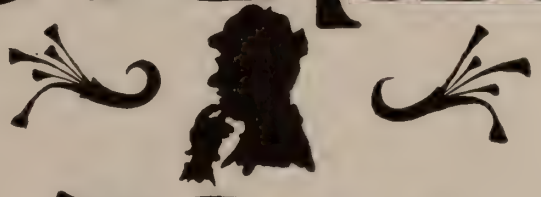

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having happened fifteen years before. The murder scene took place in the woods in the dead of Winter when the murdered man was driving homeward from an inn in the snow. The woods near the moving picture factory were utilized for this on a snowy day last Winter, and the whole thing was acted out, a dummy figure being struck with the ax of the murderer. Some things can be faked in the moving picture, but never action. That must be genuine.

When the actors in moving picture dramas set forth from the factory to the nearby woods to be pictured for various scenes there is usually an accompanying string of small boys and curiosity seekers who follow in their train and sometimes interfere with the taking of the pictures. Sometimes the onlookers become so absorbed in the drama that is going on that they stray within the focus of the camera and mar the reality. Occasionally they add a note of naturalness to it, however. One day recently a fight between two men was under way for a picture when a bulldog in the neighborhood, having his spirit stirred by watching the encounter, rushed in and grabbed one of the combatants by the trouser leg. It helped the picture immediately, but as it happened the plate was not good and when the picture was taken over again, nothing could induce the dog to repeat his part of the performance. Sometimes spontaneous, unrehearsed acts make a picture much more valuable.

When a good theme for a moving picture drama has been found, too much trouble cannot be taken to find just the right setting and the necessary properties to make the thing real and genuine to the eyes of the onlooker. The other day when a pig was needed for one of the pictures, a boy was sent into the regions around the factory to get one. It seemed an easy thing to find, but the messenger scoured the country for miles around and nothing that vaguely resembled a pig could be found anywhere. For two days the moving picture man telephoned vigorously and no pig in all New York or Brooklyn was forthcoming, when finally a man in Jersey City located one. The messenger was hurriedly sent forth and told without fail to bring back that pig before the day was over. Toward 9 o'clock at night the boy came wearily in with the squealing pig in his wake.

Once half of a troublesome series of pictures had been taken and the manager arranged for the other half to be made on another day. At the appointed time the whole cast appeared at the moving picture studio except the hero. The manager was in despair, because he was in a hurry for the pictures. The hero was tall and blond and there was nobody that could possibly be substituted except one of the scene painters who was short and dark. The experiment was made with the substitute hero in place of the real, however, and the pictures were finished, with the hope that they are turned out so fast that the sudden change in the hero would not be noticed.

In order to add to the reality of the moving pictures, music is always played while the actors pose. A very fine phonograph is one of the important properties of the factory. When there is a picture where quick motion is needed, a lively record is played by the phonograph; where pathos or emotion is to be expressed, some of the plaintive music from Carmen or Peer Gynt is used; and where there is a dream scene mysterious music is played. It is wonderful help to the actors in throwing themselves into the part.

As a great variety of scenery is needed in the plays that are introduced, the moving picture man has to be on the keen watch for localities that can be adapted for his purposes. Though some of the wildest of Western scenery is often introduced, there are very few scenes for which some bit within a few miles of the city cannot be found and utilized. The man behind the camera knows many a trick of focusing whereby a small excavation can be made to look like a deep, treacherous gorge, and a slight hill like a rugged mountainside. In a Western drama where such rugged looking scenes were introduced that in England the pictures called forth a column article about the wild scenery in America, the gorges were in reality excavations for houses on the outskirts of Brooklyn within a few yards of the trolley line, and the steep mountain side was rocks in the park. The huts and interiors and unusual scenes are usually the result of the painter's brush and are merely of canvas.

The way the moving picture man explains the scenes of an automobile running up to a house and climbing right over the top is that the picture is taken with the machine really approaching the cottage. Then the front of the house is painted on canvas and laid flat on the ground. The automobile goes over the painted house while the man with the camera takes the picture from above. That picture is joined right on to the other where the automobile is approaching the cottages and the effect is of the machine climbing over the house.

The mysterious pictures where one sees a knife cutting bread without the aid of the hand, a pitcher pouring milk, sugar dropping in the tea, the saucer walking off the table, etc., is explained by what is called stop-work on the part of the camera, and is a very tedious process. The article that is to move, for instance, the knife, is moved by some one the tiniest bit at a time and after it is moved the camera takes each stage and stops, instead of continuing taking many pictures in a second. Gradually little by little the knife is pictured approaching the bread and finally appears cutting it. When the pictures are joined together and moved at the enormous rate at which the pictures are shown, the effect is of the knife moving itself in some mysterious way. It takes a whole day sometimes to work out one of these pictures that is shown in a few seconds.

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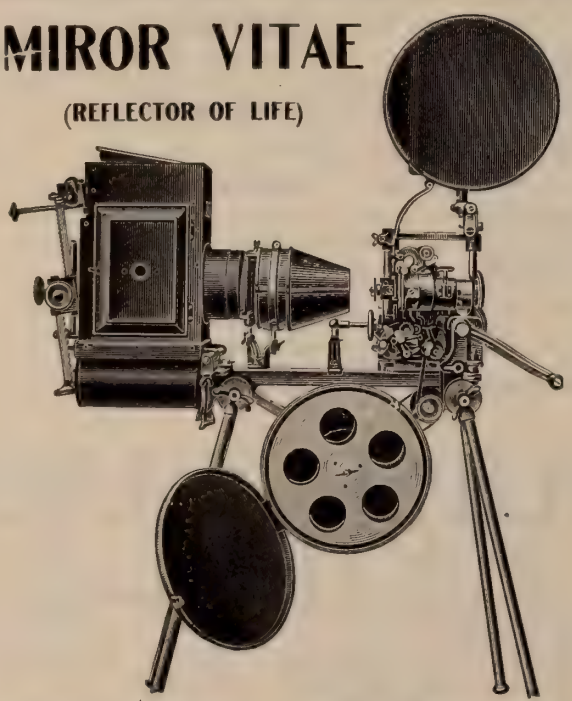

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Editorial.

NO.

It is surprising what the lack of two small letters makes in the meaning of a sentence. For the want of the word "no" our last week's editorial was incomplete; the last sentence but one, commencing at the fourth line from bottom of page 291, should read: "But is it not a fact that *no* unanimity of purpose exists in the ranks of the manufacturers—each is ready to belittle his fellow?"

THE LIFE OF FILMS.

A letter from a correspondent furnishes us with our text for this week. It reads: "I should like to know what the average life of a film is, and upon what experience the estimate has been based; and if any continuous run experiments have been made for the purpose. Also, where the failure of a film shows itself—whether in the wear of sprocket holes or in the deterioration of the picture, and the cause of it. What is the life of a picture machine?"

The answer to the above questions could be summed up in the word "carefulness." The operator is to a large extent responsible for the life of a film; if he is careful in handling it, the film will do good work. We well remember the film of the funeral procession of the late Queen Victoria of England which we exhibited 128 times and sold for two-thirds the price we gave for it originally, the film showing very little wear. Another film we had and used some 150 to 200 times, then sold to a friend who is using it to-day, as per a letter from him, saying the film is as fresh to an audience as ever, and it must have been used during the past five years at least 500 times and still is good. We have no data of any continuous experiments being made. We were conversing with a film renter, and he asked our opinion as to the cause of the tearing of films at the sprocket holes. We noticed that it was the film of a French maker, and asked if he had the same results with other makes. He replied: "Yes, the films of an English firm always go the same." The film in question had been used only three times, and had not paid its way by any means. Our suggestion was: "Send it back, and make the importers responsible," but found this was not feasible. The picture rarely deteriorates except by scratching or tearing, and, if all conditions are right, should last until the film is worn out and discarded.

If a film is of a good make, commanding a fair price, with a reasonable profit, there is no reason why it should not last as long as those in our hands did. The tendency nowadays is for the dealer to undersell his rival,

and as a consequence, to get this cheap line on the market quality goes by the board, and quantity, shoddy in its make, looms large. We were talking the other day to an importer who said "I sell my films for ——!" "Why?" we asked in astonishment. "Because So-and-so sells his at such and such a price, and I am always going to undercut him, to sell mine every time." We retorted then, and still say, such a policy is not just, it is suicidal and detrimental to the best interests of the business, and, if carried out, will surely rebound to the discredit of the firm who resorts to such practices, and will ultimately land him in the bankruptcy court. We have a distinct recollection of a French firm cutting prices in England, and all others had to fall in line if their goods were to be taken by the trade. The same thing occurred over here. With what result? To meet the cheap sale something had to be sacrificed. What? The film, of course! The celluloid base was cheapened and the result is, it will not stand the wear and tear, and so breaks off at the perforations and strips all the way down, when it has once got the start, to the complete destruction of the film.

But stop a little, this is not all. The machine has something to do with it. If the machine is in perfect order, the sprockets made to gauge and nothing out of gear, the film will stand a good wear and pay profits. Iron sprockets badly fitted, chain gears badly spliced, bearings badly drilled, will aid in ruining any film run through such a machine.

To sum up. A bad machine will ruin a good film. While a good machine will add to the life of a poor film.

The life of a machine varies (according to the make) from one season to six years and more; this latter is the life of a machine purchased in 1901 and still in use, doing its duty with an average of ten shows a day, for the past three years. The highest quality always pays best in the end, no matter what it costs.

With the Yellow Wagon Show.

By Louis Wood.

Just because Jonah's pelt was yellow that color became the accepted choice of the Bonheur Bros. Then that wholesome superstition of the color, held by showmen, as a bringer of bad luck, caused many an old trouper to presage disaster to their enterprise.

Like soldiers and sailors, showmen have their mascots. Many show people are of such a serenely superstitious nature that they believe in all sorts of signs and omens, placing implicit faith in the potency of charms. Their favorite amulets being horse shoes and four leafed clovers made into tiny golden pendants and worn on the person to ward off evil. Transactions made on Friday or on the thirteenth day of the month are fruitful of disaster. To join a show in defiance of the unlucky day or the ominous digits is to court misfortune and direst peril.

A merry clown once disdained the old-time superstition, but subsequently told his experience in humorous verse from which a stanza is given as follows:

"I'm not afraid of Jonahs, but there are certain things you know,
We don't like to run against while traveling with a show.
The Jonah that was feared more than anything else I've seen,
Was that well-known hoodoo called the number thirteen.
I started out to join the show upon a Friday night,
But I was thirteen minutes late, the train was out of sight;
I caught a freight with thirteen cars, I'd thirteen miles to go,
It took me thirteen hours to reach the Yellow Wagon Show."

A comedian once complained that in spite of having a good act, with the ability to present it, he could never make a hit, couldn't keep a dollar of his salary, and was constantly followed by a wicked nemesis that brought him bad luck.

"But I never will be lucky, for I was born on the thirteenth," was his discouraged soliloquy.

"If you was born on the thirteenth, allow me to suggest as a remedy that you wear a yellow necktie," solemnly enjoined the manager without the slightest hesitation.

"But that's a Jonah, too," said the comedian in dismay; "yellow is a color that I have always avoided and never would allow among my wardrobe. That would be adding a Jonah to a Jonah."

"Well, it takes a diamond to cut a diamond, and I recommend it to you as a talisman to divert the evil of your birth just as a physician prescribes a counter-irritant to cure a painful ailment. Yellow and thirteen makes the proper combination; just try it."

The comedian jumped at the idea and exclaimed, "I'll take your advice and if it turns out as you say, so help me goodness, I'll wear a yellow necktie for the rest of my life," and he hastened out to find the yellow tie at the nearest clothing store.

The so-called talisman proved so effective that the comedian is now a manager with a successful company of his own and, to use his own phraseology, has "money to throw at the birds." He really believes the yellow tie is his mascot and responsible for his wonderful prosperity. He has had it patched up and covered with new silk of the golden tint so often that it is doubtful if any of the old tie remains, yet no other tie would answer so well, and to change it wholly for another he sincerely believes would spoil his phenomenal luck.

It was recorded as a curious fact that wherever the yellow wagon show appeared rain fell, even in the driest places. This was often commented on during the season of 1901 while on tour through Kansas. The blazing heat of the July sun sapped the smaller streams and destroyed the vitality of the prairie grass. The trees along the dried

up channels of small creeks dropped their leaves at every fitful breeze and some of the less vigorous variety died from the effect of the long continued drouth. But torrents of rain actually followed the appearance of the show in these drouth-stricken districts where not a drop of rain had fallen for months. Considerable publicity was given this fact by the newspapers and the ever alert press agent in advance of the show seized the golden opportunity to boost the exhibition by sending the stories broadcast until it came to pass that the yellow wagon show was looked upon as a genuine mascot and harbinger of good times in the afflicted districts. Unbelieving skeptics declared the newspaper assertions were just "pure gas," and this declaration was not at all erroneous. The gas that was made for projecting moving pictures seemed accountable for the rain which invariably fell when the gas was allowed to mix with the air by accident or design.

At Beaumont, Kan., the merchants had been reading the stories in the illustrated papers, furnished by the enterprising advance man. The drouth and the rain producing gas were the only topics of conversation for a week previous to the arrival of the show. When it did arrive and the camping spot was come to, the merchants joined the town boys to watch the yellow wagons give forth their dust soiled crew. The big tent went up with great celerity while the cooks unloaded wash pans and coffee dishes, kindled fires and the camp began to take on the freshness and glitter which night had rubbed off. Then they saw the moving picture machine unloaded, and all the paraphernalia of the gas making outfit followed.

"There's the thing we've bin readin' 'bout," said one.

"O' course 'tis; but it's all a tarnel humbug!" laughed a gray haired merchant, as they gathered around to see how it was done, while the gas maker began screwing the various pipes together and connecting them to the retort.

"You mustn't think because we're a bit curious thet we're goin' to take stock in this yere rain makin' thing," continued the gray haired merchant, who seemed to think he ought to be back attending to business at the store, "instead of foolin' 'round investigatin' a new fangled dodge gotten up by a swindling show feller to hoodwink the public."

Another said:

"We ain't had rain here for over eight weeks and if they can make it rain I'd be mighty glad of it."

All this time the gas tank was rapidly filling up with the elastic fluid. The retort was almost at a white heat and the chemicals inside were melting like snow in a furnace. The charge must have been larger than usual but the indicator seemed clogged and was moving rather slow.

"Make it rain, did you say?" sneered the gray haired merchant. "Bah! They kain't do it. They ain't no mortal man thet can make it rain."

Just then the clogged indicator suddenly broke away and flew around to 100. The crowd saw the startled look of the operator as he quickly shut off the flow and hastened to release the pent-up surplus in the overloaded retort. The retort was dangerously full of compressed gas, which blew off with a loud roar like escaping steam. This startled the gray haired merchant and threw the crowd into the utmost confusion. In the panic that ensued the poor old gentleman lost his hat and came near losing his balance. He was quickly helped to his feet and suddenly remembered some pressing business requiring immediate attention at the store.

"Come back; it's all over!" yelled the operator, laughing at the crowd who were giving him a wide berth.

"Take yer word fer it," panted the gray haired merchant, never once looking around.

"Don't forget the rain!" cried the operator, strongly emphasing the word, tickled at the commotion produced by the hissing gas.

"It'll rain pitchforks with sawlog handles," yelled Sig. Tyson, chuckling impishly.

Curiously enough, as every citizen of Beaumont will truthfully aver, the clear afternoon sky began to darken with rapidly approaching clouds. A few moments of anxious watching and orders were given to pull down every stitch of canvas, even to the horse tent. The work was happily accomplished just as the fierce head wind struck the show lot. Torrential rain and hail fell, doing much damage to windows in the town. Eighty acres of growing flax owned by Frank Reed was mowed slick and clean by the hail and swept away to parts unknown. The hurricane redoubled after a lull at nightfall, breaking down shade trees, wrecking frail houses and overturning topheavy show wagons unsecured by deeply driven stakes. It was not until after midnight that the rain subsided, leaving the ground in a bad condition for traveling.

A voice sounding distant in the heavy gloom of dawn, startled the gas maker as he lined up with the wagons moving with difficulty from the rain-sodden camp. It was the gray haired merchant, out thus early with a farewell greeting.

"Say, stranger, I reckon that new-fangled rain makin' thing o' yourn is no fake. Ye brought rain sure's scat. But, say, when you're makin 'gas agin, for ther Lord's sake, don't let out so tarnel much. You cum' mighty nigh blowin' the hull town away!"—From *Tales of the Yellow Wagon Shows*, by Louis Wood.

When writing to advertisers, please mention the Moving Picture World.

NOTICE.—If you wish to get your copies regularly, leave an order with your News Agent, or send us $2.00 for one year's subscription.

A Strong Indictment of the Slot Machines. Is it Deserved?

There are various degrees of sublimity. "Degrees," did I say? The remark is misleading. There are various orders of sublimity. There is the Sublimity of Good and the Sublimity of Evil.

Of the former, it is but necessary to recall the remark of Samuel Taylor Coleridge. When that brilliant writer and conversationalist was asked one day to state the sublimest passage in literature his lightning-like reply was: "God said, Let there be light, and there was light."

This may be called the Sublimity of Good.

For the Sublimity of Evil we must go to Milton's Paradise Lost—to be specific, to the laugh of Satan after he had fairly succeeded in breaking up the bliss of Paradise.

It was an awful laugh, grim, sardonic, infernal, the laugh of him whose creed was: "Evil, be thou my good!"

Milton was an idealist of the first water, as ignorant of the world as a new-born babe; and yet in his great epic he was simply anticipating what was to be the actual, cold-blooded practice of his descendants in the New World two centuries later.

In other words, the living, practical, work-a-day illustration of the diabolism of Satan's laugh at the consummation of his evil design is to be found in the Penny-in-the-Slot Arcade, where, for a cent, the boys and girls of New York and other American cities may be introduced to the pictures that weaken the body, contaminate the soul, and wind up in the general physical, mental and moral demoralization to which, very appropriately, we may give the name of "Hell."

There are thousands of men and women in New York to-day who owe their first introduction to evil to these same arcades, wherein, for "just a penny," they were shown the pictures that started them along the downward way to ruin.

You meet these human "degenerates" at every turn. They were born all right. In the blood that they inherited from their parents there was no "virus," no "taint." It was clean and sweet, and would have remained so but for the jolt given by the "civilized" amusement of the picture arcades.

I believe, in my soul, that our so-called civilization is retrogression rather than progress. As far back as the "Age of Pericles," 400 B. C., the Athenians erected in their city an altar to Pity; but when, even in the metropolis of the New World, is there any pity for the victims of modern greed?

For money, for the augmentation of the bank account, New Yorkers are willing to damn their fellow human beings, body and soul.

If the people of New York were so disposed, they could stop the picture-arcade curse within forty-eight hours; but they do not stop it. And why? Because the people of New York, individually and severally, are so bent on money-making that they have no time to look after the moral, spiritual, or even physical condition of their young people.

This is plain talk, but it is God's truth, and in the end such truth is the best thing to deal in.

But, all politics and diplomacy aside, the time has come to rid the city of its greatest moral menace. Sunday, Monday, by day or by night, you can see, if you will make the rounds, thousands of our young people gather about these slot machines, drinking in the corruption that is sure to destroy them.

Art is beautiful, and, being beautiful, is harmless. But the pictures in question are not art. They are carefully arranged shows for the destruction of the mental and moral fiber of our young people; and, so long as the pennies come in the transaction, from the viewpoint of the men behind the machines, is perfectly legitimate.

But, is it legitimate? Let the fathers and mothers of Greater New York answer.

And let them answer soberly and seriously—not flippantly and carelessly, but solemnly, as under the Great Taskmaster's eye.

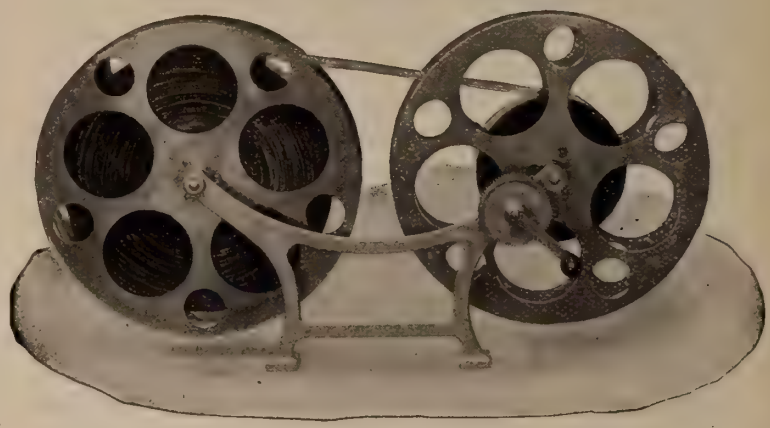
Let it be religiously borne in mind that the young people of to-day need no inducement to evil. They will find out the dark side of life easily and quickly enough without being coached by the side shows of perdition.

Either the State Legislature or the City Council should do something at once to mitigate the crying evil in question.

It is a condition that calls for immediate action, and the "statesman" who succeeds in bringing forth the remedy for the evil will endear himself to all generations.—Rev. Thomas B. Gregory, in N. Y. American.

THE EDITOR'S TABLE.

A New Rewinder.



Messrs. Williams, Brown & Earle offer to the trade a new rewinding device, which the above cut illustrates. It is arranged so as to handle two 10-inch reels, and both reels are held in position on the rewinder, thus obviating the necessity of holding one reel in the hand and winding with the other hand, which has been the method employed in many of the rewinders on the market. The rewinder can be attached to any table or shelf, fits any size reel up to 10 inches and should be part of the equipment of every moving picture exhibitor.

About 200 guests were present at an entertainment given at the Capitol Avenue Theater, Cheyenne, Wyo., by E. T. Taylor, who will manage the Summer shows which are to be given there. Mr. Taylor's guests were entertained by the Polyscope, a new moving picture machine, in which there is barely perceptible the vibration which is an annoying fault common with others. The Polyscope was operated by Mr. H. H. Buckwalter, of Denver, who projected pictures which he had himself taken, and they proved fully as realistic and dramatic as those which are imported. Mr. Buckwalter enlivened the projections by interesting explanations, narratives and anecdotes and acquitted himself as an excellent entertainer. The Capitol Avenue Summer shows, which will consist of moving pictures, songs and illustrated lectures, opened last week for the season.

Trade Notes

The Detroit Film Exchange is adding to its list of customers at a rate that speaks well for the quality of its service. Branch offices have been established already in Windsor and Montreal, Canada, and Nashville, Tenn.

* * *

Mr. Kilder, of Traverse City, Mich., has fitted up a first-class theater for moving pictures and illustrated songs, after having been in readiness once and burned out by a firebug. The calamity proved to be a good advertisement and the place is now fitted in grander and better style than before. Mr. M. P. Wetherell, of Detroit, Mich., an experienced operator, will introduce some new features in noise effects and will also give a little lecture on each series of pictures, a feature that could be adopted by others with advantage.

* * *

We were delighted last week to receive a call from an old friend, John G. Avery, of the Urban Trading Company, who was paying a visit of part pleasure and part business to his home country. Speaking of the prospects of business, he informed us that everything was in a prosperous condition; that arrangements had been made for large imports of their productions, and in the Fall, when business opens up in full with the nickelodeons, some very fine films of popular subjects would be sent over. American films are not so popular in England as the English are here, perhaps owing to the nature of the subjects sent. The audiences have been educated up to the best, so that hold-ups, train robberies, etc., are not so acceptable. Wake up, Messrs. Manufacturers! You have finer educational, scenic and public subjects to choose from than has England.

* * *

Plans have been perfected by the Wonderland Amusement Company, of Batavia, N. Y., for the opening of a moving picture theater in rear of its amusement place at 80 Main street. The company has purchased a black waterproof tent, 20 by 50 feet, in which an inclined floor of wood will be laid and which will be fitted with opera chairs. Entrance to the theater, which will be known as the Air-Dome, will be through the company's arcade, between which and the theater a waiting room will be fitted up.

* * *

William H. Josselyn, who for seven years has been presenting as a vaudeville feature a pictorial panorama of "Ben Hur" all over the country and is now exhibiting the same at Brighton Beach, Brooklyn, N. Y., is in trouble. Klaw & Erlanger and Harper & Bros., who own respectively the dramatic and book rights of General Wallace's famous work, have notified Mr. Josselyn to abandon the name "Ben Hur" in connection with his enterprise, threatening legal steps if he does not. The notification comes rather late, the Brighton Beach manager thinks, as he has given his show in every State in the Union repeatedly, without legal interference, although such steps have been threatened several times. He has not yet decided whether to fight the matter or to find a new name for his show.

Emil Deiches is opening a 5-cent theater at 52 South Pearl street, Albany, N. Y., this week.

* * *

The Watertown Amusement Company will convert the building at 229 River street, Albany, N. Y., into a moving picture exhibition hall.

* * *

Plain City, O., is to have a moving picture show, which opens July 20 in Black's Block on Chillicothe street.

* * *

Smith & Whitney, of Clare, Mich., took possession of their new building recently for a 5-cent theater. It is one story, 19 by 64 feet, with commodious basement, and built of cement blocks.

* * *

A correspondent at Alliance, O., says: Mayor McConnell issued an order to all the moving picture and vaudeville shows to dispense with the bells and outside phonographs, which have been a prominent advertising feature with these attractions. The city has three vaudeville and five picture shows in operation.

* * *

Arrangements are being made for taking a series of moving pictures during the Frontier Days celebration, to be used to advertise the only genuine Wild West show. No successful moving pictures of broncho riding, wild horse racing and steer roping have ever been taken, the difficulties surrounding such photographic work being almost insurmountable. The entry lists for the world's championship rough riding, steer roping and cowgirls' riding contest have been practically filled, the best riders of the West entering. The championship steer roping contest will see the ropers of Arizona and Texas pitted against those of Colorado, Wyoming and Montana, and the contest will be between the styles of the different sections. Cinematographs of these events will be universally interesting.

* * *

A new company has been formed, under the name of W. & W. Amusement Company, North Plainfield, to provide public amusements, theatrical, moving pictures, etc.; capital, $150,000. The incorporators are: J. Weinberger, Plainfield, N. J.; I. Weiss, Atlantic City, N. J., and W. Hauser, Bloomfield, N. J.

* * *

Roy Ridgley, Calumet, Mich., has opened the Majestic moving picture house in the Reding building, Fifth street. He states that he is on the Majestic circuit for the State of Michigan.

* * *

The New Wonderland, a moving picture parlor, opened to the public last week at 243 West Dominick street, Rome, N. Y. The singer is Mr. Henderson, of New York, for a long time with the People's Vaudeville. Messrs. Gregg & Greenwood are the proprietors, formerly of Watertown.

* * *

Five moving picture shows in Dallas, Tex., have been ordered closed by the police and six others are given forty-eight hours in which to make changes in their wiring arrangements so as to conform with the electrical wiring ordinances of the city. The proprietors of the moving picture shows are incensed over the attitude of the commission and claim that the rules promulgated by the Texas Fire Prevention Association are arbitrary and unjust. Mr. Dunn, of the Colonial Show, 340 Main street, said: "We have complied with even the arbitrary rules save one. They demand that we use a No. 6 asbestos as our feed wire. It is simply impossible to get

one of these here at once. Besides this, the wire we are using has been tested and carried a current of 46 amperes. The machine we use carries only 29 amperes, so that the wire is much stronger than the machine. Talk of danger of a fire is utter nonsense, but it is hurting our business and doing all of us an injustice. No living man can please the insurance men."

* * *

In his quarterly report, sent to Mayor McClellan, Police Commissioner Bingham, of New York, recommends the revoking of many of the licenses now held by nickelodeon shows, 5-cent theaters and cheap vaudeville performances which are running throughout Greater New York and urges that steps be immediately taken to suppress all those resorts that have been complained against. In his report General Bingham said that the suppression of these cheap shows which violate the law would be a prominent factor in the betterment of city conditions and he appeals to the Mayor not to be lenient in permitting the renewal of licenses. He adds that in every case reported the Police Department is prepared to give corroborative evidence. Most of the complaints were forwarded by the Children's Society, which charged that small boys and girls under the age of sixteen were admitted to these places, which are a menace to the morals of children.

[When will this persecution cease? The owners of these places have done all in their power to improve them, have obeyed unjust exactions in many instances and are trying to comply with public sentiment as never before. If the Children's Society would use their efforts in suppressing the revolting crimes in Harlem, it would be more commendable than the petty spite they show towards the 5-cent theater.—Ed.]

* * *

The superintendent of the Quincy (Ill.) Chautauqua has just closed a contract with one of the Chicago Lyceum Bureaus for a company to present moving pictures at the close of each evening's entertainment for about fifteen or twenty minutes. On Sunday night, July 21, the Chicago Bi-Scenic Company will present the celebrated Passion Play from Bethlehem to Calvary in moving pictures. The management believe that this will be one of the finest exhibitions of its kind that has ever appeared in Quincy. On the following Monday, Tuesday and Wednesday nights, at the conclusion of the lecture, the Chicago Bi-Scenic Company will present fifteen or twenty minutes of high-grade, entertaining and instructive motion pictures.

* * *

The latest in Barberton, O., is a moving picture show for the Slavish population. The proprietor of the Electric Theater has closed that place of amusement and will start a show on Hopocan avenue. All of the songs will be in the Slavish language, and the words thrown on the screen in explanation of the pictures will be written in several of the seven languages spoken in Barberton. The show will be opened this week.

* * *

After numerous vicissitudes, including the partial destruction of his tent, Manager John T. West got his motion picture show on Lakeside park, Auburn, N. Y., started last week, and we hope he will now be able to continue through the Summer without further mishap.

* * *

The Imperial Moving Picture Company, of New York, gave its last performance at the Sterling Opera House, Ansonia, Conn., on Saturday, July 13, until after the Warm Summer days are over. When the Opera House season opens in the Fall, moving picture performances will be given on every night that no other entertainment is billed, so that the Opera House will be open on every night in the week.

* * *

When Thomas A. Edison first invented his "moving picture machine," the first one put on public exhibition at Coney Island showed a disposition to make every possible concession to "economic demand." When you dropped a nickel into the slot, the world's latest science set into operation, with all the activities of life, a strenuous prize-fight, in which everything attractive was present except the sight of blood.

If Mr. Edison lost neither flesh nor sleep because of this, he was waiting perhaps for the news from St. Louis this week, when the disused galleries of a St. Louis church are being cleaned and put in order to accommodate the crowd for which there was "standing room only" last Sunday night when the minister reinforced his sermon with "moving picture" illustrations.

Why not? The pictures used were Tissot's and each one of them is a sermon in itself, putting into form and color the thought of a man whose purpose it was to make his life and his life-work a sermon.

Even on the sidewalks, in some parts of St. Louis now, you may drop a penny in the slot, with a chance of learning something worse than you had thought of before. The sporadic attempts made to change this for the better through the police courts simply results in making the worst more artistic, so that instead of being merely the worst in nature, it will be the worst in art. That is the very worst, although when it is "art" in a living picture machine, there may be no appeal against it.

When the way is open to use this same powerful machinery for what is best in art and in nature, why not? Why is not Sunday one of the best days and the church, until now half empty on Sunday evenings, one of the best possible places for doing it?—*St. Louis (Mo.) Post-Dispatch.*

* * *

More Moving Pictures.—The store in the Clark building, 10 West Main street, Middletown, N. Y., is being altered and improved, and will be opened as a moving picture theater, by Miller & Hayes, of Brooklyn.

* * *

Delaware, O., is to have another moving picture show. Mr. David S. Fisher, former editor of the Delaware *Herald,* is in the city, and has leased the room which will be vacated the 15th of this month by Campbell & Rosenthall. Mr. Fisher recently sold his paper at Warren, and has taken up the moving picture proposition. The shows at Warren and Painesville, and the one he is to instal here, will be strictly modern and up-to-date.

* * *

PATERSON (N. J.) ALDERMEN AGAIN.

A short and yet one of the liveliest meetings that the Board of Aldermen has had in some time was held last week.

The first and, in fact, the only business considered was summed up in two reports from the Committee on Licenses, and ended with the suggestions that a license be accorded to Baker & Ross for a moving picture place at 122 Main street. This is the firm that has experienced such adverse treatment in the matter of securing a license. It is now months since the firm applied for a license. For a week or more it has been doing business under a temporary license granted by the committee.

The report of the License Committee bore the signatures of Aldermen Quigley, Morgan, Kerwin and Daly.

When City Clerk Standeven finished reading it, Mr. Boylan moved the report be adopted, with the exception of the recommendation regarding the license for Baker & Ross.

Alderman Morgan declared without hesitation that the firm should be accorded a license, after having gone to the expense of fitting up its place. He said it had spent $4,500. Mr. Schielke said he was opposed to the license because he didn't believe in "making a Bowery out of Main street."

Mr. Morgan jumped from his seat at this assertion and, pointing his finger at Mr. Schielke, demanded:

"I'd like to ask Mr. Schielke, then, why since the time this license application first came in he has voted for the two other places."

"I'll explain my vote this way," answered Mr. Schielke, hesitating for a moment. "I voted for Alderman Daley's license and Alderman Heinrichs' license because they are Paterson people and not carpet-baggers from New York."

Mr. Kerwin contributed his part to the discussion. To be consistent, he pointed out, the board should have opposed granting licenses to the two aldermen for moving picture places. He also said he thought Baker & Ross's place the safest in the city. Mr. Quigley agreed with Mr. Kerwin in his last assertion.

A vote was finally taken on Mr. Boylan's motion to amend the report so as to shut Baker & Ross out of a license and it was lost, the vote being: Ayes, Boylan, Koehler, Schielke and Warmolts; nays, Kerwin, Meister, Morgan, Quigley, Smith, Van Houten and Young.

President Roegiers asked to be excused from voting. He said he had always made a practice of voting for all committee reports, but, inasmuch as there was a difference of opinion about this, he would prefer not to declare himself. The report was finally adopted, Messrs. Boylan, Koehler, Schielke and Warmolts voting against it, and the others in favor of it.

In adopting the report the board refused the application of N. G. Jones for a license for a moving picture shop at 137 Main street.

Credit.

No factor is so necessary in building up business as credit, and no factor is so necessary in building up credit as truth.

It is comparatively easy to start credit, but the art is to keep credit.

The young business man who says, "I want no credit; I buy and sell for cash," makes a mistake. It is all right to pay promptly, but do not establish a spot-cash-payment basis, for later on, when you ask credit, your creditors will think something is wrong.

Establish a credit, whether you need it or not.

It is a good advertisement and a frequent help.

Be reasonably slow in paying your bills, but positively sure that you do pay them.

When you get a sharp or blunt letter, asking for a settlement, go to your creditor face to face, set a date when you will make a payment and keep your agreement.

Don't be specific as to amount unless you are decidedly sure you can do it. Be specific as to date, however, and be there or have you check there on the date.

Suppose a man owes you $100, and you ask him for it and he says, "Here are ten dollars on account, and on next Thursday I will make another payment, and as often as I can I will pay something until you are fully paid up." You don't get angry at that man when you see his intentions are good and he is going his best.

So long as your creditor gets something every time he writes it keeps him good-natured.

It is the man who breaks promises who gets hard usage from the creditors.

If you owe more than your present cash balance can liquidate, make a pro rata payment all around among your creditors. Write a good square letter, saying nothing would please you more than to send them a check in full, and that this payment is made as evidence of your willingness and intention to keep good faith.

Keep in touch personally with your creditors, as far as possible. Talk to them of your plans and prospects; always tell the truth. Have your account as a moral risk rather than as a Dun or Bradstreet risk.

There is sentiment in business. Creditors have hearts, and they have good impulses; they appreciate friendship, and especially gratitude. Don't believe a word of that great untruth: "There is no sentiment in business."

An honest, frank, heart-to-heart talk is most valuable. The credit man keeps the truthful man in mind and his account under his protecting wing. The credit man glories with you, and he has a distinct interest in your success when it comes.

It often happens that the small bank or small manufacturer is the best place for the beginner to go for credit. You can get closer to the small growing creditor than you can to the big fellow who is independent.

The big bank is cold-blooded; it insists upon security and collateral. Your account in a big bank is only an incidental detail, and the cashier is cold, distant and blunt.

The small bank, however, gives you more time and attention, is more interested in you and can remember you much better than the big bank.

Avoid bad associates; you can't play the races and give wine dinners and maintain strong confidence with your creditors.

Every time a creditor gets out of sorts go to him and pay him something, and he will quiet down.

Be grateful, don't be afraid to express yourself freely and frequently on this point.

When you are caught up and financially strong, stick to those who stuck to you.

Don't get into nasty arguments or disputes. Give and take, be fair, be square, keep your temper, stoop to conquer, cut out all thought of revenge.

Remember, credit is based on confidence in the individual rather than in his bank account.

When a house does not treat you right, curb your temper, and as soon as you can, get in touch with some other good house; tell the new house frankly why you changed.

Credit is a subsidy, and it stands the hustling business man in good stead.

Many men have started in business with a capital only of ability, hard work, honesty and good reputation.

The use or abuse of credit determines whether a man will rise or fall.

Keep your record clean, and if later you get on the shoals your past will stand you in good stead.

If you have been given to sharp practice or dishonesty, woe be unto you when you fall.

Remember these things carefully; keep in personal touch with your creditors, keep your promises, pay on account when you cannot pay in full, hustle, be honest, keep good company, don't gamble, don't be a sport. If you practice these virtues, offers of aid will come to you rather than flee from you.—*Col. William C. Hunter, in "The Cherry Circle."*

Film Review.

COHEN'S FIRE SALE.

EDISON.

The opening picture shows the exterior of Cohen's Millinery Store. A number of ladies while passing, stop to admire the new designs, and the saleslady who stands at the door persuades them to enter and inspect the stock. At this moment an expressman delivers a large packing box at the door, marked, from "France." Cohen appears and immediately proceeds to examine its contents; meanwhile the customers, not being satisfied with the styles, are about to leave, when Mrs. Cohen discovers the box of "Imported" hats. She quickly selects a few and induces the customers to return to the store. Cohen replaces the packing paper in the box, and also enters to assist with the sale.

In the meantime an ashman arrives. He empties the contents of Cohen's ash can, returns the can to its place, then perceiving the packing box and believing it to contain only waste paper, takes it away.

Shortly after Cohen returns to unpack the box, but to his amazement it is missing. He runs to the corner, calls a policeman, and after explaining the situation, starts in pursuit, followed by Mrs. Cohen and the saleslady.

The ash cart is seen passing down a street on the lower East Side. A group of boys and girls are dancing to the melody of a hand organ. As the cart passes them, several hats fall from the packing box on top and the children quickly pick them up.

Farther on down the street the cart is seen passing a number of women who are standing near the curb, and who, seeing hats drop from the cart, rush to secure them. A scramble takes place in which the dainty millinery is practically destroyed. Cohen by this time arrives and mixing in among the women in an attempt to secure his missing property, is unmercifully beaten by them, until a policeman appears and disperses the crowd.

The ash cart has now reached the dumping dock, and dumps its contents into a scow lying alongside. The barge trimmers pick up the remaining hats and placing them on their heads proceed to make merry as Cohen once more reaches the scene. In his frantic efforts to secure the balance of his unfortunate millinery he is pushed off into the scow by the angry ashman. The policeman arrives and with his assistance Cohen soon secures the balance of the goods.

The scene now reverts to the interior of Cohen's store, where they try in vain to dispose of the remaining goods to several customers. Cohen in despair goes to his office, seats himself at his desk and drops his head in thought.

A bright idea seems to strike him. He walks to the safe, unlocks it, takes out a box containing his private papers, and selecting one (which appears to be an insurance policy), places it in his pocket, returns the box to the safe and locks the door. Leaving the room he shortly returns with a lamp, which he places on his desk and lights. He thinks a moment, turns around and seeing his cat, takes her in his arms, strokes her back, and picking up the lamp, carries both to the store.

He places the cat beneath several hats on the table, with the lamp close behind her. Then clipping a piece of ribbon from a nearby hat, ties one end to the lamp and the other to the cat's tail. He strokes the cat a moment, walks to the rear, turns off the lights and quickly leaves the store.

A policeman notices smoke issuing from the transom, runs to the door and seeing the place in flames, turns in an alarm.

The following scene takes us to the fire station. The engine and hose-wagon rush out and flying around the corner are preceded down the street by the Fire Chief. On reaching the burning building several streams of water are turned on, and the fire soon extinguished.

Several days have elapsed since the scene of the fire, and over the door of Cohen's Millinery Store a sign reads: "BIG FIRE SALE." Quite a number of women are standing at the door evidently waiting for it to open. Cohen and his wife appear, and elbowing their way through the crowd reach the door and unlock it. The women crowd and push their way into the store.

The closing picture shows a close view of Cohen and his wife seated side by side, deeply interested in their insurance policy. Cohen seemingly well pleased, returns the policy to his pocket, and takes out a large diamond ring; this he holds up a moment for his wife to look at, then places it on her finger. Mrs. Cohen looks at the ring; presses it to her lips and smiles. Cohen looks for his reward in a kiss, and after several attempts, in which their noses seem to be in the way, they at last succeed.

THE PRISONER'S ESCAPE.

GAUMONT.

A man is seen to obtain his liberty by leaping from one of the windows of a prison and running across the plain. He is observed by a sentry, who fires at him and raises an alarm, causing instant pursuit of the convict, who, in his race to elude his pursuers, suddenly appears before an old lady who is playing with a little girl, her grandchild.

He begs her assistance, saying that he has escaped from jail and pleading with her to help him; the child joins in the plea, and the old lady hides him behind a bush, throws her cloak over it, and commences to play with the child. When the prison guards come up they ask her if she has seen an escaped convict. Pointing in another direction, she sends the soldiers off on the wrong track, and when the coast is clear, she calls the man out. He blesses and thanks the old lady and goes on his way to freedom.

Returning to his old haunts, he is welcomed by his boon companions, who rejoice with him at his escape. But he is pursuaded, after being plied with liquor, to join in an attempt at burglary. Very reluctantly he commences this work, but tries to get out of it. On the threat that he will be held up to justice if he does not do his pal's will, he is compelled to go with him. In getting through a window they disturb the slumbers of a little child, whom the burglar recognizes as the child which accompanied the lady who helped him to escape. Taking the child in his arms, he consoles it and calms it to sleep, while his companion ransacks the house.

Gently he replaces the child in its crib, where, nestled in comfort, it goes to sleep, holding the finger of the man. He tries to release it, but fears to awaken the child, and as his heart softens, he is unable to use force, and the tight hold of the sleeping child defies his weak efforts. The lady of the house discovers the other burglar and calls the police, who capture the man and take him off to jail. The lady, with fear and trembling, goes to the bedroom of the little child ,and to her astonishment discovers the burglar held by a little child, and recognizes the one whom she had helped before. He explains the predicament in which he was placed. He again asks her charity, sympathy and her help, and for the sake of the little child who has kept him a prisoner all the while, she listens to his plea, and pointing out through a window down to a church which is seen in the distance, she begs of the man to go to the church and commence a better life. He agrees to this, and is seen at the church, making his vows before the altar, and rising up with a resolve, he goes out to seek work, which he obtains. We next see him, an honest workman, respected by his companions, working at the bench and receiving the wags due to him for his weekly work, fully carrying out the text: "A little child shall lead them."

UNLUCKY INTERFERENCE.

GAUMONT.

A chimney-sweep has left his cart, filled with bags of soot, outside the house where he is cleaning a chimney, and upon his return with the bag of soot sees two mischievous urchins in the cart untying the bags of soot which are there. They jump from the cart, on seeing him, and he follows to chastise them for their mischievousness.

They dodge rapidly around a corner, with the sweep after them, when a lady, dressed in a white costume just fresh from the laundry, meets the impact of the sweep, and her dress is ruined by coming in contact with the soot, much to her dismay. The sweep then goes after his horse and cart, and continues his chase of the boys, whom he overtakes and spanks. A team of cricketers appearing on the scene, thinking that he was taking undue advantage of the boys, try to make him desist, with the result that white cricket suits and soot prove to be a bad combination.

DRAMA IN A SPANISH INN.

GAUMONT.

An hotelkeeper and his wife are seen quarreling over the receipts of the day. The wife asks her husband for money and is repulsed and thrust away, while the miserly husband gloats over the money which he has gained during the day. He then retires for the night.

A Spanish gentleman, on horseback and benighted, rides up to the inn, wakes the host and asks his hospitality, which is given. In paying for his lodging the gentleman draws out a large quantity of gold, at the sight of which the landlord's eyes glisten with envy. The guest is led to his room by the landlord and goes to sleep. Not so the landlord, whose cupidity has been aroused by the sight of the gold, which he determines to obtain. He is about to put his scheme into execution when he is confronted by the wife, who begs him to desist from evil-doing, and she is again thrust away.

The innkeeper now goes into the guest chamber and robs his victim, who is awakened and struggles with the robber and

tries to regain his money. The host knocks the guest insensible in the sight of the wife, who has again appeared upon the scene, hearing the struggle between the two men. The wife flees from her husband and the house, determined to bring him to justice. The husband remains to dispose of his victim, but soon notices the absence of his wife, whom he follows, using the horse of his guest to aid him in overtaking her. A mad chase is then seen, but is won by the wife, who enters a police station.

On seeing that he is outdone, the landlord returns to the inn and eyes the still insensible man. In the meantime the wife has explained to the magistrate, who orders police officers to accompany her back to the inn, which they find barricaded by the innkeeper. Forcing their way in, they make their way to the room, where they find the innkeeper trying to hide the gold. After a struggle, he is taken off to prison, and the wife gives thanks for her deliverance.

THE DOG ACROBATS.

GAUMONT.

It is astonishing what can be done with dogs by careful training, and this film shows their cleverness.

The setting shows the exterior of a cottage, a dog sitting at the window, evidently on the lookout for someone. He has not long to wait when another dog, Romeo, stalks in on his hind legs, bearing a bag of flowers on his fore legs, which he immediately hands to the canine Juliet. The love-making of these two dogs is very clever, especially when it comes to the leave-taking. Romeo is extremely loath to leave his fair mistress, and his departure is hastened by what we may presume to be the mother of the fair maiden appearing at the window above and emptying therefrom a bag of flour, which smothers the lover and causes him to make a speedy exit.

After shaking off the flour he reappears and is joined by the fair maiden, and together they perform a very pretty waltz, after which the trainer appears and bows to the audience, putting the dogs through a very pretty acrobatic act, which for intelligence and variety is extremely interesting, showing the careful training and vast amount of patience he must have had ere the dogs could perform such wonderful feats.

DON'T PAY RENT—MOVE.

GAUMONT.

The exterior of a tenement house, with a hand cart in front, which is being loaded with furniture by an old lady, who is evidently in a hurry and is constantly keeping a watch-out as though expecting someone to appear on the scene. She congratulates herself that all is clear, and is about to move off, with the assistance of her husband, when the one whom she has dreaded to see comes on the scene in the shape of the janitress of the tenement, who demands her rent before allowing the woman to go.

They try to push the janitress away and move off with the furniture, but the janitress hangs on, and finally climbs up on top of the furniture, using a broom with good effect to keep the owners of the furniture from dislodging her. After many ineffectual attempts to overturn the woman, they leave her in possession of the cart and go into a nearby coffee house, thinking to tire out the woman.

A boy, who has been a spectator, now takes a rope and ties the hand cart to the back of an electric cab which happens to be standing near, and watches developments. He has not long to wait, for the carriage soon obtains a fare and is started on its journey, and drags the hand cart off in its wake, to the great consternation of the woman who is seated on top of the furniture, which threatens to fall off at each swerve of the hand cart. The others, coming out of the cafe and seeing their furniture being led off, rush pell mell and finally overtake it, and getting the janitress at a disadvantage, dislodge her from her position, and proceed on their way, leaving the janitress to walk home at her leisure, which she does, venting her rage at being outdone by tenants who do not pay their rent.

A POET AND HIS BABIES.

WILLIAMS, BROWN & EARLE.

A poet is writing a delightful sonnet. His wife is going out, and she brings him their eldest to kiss; he kisses the child, but to his horror his wife places it in a cradle by his side. Then she brings in the eldest but one, and places that in an arm-chair on the other side. Finally she brings in the tiniest baby, and forcing that into the reluctant fathers arms, rushes out and leaves him just as all three children begin to yell their loudest. The distracted father tries to soothe first one child and then another, and his friend the Lieutenant enters while he is in the middle of it. He pushes the Lieutenant into a chair, saddles all three babies into his lap before he can say a word and rushes from the room. The Lieutenant follows as quickly as he can with the three children in his arms. Then begins a chase of the wildest and most exciting order. The poet walks rapidly along reciting his verse as he goes; his friend the Lieutenant meeting the Colonel outside, forces one baby into his arms and the two give pursuit; a policeman whom they pass is pressed into the chase and given the third baby to carry. They dash through the streets and out on the tow-path by the river, followed by an ever increasing crowd of children. Other policemen join in, and becoming imbued with the spirit of the thing, they seize babies from the arms of astonished mothers as they pass, and all, including the mothers, give chase to the distracted poet. By this time the crowd has swelled to about one hundred, and they swarm over fields and through hedges, and tumble and scramble down the steep banks, until at last the poet sinks exhausted behind a blackberry bush. Then the people carrying babies begin to arrive, and very soon the luckless father finds himself almost smothered under a heap of six screaming, struggling mites, three of which may or may not be his own, and three certainly are not. Next come the mothers, and begin wildly sorting out the babies to find their own offspring, and they all unite in denouncing the unhappy man, who is marched off by the policemen.

DICK TURPIN.

WILLIAMS, BROWN & EARLE

Dick enters a village by moonlight and by standing on his horse unfastens a latticed window of a house, creeps into the bedroom, and an old woman in fear and trembling of the pistol levelled at her, wisely hands over her valuables.

The highwayman is at an inn drinking with a confederate, when he is surprised by a number of mounted constables, who are after him. A struggle ensues but Dick helped by a pretty barmaid, is successful in making his escape.

An exciting chase through the country.

Dick holds up a coach, scares the occupants, and rides off. The coach has not proceeded far, when it is again stopped, this time by the constables, who are anxious to learn the whereabouts of "The Knight of the Road." An exchange is made with one of the passengers, who, knowing the country well, is eager to assist.

The pursuers have to change horses, because their animals are distressed.

Dick stops at an inn for refreshment, when he hears his pursuers approaching The landlord argues and tries to disarm their suspicions, but they rush past him in time to see their prey vanish through the back door. They tear furiously after him

Clearing a high toll-gate, Dick leaves the officers far behind. They are further hindered by the toll-keeper, who insists upon his full dues before opening the gate.

The highwayman meets a pretty maiden, and with kisses seals her promise to mislead the constables. While they are galloping along in quite a wrong direction, Dick encounters a friend in distress, with whom he generously shares his plunder.

The final scene shows the death of his famous horse, "Black Bess," and Dick is heart-broken at the loss of his faithful friend and companion.

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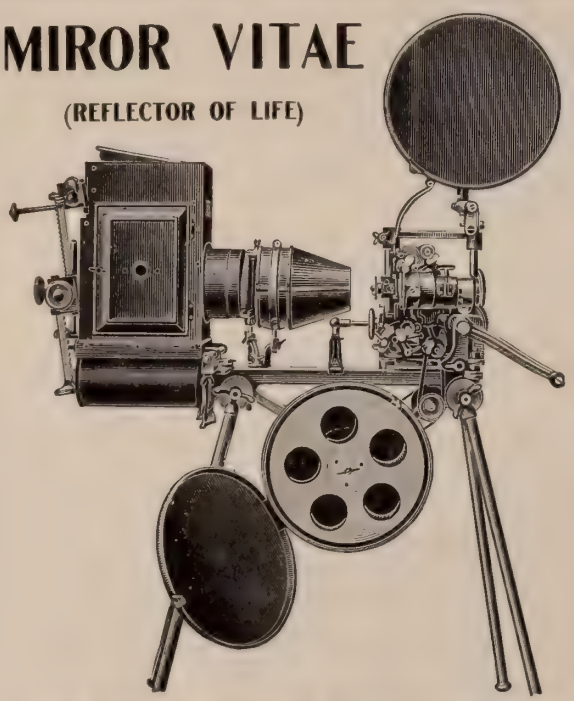

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Editorial.

FIRE RISKS AND CINEMATOGRAPHY.

This week's issue carries several reports of fires, a report of what Birmingham, Ala., is doing, and an extract from the New York Board of Fire Underwriters relating to wires and machines.

The report from New Bedford, Mass., is given in full as a guide for other States to follow. We think Massachusetts is far ahead of any State in the Union in the manner it handles the cinematograph difficulty—if difficulty it can be termed—and it is an example for every city, town and State to follow.

In New York City the police, Board of Electricity, Gas and Water, and the Fire Underwriters, are bungling along in a blindfolded way, putting undue restrictions on machines, proprietors and lessees of nickelodeons, yet in spite of all their precautions, fires occur. The fire underwriters as a consequence raise the insurance rates, and a legitimate industry suffers as well as the owners of the surrounding property.

It is like putting the cart before the horse, and we shall not rest until we have been instrumental in getting this changed. It is for the benefit of the trade and we trust that they will strengthen us in our efforts to induce the legislature to LICENSE THE OPERATOR AND NOT THE MACHINE.

Manufacturers of machines are harrassed and put under restrictions that are overbearing in their exactions; and to what good? A careless operator—a callow youth—and all the improvements stand for nought, and fires continue to be reported through their carelessness.

The operator in nine cases out of ten is to blame if a fire occurs. In the tenth case it may be an accident—but accidents should not happen. Massachusetts says the operator must be fully qualified and show his ability, and, after undergoing a rigid test, he proves capable, he receives a card qualifying him to operate a machine. The machine is tested, tagged and numbered. An operator who has not got these credentials cannot operate a machine throughout the State, except under penalties of jail, or a fine, or both. In New York the machine is tested, and anyone can turn the handle, there is no further trouble, incompetency stalks forth with dire results in its wake. If an operator was licensed and knew he would lose his license if he had a fire, he would never have one. Several operators in New York have had accidents and are still working.

At South Beach, a pleasure resort of New York, the other week, we saw a machine at work, and no fireproof boxes were in evidence. We called the proprietor's attention to the fact and told him of the risk he ran. He shrugged his shoulders and said it was up to the supply

company. The sequel came last week when a reel containing some three or four subjects was destroyed by fire, owing to the carelessness of a boy, whom the operator told to turn the crank. He turned it the wrong way, a beautiful blaze was the result—and but for the prompt arrival of the firefighters there would have been heavy damage, everything being built of wood. Under such circumstances the neglect of fireproof boxes is criminal. The company operating the films is not a new concern, it manufactures films, hires them out, and generally conducts a series of shows on circuit, so that it cannot plead ignorance of the requirements to be observed, in running such an exhibition, and why it sent such an irresponsible youth to so grave a risk, we cannot understand. If this operator had been licensed, for his own credit's sake, he would have seen that every requirement of the law was carried out, rather than forfeit his good name and prospects. We have no desire to pillory this company or hold them up to odium, but we most emphatically call upon them to comply with the requirements, and fully equip their machines with all the devices the fire underwriters specify, and not jeopardize the lives of the public, and the future good of the trade. Also to send fully qualified operators to places where more than ordinary risk prevails.

* * *

LIFE OF A FILM.

Talking with an old exhibitor, who was in the field from the first inception of moving pictures, and from his own experience he quotes the following: He has exhibited a reel of 1,000 feet of film, made in the old time quality of celluloid, 1,700 times. A record, we believe,—or can any one of our readers show a larger number of times one reel was exhibited, and its conditions at the end?

Of the present day cheapened film he gives the life, as two-thirds of the above, or say 1,100 to 1,200 times exhibited. He fully agrees with us that the machine is an important factor in the life of a film, a bad machine lessens, and a good one prolongs its wearing quality.

The Cinematograph in Science and Education.

By Charles Urban, F.Z.S., London, Eng.

Former cinematograph exhibitions of individual scientific subjects in places of amusement were intended as an introduction, and served their purpose in attracting and compelling the attention of scientists and experts. Possibilities, as demonstrated in the displays of three years ago, are now accomplished facts in prepared educational and scientific series of subjects.

The entertainer has hitherto monopolized the cinematograph for exhibition purposes, but movement in more serious directions has become imperative, and our object is to prove that the cinematograph must be recognized as a national instrument by the Boards of Agriculture, Education, and Trade, by the War Council, Admiralty, Medical Associations, and every institution of training, teaching, demonstration and research.

The time has now arrived when the equipment of every hospital, scientific laboratory, technical institute, college, private and public school is as incomplete without its moving picture apparatus as it would be without its clinical instruments, test tubes, lathes, globes, or maps. This statement is endorsed by hundreds of teachers and heads of institutions in many countries, who now realize the educational possibilities and scientific usefulness of the animated picture camera.

These results of the labors of trained and qualified scientific experts, improved upon and accumulated during a long period, have now arrived at such a state of perfection that we are justified in calling attention to the various series which have been prepared. Our endeavor has been to produce life-motion pictures in sequences which give the work of text-books without their dryness, and yet impart a knowledge which cannot be gained by mere reading. To the student whose attention becomes scattered by the conflicting claims of many works of partial scope and trustworthiness, a single series of accurate pictures is a great saving of time and labor. By a full use of data they are treated with adequate knowledge, with originality and independence, and with a clearness and comprehensiveness which make them as easy to understand as the nature of the subjects allow.

The perfected cinematograph of to-day secures 1,920 pictures a minute, thus recording the very slightest motion of the demonstrator and his subject, and the processes, magnified and projected with absolute accuracy, and with a sharpness unexcelled by any still photograph, are invaluable to students who have no opportunities of witnessing the actual demonstrations or phenomena.

A picture taken at one speed of the camera can be projected at another, and, scientifically, this fact is of the utmost importance. The student needs no longer wait indefinitely for various manifestations of nature to occur. The picture record illustrating the growth of a plant, for instance, may occupy five or six weeks of the photographer's time, but by the picture itself being projected at a high rate of speed, the phenomena are demonstrated as if the different stages of growth follow each other in the course of a few minutes, and this with scientific accuracy.

The great importance of educating through the agency of the eye, as well as through the ear, is now fully acknowledged and established. To-day, in every properly conducted, up-to-date college or school, the optical lantern is in daily use for demonstrating by means of slides the subject of the lesson or lecture. The lantern slide, however, no matter how good, has in certain cases its limitations, particularly when illustrating various industries, native customs, animal, bird, or insect life, micro-organisms, etc., in so much that the slide can only show one pose, phase or position. It is for this reason,amongst many others, that the motion picture has such a future before it as an educational factor, for it is capable of showing upon the screen every movement in the most life-like manner. The leaders of science and education the world over are to-day advocating the use of the cinematograph as a means of vividly and truthfully demonstrating natural phenomena.

The chief difficulty of the teacher is that of stimulating the imagination, especially of the visualizing eye: we seldom conjure up with a sufficient degree of vividness details of scenes upon which we dwell. On the foundation of cinematograph pictures, imagination builds to right and left, and makes an effort to construct an edifice of as solid and visible material as that thrown upon the screen.

(*To be continued.*)

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20. The Royal Cortege.
21. The Salvation Army.
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26. The Awakening.
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29. Get Out!
30. Breakfast is in Order.

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204 East 38th Street
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KLEINE OPTICAL CO.
52 State St.
CHICAGO, ILLINOIS

Extracts from New York Fire Underwriters Rules.

Table of Carrying Capacity of Wires.

The following table, showing the allowable carrying capacity of copper wires and cables of 98 per cent. conductivity, according to the standard adopted by the American Institute of Electrical Engineers, must be followed in placing interior conductors.

For insulated aluminum wire the safe carrying capacity is 84 per cent. of that given in the following tables for copper wire with the same kind of insulation.

B. & S. Gage.	Table A. Rubber Insulation. See Rule 41. Amperes.	Table B. Other Insulations. See Rules 42 to 44. Amperes.	Circular Mils.
18	3	5	1,624
16	6	8	2,583
14	12	16	4,107
12	17	23	6,530
10	24	32	10,380
8	33	46	16,510
6	46	65	26,250
5	54	77	33,100

Flexible Cord.

a. Must have an approved insulation and covering. (See Rule 45, page 89.)

b. Must not be used where the difference of potential between the two wires is over 300 volts.

c. The covering of each stranded conductor must be made up as follows:

1st. A tight, close wind of fine cotton.

2d. The insulation proper, which shall be waterproof.

3d. An outer cover of silk or cotton.

The wind of cotton tends to prevent a broken strand from puncturing the insulation and causing a short circuit. It also keeps the rubber from corroding the copper.

d. The insulation must be solid, at least 1-32 inch thick, and must show an insulation resistance of 50 megohms per mile throughout two weeks' immersion in water at 70 degrees Fahr. It must also stand the tests prescribed for low tension wires ar far as they apply.

e. The outer protecting braiding should be so put on and sealed in place that when cut it will not fray out, and where cotton is used, it should be impregnated with a flame-proof paint which will not have an injurious effect on the insulation.

f. Flexible cord for portable use must meet all of the requirements for flexible cord "for pendant lamps," both as to construction and thickness of insulation, and in addition must have a tough, braided cover over the whole. There must also be an extra layer of rubber between the outer cover and the flexible cord, and in moist places the outer cover must be saturated with a moisture-proof compound, thoroughly slicked down, as required for "Weatherproof Wire" in Rule 44, page 89. In offices, dwellings, or similar places where the appearance is an essential feature, a silk cover may be substituted for the weatherproof braid.

Moving Picture Machines.

a. The top reel must be encased in an iron box with a hole at the bottom only large enough for the film to pass through, and the cover must be so arranged that this hole can be instantly closed. No solder shall be used in the construction of this box.

b. A box must be used for receiving the film after being shown, made of galvanized iron with a hole in the top only large enough for the film to pass through freely, with a cover so arranged that this hole can be instantly closed. An opening may be placed at the side of the box to take the film out, with a door hung at the top, so arranged that it cannot be entirely opened, and provided with a spring catch to lock it closed. No solder shall be used in the construction of this box.

c. The handle or crank used in operating the machine must be secured to the spindle or shaft, so that there will be no liability of its coming off and allowing the film to stop in front of the lamp.

d. A metal pan must be placed under the arc lamp to catch all sparks.

e. Extra films must be kept in metal boxes with tight-fitting covers.

Correspondence.

A Tribute to Cinematography.

The Editor:

Dear Sir—The moving picture business has come to stay. As in all other lines, success depends on the approval of the public. In order to obtain that there must be a useful purpose served, either by way of entertainment or substantial benefits. There was a time when entertainments were looked upon as a waste of time—that was a period when all work and no play was the motto. Experience teaches that a mixture of work and play is absolutely necessary. The American people, especially the people of Greater New York, are living under high pressure which cannot be kept up constantly without injury to the mind and the body. Strength to do work comes from care of both the mind and the body—exhaust either and the individual ceases to be of service to himself or the community. The business man of to-day is entirely occupied with enterprises that put the business man and the public in close touch—on terms profitable to both. The age of extortion is drawing to a close in all lines. Improvements, discoveries and inventions are valuable only as they serve the public and when we say the public in America we mean the masses; the toilers; those who eat by the sweat of their brow. The masses in America have settled once and for all that culture and hard work are not enemies. The individual whose necessities and meagre means made it impossible for him to obtain a liberal education, feels that the door has not forever closed that leads to progress and development.

Alfred the Great of England advised eight hours for work, eight hours for play, and eight hours for sleep.

No class of entertainment is more efficient in furnishing diversions for the second eight hours than moving picture shows that are so reasonable in price and elevating in influence. At the moving picture show we find that mechanical and electrical science and arts take the place of the instructors in the schools, colleges and universities and are what may be called an "education while you wait."

Truly yours,

A Reader.

A Letter of Approval.

Editor MOVING PICTURE WORLD, New York City.

Dear Sir—We wish to commend you for the stand you have taken in regard to "blase" pictures. This is one evil which we contend must be guarded against.

We claim that the moving picture theaters fill a need long felt in that it affords an entertainment, which may be first-class if the manager so desires and at a price that is suitable for the smallest pocketbook.

We also claim that it has an educational value and therefore should only present subjects with influence for good.

We hope you will continue to fight for this class of subjects and assure you we will at all times give you our hearty support.

Yours truly,
TWENTIETH CENTURY OPTICAL COMPANY.
John Stockdale.

* * *

A Letter of Protest.

Editor MOVING PICTURE WORLD:

Dear Sir—I notice in your issue No. 19, of July 13th, an article referring to some pictures taken by The Edison Mfg. Co. for a certain boot and shoe manufacturer, in which you state that a recent decision of the highest of courts of the United States gives Thomas A. Edison complete protection over all other picture men, all other picture machines being infringement. I would beg to point out that this statement is incorrect, and that the judgment in question considered simply the sprocket type of camera as exemplified by the Edison machine and the Warwick Bioscope. Other systems as, for instance, that of my firm, Societe des Establissement Gaumont, of Paris, who owns the Demeny or Cam system, were not considered and therefore do not come within the limits of the judgment.

The statement you make gives to the judgment in question, very much more extended meaning than it really has, and is likely to give place to considerable misunderstanding.

I should therefore be much obliged if you would kindly correct the statement in question in some future issue. Thanking you in anticipation, I remain,

Very truly yours,
* * * H. BLACKIE.

Announcement.

Editor MOVING PICTURE WORLD:

Dear Sir—The Essanay Film Manufacturing Company announce to dealers, renters and exhibitors of moving picture films the completion of their new film making plant in Chicago and especially request your attention to their new and original film subjects, which will be ready for the market at an early date, subsequent notice of which you will receive.

Respectfully,
GEORGE K. SPOOR.
GILBERT M. ANDERSON.

Trade Notes

At a meeting of the directors of the American Mutoscope and Biograph Co., held July 17, the position of general manager (held so long by Mr. Geo. Van Guysling, the vice-president of the company) was abolished. Mr. Van Guysling, who has but recently recovered from a severe attack of nervous prostration, has been granted a two months' vacation and has gone South to his home. Mr. Kennedy, the president of the company, is acting in his absence, and is paying visits to the numerous customers of the firm in Chicago, Philadelphia, etc., adding new life and vigor to this old established firm.

* * *

The Greater New York Film Rental Co. are nothing if not progressive, and their little booklet "Film Rental Facts," which has been prepared by their Mr. A. M. Weiss, tells briefly and emphatically why it is that their film service is giving satisfaction and how it is that they are daily adding new customers to their list. "Film Rental Facts" and their proposition to film users is free for the asking.

* * *

We congratulate Mr. Blackton, of the Vitagraph Company, on the admirable rendering of his skill as the cartoonist in "Lightning Sketcher," the latest production of this company. The photographs of this enterprising partner of the firm and his sketches are superb, and ought to have a large sale.

* * *

We call attention to the rheostats advertised on another page by T. J. Weir, 1002 Noble street, Anniston, Ala. These rheostats have several points of merit and those who have trouble with their present outfit should write Mr. Weir for particulars.

* * *

A twenty-five thousand dollar theater is to be built on the site now used as Nelson's Electrical Garden at Hampden and Main streets, Springfield, Mass., and will be under the management of the Consolidated Film Co. of New York. The same policy as is now enforced in the gardens will be used as the theater, exhibiting moving pictures and vaudeville.

* * *

Is there a Nicelodeon proprietor, a vaudeville manager, a lodge or society needing the services of good artists, who are well tried and rated according to ability? Is your service of song slides up-to-date? If not, you can be supplied with vocalists, slides, music, etc., in fact everything necessary for a successful entertainment can be found under this roof.

Are you a pianist in a moving picture theater? Do you wish to improve yourself? Are you a singer, lady or gentleman, and need music, songs or slides to improve your position? Are you an operator of a moving picture machine out of a position? If so, you will be interested to know that there is a "Lyceum" which has a great demand for your services. Every pianist is tested in the transposing, harmonizing, quick-changing and sight-reading before being placed on the list. Every singer is fully tested before he or she can qualify for their name to be registered. Every operator of a moving picture

machine is tried out fully, his capabilities of handling calcium and other lights, electricity, the rheostat, the machine, and the film, and are recorded whether good, bad or indifferent.

We went through the building the other day, and saw listed the music, songs and slides of every publisher in the country, and the system by which the whole of the above can be distributed amongst those who are in need, was very much up-to-date. The Lyceum also has several interesting propositions it makes to live managers whereby running expenses can be materially reduced. A visit to the Lyceum would amply repay any one interested. In fact, Len Spencer's Lyceum of mirth, melody and ideas was an exceedingly busy hive of industry.

The Imperial Moving Picture Co. are located in the same building, and visiting one, it is easy to call on the other.

* * *

The representative of a "house organ" recently took the proprietor of a Nickelodeon, who also rents films, etc., into his confidence, and said he was now going to study the ins and outs of the business, so that he would be more up-to-date with his ideas, and be able to instruct the readers as they ought to be. That he was going to purchase a second-hand kodak, and asked our informant if he could give him any information about development, etc., of the pictures, and how to use the kodak. Fancy learning the moving picture mechanism with a kodak! We have no desire to nip the enthusiasm of an amateur photographer in the bud, yet oh, the conceit of it, think of teaching veterans wrinkles the first rudiments of which he is ignorant himself, but—"Verbum sat sapienti."

* * *

Convictions were accomplished in the third district court, New Bedford, Mass., on the 16th inst., in the cases against the Hathaway theater attaches, John M. Hathaway, resident manager and son of the proprietor, and Edward E. Warren, an usher, as a result of the operation of the moving picture machine at the theater by Mr. Warren, who was not licensed to perform the task. The cases, however, were laid on file as it was the first appearance in court of the defendants on any charge.

The object of the prosecution, as stated to the court by State Officer Robert Ellis of Fall River, was not so much a matter of punishing the defendants as it was to impress upon the managements of theaters generally that the laws provided as safeguards for audiences must be strictly adhered to.

The summonses which were served upon Messrs. Hathaway and Warren were the result of a slight fire which originated with the moving picture machine just after the matinee audience left the theater on the afternoon of July 5.

In reference to this incident, State Officer Ellis said, in addressing Special Justice Stetson: "My position is that as an officer of the state police it is my duty to preserve as far as possible the responsibility which has been placed upon me to protect the public's safety so that there shall be no cause for those occurrences which result in the awful panics which sometimes take place in theaters. At Hathaway's theater, on the day named in the complaint, the moving picture machine was operated during the afternoon performance by an unlicensed man. Just after the performance, immediately after the audience left the theater, the machine was again operated and in some manner which has not yet been made clear, the films caught on fire. The woman employe of the theater, who was the only woman present in the theater at the time, was so frightened that she ran into the vestibule and shouted that the theater was on fire. There is the act of a single woman. If the theater had been full what might not have occurred? Isn't it possible and quite likely that a panic would have resulted? Was Warren justified in being permitted to run the machine? We found upon examination that the machine was in good order. What then was responsible for the trouble if it was not lack of knowledge and skill on the part of the operator?"

The complaints charged Mr. Hathaway with having violated the rules of the state police by allowing Mr. Warren, who was not certified to do so, to run the machine; and charged Mr. Warren with transgressing the law by operating the machine without a license.

Robert A. Terry appeared in behalf of the defendants, and when the cases were called entered pleas of nollo contendere for both Mr. Hathaway and Mr. Warren.

In addressing the court in behalf of the defendants, Mr. Terry said: "It is true that Mr. Hathaway has a moving picture machine which comes under the regulations of the state police and that it has been operated by a person without a license. Mr. Warren, however, has been a student engaged for at least 12 weeks in learning the principles of how to operate the machine with a view to taking out a license. On the afternoon of July 5 the licensed operator was not present at the time scheduled for the starting of the machine, and as Mr. Warren had had experience in this line, he did start the machine. Mr. Warren is fully competent to operate the machine, and I do not doubt that he would have any difficulty in being granted a license as an operator. The trouble with the machine did not occur until after the performance. Even then it was a pure accident and was not of sufficient consequence to cause any concern."

Mr. Terry suggested that although the penalty for violating the law in question was not less than a $5 fine and not more than a $500 fine, the ends of justice would be subserved if the cases were laid on file, as the proceedings were sufficient to warn the management not only of Hathaway's theater but of all theaters, that the laws must be respected and obeyed.

The prosecution did not oppose the suggestion, and accordingly the cases against both defendants were laid on file.

* * *

Aspen, Colo.—At a moving picture show in the Opera House, the films, owing to a careless operator at the machine, caught fire and a panic ensued.

* * *

From Birmingham, Ala., we learn that rigid laws to decrease the fire risk now said to be caused by conditions around the various moving picture shows in the city will most probably be adopted by the city council at an early date.

A strong letter was written by Chief Bennett of the fire department to Mayor Ward, among other things, makes certain recommendations.

Here is the letter in full:

"Birmingham, Ala., July 10, 1907.

"Hon. George B. Ward, Mayor, City:

"Dear Sir—The fire that originated in the moving picture machine at the Marvel theater, located on Twentieth street, between Third and Fourth avenues, at 7:30 p. m., July 5th, clearly demonstrates the danger of operating these machines in the congested portion of the city without providing against the spread of fire that is so liable to occur even when the machine is carefully handled.

"We have in the city eleven electric theaters or auditoriums, where moving pictures are displayed and with possibly two or three exceptions, are being operated with

little or no precaution against the spread of fire or protection of the audience and in almost every instance located in the best business blocks of the city where it would be exceedingly difficult to control a fire should it be allowed to obtain any headway.

"In view of the above facts, I would respectfully recommend the adoption and rigid enforcement of an ordinance similar to one recently adopted by the mayor and general council of the city of Atlanta, Ga., a copy of which I am enclosing herewith.

"Respectfully yours,

"A. V. BENNETT,

"Chief Fire Department."

The Atlanta ordinance referred to is very rigid.

In the event the ordinance is adopted by the council which appears very probable at present it is believed the fire risk at the moving picture shows will be lessened.

Insurance People Active.—John G. Smith, who is one of the leading members of the local board of fire underwriters, has been receiving considerable correspondence lately from the National Association of Fire Underwriters in regard to the moving picture hazard. At the next meeting of the city council representatives of the local board will appear and request that some action be taken to minimize the danger.

* * *

Pictures of Elks' Parade.—Lyman H. Howe was granted extraordinary facilities to secure moving pictures of the Elks' parade in Philadelphia last week. He secured an admirable reproduction of what promises to be the most picturesque parade of modern times. From a window of the city council's chamber in the City Hall he gained a commanding view of Broad street, and was able to get the full parade with the members falling out, overcome by the heat, the excitement caused by the ambulances hurrying here and there, and the great crowds of humanity surging to and fro like the tempestuous waves of the seashore. This unique film will be on exhibit at an early date.

* * *

From New Orleans, La., we learn at the request of the Mayor, W. P. Ball, secretary to the Mayor, sent the following letter to Captain J. P. Boyle, Acting Inspector of Police, reading as follows:

"Mayor Behrman has instructed me to request you to issue orders to the various stations to have strict investigation made of the various vitagraph and moving picture shows in their respective precincts. It has been charged that some of these shows exhibit pictures which are positively indecent. Some of them are merely suggestive, and others pretending to deal with criminology exhibit some views which are calculated to debase the youthful minds which patronize them.

"Mayor Behrman desires every proprietor who has a show of the character referred to above notified that he must change same to decent subjects, more calculated to elevate the minds of the patrons. In the event of their refusing to do so Mayor Behrman wishes their permits taken up at once."

* * *

Harry Metz, of the Nicolet theater, Paterson, N. J., has opened another moving picture theater at 187 Passaic street, Passaic, N. J., and has named it the Nicolet also.

* * *

Manager McDonald, of Marquette, Mich., has closed a deal with C. Holmberg & Son, of Chicago, who will conduct moving picture illustrated song entertainments in the Opera House until further notice.

The Protestant Ministers' Association, of New Orleans, La., with twenty-five members in attendance, adopted resolutions at its regular meeting declaring for the suppression of moving picture exhibitions which are declared unfit for people to see. One of the ministers stated that he had attended one of these shows and that the scenes presented were offensive. The mayor will be petitioned to stop all exhibitions of this character. (A letter from one of the ministers who sent us the above information states that he is in full accord with all clean, elevating pictures, such as, for instance, he could have exhibited in his church, and asks us to send him a list of films we could recommend to him, so that he may be able to lay the same before the Mayor and ask that only these should be shown. We complied with his request, but stated we have no desire to act as censor.—ED.)

* * *

Canandaigua, N. Y.—The matter of granting a franchise to operate a moving picture exhibit in The Candy Kitchen, to Charles Pappanus of Rochester, was tabled by the village trustees at their last meeting, this means practically a refusal in the case. Pappanus stated that he would make no further overtures to the board, and would give up the struggle.

A. J. Gillingham, of Grand Rapids, Mich., has purchased the "Vaudet," a 5-cent moving picture theater in Kalamazoo. The consideration was $5,000. The new manager says that there will be little difference in the policy of the place.

* * *

Arrangements are now being made in Sedalia, Mo., to open a moving picture show in the building on South Ohio street between Main and Second. Mr. Lawler, of Ohio, will be the manager of the show.

* * *

Joseph Kramer, a dentist at 2 East 111th street, New York, July 17, applied to Justice Hendrick, in Special Term, Part I., of the Supreme Court, for the issuance of an injunction restraining Nathan Miller, Norman Miller, Hyman Miller and Joseph Horowitz, as owners of the building, and Samuel Stone, the alleged proprietor of a moving picture theater on the ground floor of the building 2 East 111th street, from permitting and continuing the operation of the moving picture show.

Dr. Kramer set forth in an affidavit that the moving picture show and the noise connected with it amounted to such a nuisance that a court of equity should suppress it by injunction. The suit is said to be the first one of the kind brought in this State since the moving picture shows were started, and as there are a great many moving picture shows throughout the city the action of the Court on the dentist's application is one of considerable importance.

Morris Gamber, counsel for Dr. Kramer, told the Court that his client holds a lease on part of the second floor immediately over the moving picture show that has two years longer to run. He said that the show conducted by Stone was of the 5-cent class and attracted large crowds, including many small boys. He said that from 3 o'clock in the afternoon until 11 o'clock at night a piano was kept constantly going in the 5-cent moving picture theater under the dentist. He also asserted that there was a barker with a loud voice outside of the theater who also disturbed the dentist and his patients.

Counsel for the defendants denied many of these assertions. He admitted that there was a moving picture show in the building and said that it was run in an ordinary, quiet manner and did not constitute a nuisance.

He said that the building in question was a large apart-

ment house and that there were in it fully fifty pianos, each one of which, he said, was played about as much as the one in the moving picture show. The lawyer denied the assertion that the defendant Stone employed a barker. He said that the alleged barker was a watchman kept there for the purpose of maintaining order and quiet.

"I hope your Honor will walk around the premises before deciding this case and I am certain your Honor will find it quiet and orderly," said counsel for the defendants.

"Nothing could suit me better," exclaimed the dentist's lawyer, "and I am sure your Honor will agree with me that the moving picture show is a nuisance."

Without making any promise to inspect the premises, Justice Hendrick reserved decision.

* * *

The moving picture shows can be either a source of much good or of great evil. Moving pictures with good moral impressions can be made to interest and make nickles for the proprietor as well as vicious vile pictures. To place before audiences of men, women and children such scenes as that of a tramp robbing and mercilessly beating a young lady on a lonely road, followed up with the capture and dragging of the perpetrator by a rope around his neck is very repulsive to the finer sense of man. In fact it is revolting to that degree that it should be suppressed. Talk about the evil influence of the blood curdling novels of the day! They only teach those who reach out for them. The moving picture is seen by all classes; many of whom expect to see elevation in the entertainment, and not base depravity of the character here mentioned. If the moving picture shows would continue in favor they will not place on exhibition such brutal, blood curdling pictures as here mentioned.—*Capital*, Guthrie, Okla.

* * *

Plain City, Ohio, has now two moving picture shows. Dr. C. H. Lucas, D. LaMar Lombard and Chas. Horn will conduct one in the Black block. The Cary block room on West Main street is remodeled and fitted for the same purpose. Each place of amusement will show different views and attractions. Both started on the 20th inst.

* * *

Long Beach, Los Angeles, Cal.—The committee recently appointed by the board of trustees to investigate pictures exhibited at the moving picture theaters and the penny arcades, placed in the hands of the police department a report that had just been adopted. The report was read to the proprietors of all such places of amusement by Patrolman Harover. It runs as follows:

"To whom it may concern: No postals or other cards bearing pictures of the nude, lewd or suggestive shall be exposed or offered for sale in the city of Long Beach. Keepers or operators of penny arcades, theatoriums or moving picture exhibits shall show only clean and moral pictures. Nothing bordering on the nude, lewd or suggestive shall be permitted under penalty of revocation of license. By order of the board of censors of the city of Long Beach, appointed by the city council June 25, 1907. (Signed) Dr. W. L. Woodruff, G. W. Young, H. H. McCutchan, W. J. Morrison, Melvin Neel."

NOTICE.—If you wish to get your copies regularly, leave an order with your News Agent, or send us $2.00 for one year's subscription.

Len. Spencer's Lyceum

SONG SLIDE SERVICE—All that is newest, latest and best in Illustrated Song Slides. (Send for circular letter of terms, lists, etc.)

BOOKING AGENCY—Furnishing high-grade singers, competent pianists, qualified operators, and moving picture attaches at lowest salaries commensurate with satisfactory services. (Write full particulars when making application for help.)

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POPULAR SHEET MUSIC—Our close connection with the leading music publishers of New York and the country at large, give us unparalelled opportunities to handle for cash or on consignment the kind of music that moving picture audiences will buy readily. Our propositions mailed upon application.

AMUSEMENT MANAGERS—Don't fail to write us fully of your needs. We make a specialty of catering to your wants in all lines. ***When in New York don't fail to pay us a personal call.*** Cut this ad. out and write us to-day.

And in the same building you will find

THE IMPERIAL AMUSEMENT AND MOVING PICTURE CO.

WM. F. STEINER, Manager WM. DEVERY, Business Manager

We are constantly adding to our large stock of Films. We carry all subjects, home and foreign, in Moving Pictures. Always something new. Everything clean. Entertainments furnished for Churches, Fairs, Clubs. Shows of 2 hours duration with Pictures and Illustrated Songs our Specialty.

Write for Terms of Rental, Day, Week or Month

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44 W. 28th St.
NEW YORK

Telephone, 3396 Madison Sq.

Film Review.

THE HYPNOTIST'S REVENGE.

BIOGRAPH.

Most of us have at some time attended an entertainment given by some wonderful exponent of the mysterious art of hypnotism, and have always noted the presence of some cynical sciolist who would brand the professor a blatant fraud. Such an incident opens this picture. The producer of "brainstorms-while-you-wait" is entertaining his audience with the antics of those under his soporific influence, when the fellow with the not-if-I-know-it expression appears and challenges the professor. What follows is most cogent and convincing, but he takes his conviction with such an ugly grace that the hypnotist becomes his avowed nemesis, and so follows him for some time. First, the professor, disguised as a musician, attends a dance, where he turns his victim into a veritable whirling dervish, and in the midst of his gyroscopic evolutions wakes him to fully realize his embarrassment before an almost panic-stricken assemblage. Next he appears at a banquet disguised as a waiter. Here he induces the cynic to become crazy drunk, and after attempting to kiss the ladies present, he leaps on the table, kicks the dishes in all directions and performs such feats on the chandelier that would cause the most wonderful trapeze artist to turn green with envy. Again, the awful awakening. During a wedding service the professor makes him believe he is the bridegroom, and before he can be restrained he rushes up, hurls the happy man aside and takes his place at the altar beside the trembling bride-elect, to the consternation of all present. As he regains his normal senses he espies the cause of his plight just leaving the church. He dashes madly after him, out of the church, and down the street after the cab into which the hypnotist jumps to elude him. As the professor alights from the cab our friend rushes up, but is again put under the agregious hypnotic influence and made to chase the professor's cane, which is carried off by another man. Down the street they race, into an apartment house, then out through a window on the lower floor, up the fire-escape and through a window on the top floor of an apartment, throwing the occupants into a tumult of excitement. At the entrance he is seized by a couple of stalwart policemen and dragged off to the Insane Pavilion of Bellevue Hospital, where he is relieved of his hallucination, now a firm believer in the theories of the venerable Dr. Mesmer. While the above is a chronicle of events, it but feebly describes the continuous laugh-producing situations of the film.

THE TENDERFOOT.

KALEN.

Tenderfoot, an Eastern youth, has become satiated with the emptiness of city life and is fired with the desire to become a cowpuncher. Putting his house in order, packing his golf sticks, loading his Kodak and putting in a reserve supply of film rolls, he takes train and coach to a Western ranch. Heap Bad Injun is seen outside the only hotel, and seating himself on a log draws out a bottle of fire-water and regales himself. The effects of the fire-water are soon noticeable, but he is roused by the advent of the stage coach, from which emerge a number of passengers, including a Western girl, who has smitten Tenderfoot with her charms. The local cowboys hasten to the coach and welcome the newcomers. Heap Bad Injun at once attracts Tenderfoot's attention and he proceeds to kodak him, but is prevented by the cowboys, who take his golf sticks and proceed to make him dance by pounding his toes. His cries bring the girl to his aid and she vigorously plies a cowhide to the backs of his tormentors and drives them off.

Tenderfoot, finding the coast clear, fetches his camera and proceeds to focus on Heap Bad Injun, who wakes from his sleep and seeing the awsome kodak with its lens pointing toward him and the owner under the focusing cloth, stealthily stalks over to it and with one blow of his tomahawk smashes it, to the astonishmen of Tenderfoot, and before he can recover from his surprise the Indian has borne him to the ground and is busily trying to secure his scalp. Tenderfoot's cries have brought the cowboys on the scene and they rescue him just in the nick of time from the hands of the Indian.

Becoming more accustomed to his surroundings, he essays to become a cowboy, and donning his city-made cowboy costume he leads forth a mustang and attempts to mount, but finding through the merry laughter that something is amiss, he sees he is seated with his back to the horse's head. Trying to dismount, he comes a cropper. The girl then goes for a chair for him to mount, but this proves to be as bad, and again he comes down, with his feet mixed up with the legs of the chair. The cowboys then lift him bodily on to his mustang, and off he goes, but not very far, for a clothes line bars his path and almost hangs him. He is caught in the arms of the cowboys and saved from danger. He goes off, thanking them profusely for their services.

Tenderfoot has made rapid advances into the affections of the girl (in spite of the escapades owing to his greenness, which seem to give the girl a protective influence over him), and we see the couple making their way through the brushwood, under an umbrella to keep off the sun. He has not yet given up civilized clothing, and to see him with half city and half backwoods attire is to smile. Making their way to a log, they seat themselves. Tenderfoot loses his tongue and has to assist his wooing with the "Polite Love Maker," which he peruses and then expresses the sentiments, to the delight of the girl, who urges him to hurry up by all the wiles of her sex. Gradually, as he warms up to the subject, he places his book on the stump of a tree, so that both hands may be free to embrace the girl. The cowboys, scenting fun, have trailed the couple to their trysting place, and cautiously approaching, listen to the fervid orations, to their great delight and amusement. Tenderfoot, turning to regain his book (which has been taken by one of the cowboys), loses some time in getting it, looking for it in the roots of the stump. While he is thus engaged, one of the cowboys touches the girl and she finds there have been eavesdroppers to their wooing. At a sign from the cowboy she changes places with him and prepares to enjoy a little frolic at the expense of her lover. Tenderfoot has now recovered his book and again essays to make love a la carte, the cowboy snuggling close up to him as the girl did, and after a most fervid appeal to the sympathies of the girl Tenderfoot drops the book and is about to passionately kiss the girl when he discovers whom he has been hugging, to the intense disgust of himself and the amusement of the onlookers, who crowd round and offer their felicitations.

A bear hunt next engages Tenderfoot's attention, and armed with rifle he sallies forth. The cowboys, ever bent on fun at the expense of the callow youth from the city, yet with a view of breaking him in to their Western ways, all of which he takes with such perfect sang froid and good-nature, have prepared two of their fellows to act as bears, dressing them up in bear-skins; they appear on the scene and await results. Tenderfoot, finding no game at hand, puts down his gun, seats himself on a log, lights a cigarette and gives himself up to day dreams, which are evidently of a very pleasant nature. He is rudely awakened therefrom by the bears advancing and giving him a friendly hug, from which he escapes with difficulty and flees the place; the cowboys remove the bear-skins and follow him.

The tales of the cowboys about the redskins do not daunt Tenderfoot's courage, and he goes into the woods unarmed, to show his superiority and disbelief in their stories. The cowboys follow at a distance, expecting to see some fun, and they are not mistaken, for, coming to a thicket in the brushwood, Tenderfoot is surrounded by redskins, who pounce upon him unawares, bear him to the ground, overpower him and bind his arms and legs. They next tie him to a tree, setting faggot at his feet, and proceed to fire them, to the consternation of their captive, who makes the woods ring with his cries of distress. The girl hears his cries and summoning the cowboys, hasten to rescue him from the hands of the redskins, whom they scatter, and stamp out the fire, while the girl, seizing a bowie knife from the girdle of a cowboy, releases Tenderfoot and hurries him from the scene of such nerve-racking experiences. The redskins return, take off their disguises and stand transformed into cowboys once more, and enjoy a hearty laugh at the antics of Tenderfoot. But this state of affairs is not to last always, and the time arrives when Tenderfoot is able to become more than a match for them. One day a group of cowboys are playing a game of poker and Tenderfoot with the girl saunter by. They challenge him to a game, fully believing he will still be an easy mark for them. The girl also urges him to play, herself being the stake if he wins. With this inducement he joins the game and at once proves he is a master hand at it. The money at stake is doubled and redoubled, Tenderfoot winning. As a final shot he stakes his whole, the cowboys call a bluff, but Tenderfoot wins by superior play, and finding the cowboys inclined to protest, draws his revolver and drives them from the game. Scooping up his winnings, he also calls the girl, who, nothing loath, acknowledges she is won, and seals the compact with a kiss.

TUNNELING THE ENGLISH CHANNEL.

MELIES.

SCENE I. *At the Elysée Palace.*—The first scene is a sumptuous setting representing some state rooms of the beautiful residence in Paris of the President of France. King Edward of England and President Fallières are sitting at a table playing cards and engaged in an animated conversation over the proposition of digging the much discussed tunnel under the Channel between Dover and Calais. It is late in the evening. Before taking leave of one another, the President of France orders a bottle of wine. After their drinks, the two rulers retire, each to his bedroom.

SCENE II. *The Chamber of President Fallières.*—The view shows the bedroom of the President and that of King Edward, adjoining one another. Fallières, after bidding his royal guest good-night, prepares to make ready for bed. An imposing valet draws a curtain before the bed, and when he opens it again, the ruler of the French republic is seen comfortably stretched out on his gorgeous couch.

SCENE III. *The Room of King Edward.*—At the same time that the preceding scene is being enacted, King Edward is also preparing for rest. His valet folds up the screen, and we behold the portly *bon vivant* of England ensconced in a state bed supported with a heavy canopy.

SCENE IV. *Good-night!*—Fallières and Edward put on their nightcaps simultaneously, and fall back upon their pillows. Soon they are both in the land of dreams.

SCENE V. *The Dream.*—There is immediately projected upon the screen a cross-section of the English Channel at Dover and Calais, such as engineers use in drawing plans of tunnels. Between the two towns there is the water, and below are shown the various strata of rock and clay formation quite true to scale. The surface of the water is choppy, and constantly agitated in a most natural manner. Fish and submarines move back and forth; boats and steamers ply along above, while in the air, balloons, airships, aeroplanes, and flying-machines are constantly appearing.

SCENE VI. *Calais and Dover.*—Upon the cliffs on either side of the Channel, King Edward and President Fallières appear, exaggerated in size. They bow and smile, and stretch forth their hands in the act of shaking, but the distance is too great for their hands to reach across the sea. They continue their pantomime, and finally one arm of each is seen to abnormally lengthen out until their arms are locked in a hearty grasp. Their hands release their grasp and their arms resume their normal size.

SCENE VII. *The Rulers at Work.*—Each ruler then seizes an enormous corkscrew, plants the point in the earth, and begins to bore. This sort of work is too hard for hands unaccustomed to toil, and they soon desist from their labors.

SCENE VIII. *France and England.*—Two workmen immediately relieve the rulers by grabbing the corkscrews. They execute their work vigorously.

SCENE IX. *The Tunnel; English Side.*—The scene becomes dim for a moment, and then we are shown a cross section of the ground under the Channel with the tunnel borers at work. The English half is almost completed. There are the plates all riveted into place. Some sand-hogs are drilling their last holes prior to the junction of the tube with that of the French side. Water is leaking here and there through rifts in the rock, while laborers are piling up into small cars broken pieces of stone and dirt. At the top of the scene one may descry the bottom of the Channel strewn with wrecks among which fish are leisurely swimming about.

SCENE X. *Visit of the King.*—In order that the end of the excavations for the tunnel may be celebrated in a manner commensurate with the vastness and difficulty of the undertaking, the King, followed by his ministers, guards, and attendants, enters in robes of state. He is given an enormous pick with which to dig up the last dirt to be excavated. The pick is too big for him to wield, and he falls backward. His Majesty is raised, and is presented with a small silver hammer, which he uses in a burlesque way. The ceremonies over, a barrel of Scotch whiskey is rolled in, decorated with English and French flags. All imbibe and smile graciously.

SCENE XI. *The French Side of the Tunnel.*—This view is similar to that of the English side.

SCENE XII. *The Electric Drills.*—Huge drills are seen in motion. The cranks, wheels, and pistons are thoroughly realistic.

SCENE XIII. *Visit of the President.*—All is bustle. Drills in motion, workmen rushing hither and thither, water dripping from the soil above; a vivid picture is this scene. Presently the tunnel is cleared, and President Fallières enters, followed by the engineers and bosses of the undertaking. He compliments everybody, and then his valet comes forward with a dress-suit case. The President takes out of it some decorations and confers them upon all present. There is one too many. Not knowing what to do with this, he pins it upon the coat of his valet, a tall, awkward, and very humorous servant. The President's best vintage is wheeled in; and after refreshments, all go away.

SCENE XIV. *The Point of Junction.*—The next view shows the thin partition of rock which separates both sides of the tunnel. Men are busy on both the English and the French bores. They put in their final charges of dynamite and set them off.

SCENE XV. *The Explosion.*—After the smoke has cleared away, the French and English workmen look through the hole made by the blast. A junction has at last been effected.

SCENE XVI. *Enthusiasm!*—The arduous task is about done. All enter into general merriment. Dancing, drinking, and congratulations are in order.

SCENE XVII. *The First Train.*—This view shows the tunnel completed. Presently a train moves slowly through from the French side to the English. It bears President Fallières and other important personages to England. The train moves without a hitch. Everybody is excited; even the fish in the water above seem to know what is going on below.

SCENE XVIII. *The Train at Dover.*—As the train pulls into the station, dignitaries and many sightseers are present to do honor to the occasion. After a brief stay, all the passengers again go on board. With hearty shouts of joy, the crowd hails the train as it continues its journey to London.

SCENE XIX. *Charing Cross Station, London.*—This view shows the entrance to the Charing Cross Station at London. Royal guards are posted on either side of the doorway. The crowd here is large, for the coming of the presidential train from France direct has been widely heralded.

SCENE XX. *The Royal Cortège.*—President Fallières alights. Immediately King Edward, with mantle of state, attended by state functionaries, advances to meet his guest. The two rulers embrace heartily and then depart arm in arm. Lesser personages follow in the order of precedence.

SCENE XXI. *The Salvation Army.*—Among the retinue is a body of delegates of female members of the Salvation Army. Some are fat; some are old. They go through some ludicrous military manœuvres as they close up the rear of the procession.

SCENE XXII. *The Outrider Troude and Lord Mayor's Coachman.*—After the bootblacks and the rabble have gone out of the scene, two coachmen, one from each suite, lock arms and follow after their exalted bosses with as much pomposity as the rulers themselves.

SCENE XXIII. *The End of the Dream.*—Once more a cross section of the now famous tunnel is shown. Lo, two trains are seen approaching one another from opposite directions. An exciting episode is bound to follow.

SCENE XXIV. *Collision!*—Right in the middle of the tunnel, with water overhead and the main land some miles away, the two trains loaded with passengers, and rushing ahead at a terrific speed, come together.

SCENE XXV. *The Catastrophe.*—The locomotives are smashed to pieces, steam escapes in all directions, the wounded and dead are scattered among the fragments of the cars. But their agony is not for long. The force of the collision drove the engines with such power against the sides of the tunnel that the plates are broken. The water from above comes pouring in and completely fills the tunnel.

SCENE XXVI. *The Awakening.*—The scene is changed to that in which King Edward and President Fallières retired for the night. We behold them sleeping in bed. Suddenly the frame holding the lining of the canopy falls, one corner of which hits King Edward on the nose and quickly awakens him. Then we see the posts of President Fallières' bed topple over and bury him with hangings.

SCENE XXVII. *Exchange of Impressions.*—President Fallières is rescued by his valet. He visits the adjoining room occupied by the King and there the two relate their dreams. While they are both still in their dressing-gowns, a servant announces a gentleman who is exceedingly anxious to see the President.

SCENE XXVIII. *The Engineer with the Plan of the Tunnel.*—It is the engineer who has with him his drawings for the projected tunnel. As he insists upon being admitted, the President orders him to be shown in.

SCENE XXIX. *Get Out!*—The latter immediately unrolls a large chart and at the sight of it the rulers forcibly eject him, for they have already had enough of tunnel between England and France.

SCENE XXX. *Breakfast is in Order.*—The engineer, terrified at the uncordiality of his reception, flees through the rooms of the palace to the door to the street. The King and the President prepare for breakfast.

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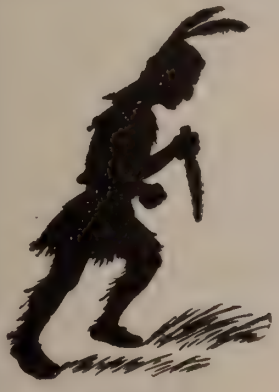

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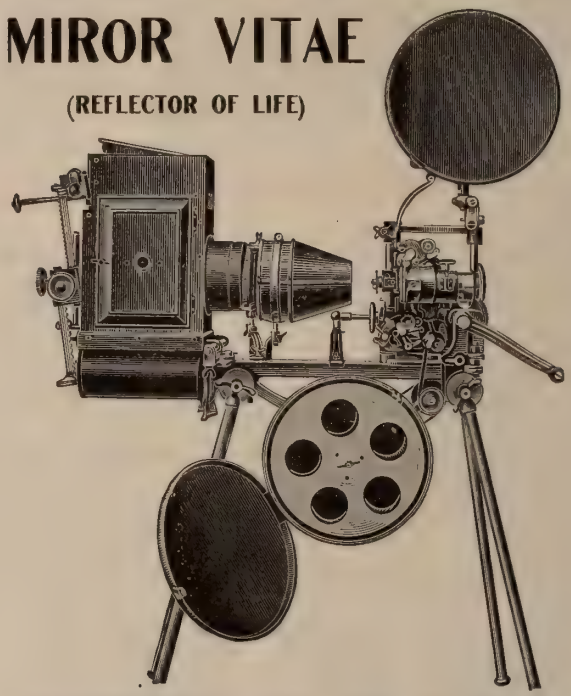

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THE MOVING PICTURE WORLD

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Editorial.

FILM RENTERS.

What are you cutting prices for? There is no necessity to do so. The average prices ruling to-day are—for two reels changed twice weekly, $35 to $40. New film subjects, $50 for two reels changed twice weekly. Two reels three times per week, $50. Absolutely new subjects, $60 per week. These prices are reasonable and just; no one has objected to them as being otherwise. Some renters are going round to Nickelodeons and offering the same service at a very much lower figure. We heard of a renter recently started going to the customer of another renter, and offering to supply service at $7 per week less. If any of our readers are offered a proposition like this, we advise them to reject it; the lower figure firm cannot keep its promises, or give a good service. It will be like jumping from the frying pan into the fire, or a case of cent wise but dollar foolish.

FILM MANUFACTURERS.

Why do you supply a film of, say, 800 ft. in length as advertised, 30, 35, 40 or 50 ft. short of this measure? We called on a film renter and were asked the question. If you bought 10 pounds of fruit and ordered it delivered to you, then found there were only 9 pounds, what would you call that man? A fraud, if not something stronger, we replied. Now, I want to ask you another. Do we buy film by the foot or subject? The foot certainly. Well, if a manufacturer lists a film at 800 feet length and only supplies 775 and I pay for the 800, what is that firm? The same as the fruiterer, we replied. But what do these questions imply? we asked. Well, I bought a dozen films of a subject listed as 787 feet, and when I measured it out, it is only 770 feet long. I sent them back and asked return of balance, but the firm replied, They are only approximate, we do not guarantee the length. We asked the name of the firm, being rather sceptical about the matter, and were invited into the shipping department, where a film of a noted French house was run out over the gauge and registered as above. We were asked is there any remedy? Certainly! Let every film renter get a gauge and measure out every foot and only pay for what they get.

In the instance we saw, it may be said, Oh! seventeen feet are not much in such a length, and it is no good making a kick. Seventeen feet cost $2.04 on the twelve reels purchased, the total is $24.48 the purchaser has been fleeced. Continue this week after week and you can figure what a large revenue the manufacturer nets in the course of the year.

We asked if the American films were the same; the reply was no, every one of these gave full measure.

Measure, measure, measure, every film you get, pay for what you get, and don't be swindled in future, is the advice we give to our readers.

REGISTER OF NAMES.

We want names, and we want the assistance of our readers to get in touch with every lanternist, lecturer, slide maker, Nickelodeon proprietor, and operator, throughout the States. We have one of the finest mailing lists of the above in existence, but it is not complete. Instead of 7,000 to 8,000, we ought to have 15,000 or 20,000. And if our readers will help us we will soon get them. If you will help us we will help you. We believe it only right to give a *quid pro quo* for services rendered. We offer to every reader who sends us less than 20 names, a three months subscription, over 20 and under 35, six months subscription, and twelve months subscription to those who send more.

A BUSINESS OPPORTUNITY.

An investor of $5,000 can secure a share in an old established business of moving picture machines and stereopticons.

The proprietor has an undoubted proposition to make to the right party and guarantees 50 per cent. of the profits.

Patent rights are fully secured and orders are flowing in for machines, but lack of capital holds them back. References and investigation courted.

We can personally vouch for the bona fides of this proposition and will bring the principals together. Address the Editor in confidence.

FILM COLORISTS

We want the addresses of film colorists. Good orders can be placed in the hands of an artist.

The Rheostat.

By the Editor.

The rheostat, or resistance, is that necessary article which must be used by every operator to control the flow of the current of electricity through the lamp, and which depends on the amount of light it is desired the lamp shall yield, for the quantity of light is in proportion to the current that passes through it, while the current is dependent on the total resistance of the electric circuit.

The resistance which the arc presents to the passage of electricity is not sufficient to prevent 110 volts (or 220 volts in some instances) from driving an uncontrollable amount of current across it, and which would speedily burn up everything within reach. It is therefore necessary that an auxilliary resistance is required to check and reduce it to a workable amount.

The extent of this resistance is difficult to fully gauge; the resistance of the arc or bach electro-motive force is a variable quantity, and depends upon the amount of current flowing across it, and also whether it is alternating or direct current that is used.

The resistance of a 15-ampere arc is 2 1-3 ohms, that of a 10-ampere arc being 4 ohms, and of a 7-ampere 6.5 ohms, approximately. As a 15-ampere lamp is the one chiefly in use, we will only concern ourselves with that. The total resistance of a 110-volt circuit in which 15 amperes flow must be 7.5 ohms, for 110 divided by 15 goes 7 and 5. This amount of resistance has to be built up with that of the arc together with an extra resistance to bring the total to that amount. The resistance of the arc must be subtracted for the total required and the result, 4.72, is the actual amount of artificial resistance required in circuit for an arc taking 15 amperes, the original E. M. F. being 110. For a 220-volt circuit the resistance must be rather more than doubled to get the same results.

The most convenient resistance is formed with coils of metal wire, and as the electrical energy absorbed by the rheostat is converted into heat, a metal should be chosen that will stand heat and not vary in its conductivity with alterations in temperature. Some rheostats are made, for the sake of cheapness, with iron wire, but as iron is subject to quick changes of temperature, getting red hot very soon and rusting when cooling, this medium is liable to cause fires and should be rejected. German silver being a more powerful resister of electricity than iron, a smaller quantity can be used. It is also more constant through wide variations of temperature. "Platinoid," an alloy, is now largely used in making resistances, and answers all requirements and tests to which it has been put. There is another alloy wire, which the makers claim is a secret process, being used by many makers of rheostats and gives good resistance; we cannot tell the difference between this and platinoid, but as it acts well and is easily procurable, we can recommend its use.

We want to consider two principal things in making a rheostat. First, the coils must be of sufficient number to give the necessary resistance, and, secondly, the wires must be of a thickness sufficient to carry the necessary current without getting red hot. The thicker the wire the less resistance it offers and the cooler it remains. A No. 14 S. W. G. platinoid wire is the best to use. Four pounds weight will give an approximate resistance of 7 ohms, rather more than is required on a 15-ampere lamp on a 110-volt circuit. Eight pounds on a 220-volt current, with a sliding conductor and contact points, the operator will find to be an inestimable boon if traveling about, when the current varies. If the current is always the same and rheostat stationary, one of a definite resistance is always preferable.

The foregoing remarks apply to direct current. Alternating current requires a different handling. The coils require to be taken out until they just keep within a dead heat, or, better still, connect up two rheostats in multiple.

We have mentioned 15 amperes as a guide, but it all depends upon the distance from screen the cinematograph is placed and the amount and intensity of light required. Some operators of our acquaintance are satisfied with 10, others need 15, 20 and 25 amperes, and they take out coils from the rheostat until they secure the required light on the direct current. For the alternating, 35 to 40 amperes are necessary to secure a good light, and this can be best accomplished by the multiple method, and the best wire for this purpose is No. 12 B. W. G.

When writing to advertisers, please mention the Moving Picture World.

The Cinematograph in Science and Education.

By Charles Urban, F.Z.S., London, Eng.

Continued from page 324.

The cinematograph enables the teacher to adapt his subject to the weakest member of his audience. As a rule, the others are grateful, for there are certain elementary conditions which must be taken into account when speaking to novices, which are worth considering even when we are dealing with those further advanced.

The cinematograph helps the teacher to realize the difference between education and instruction. Education is a work of drawing out, rather than one of buidling in. It is the making of the best in a pupil by taking advantage of what is already there; to develop it, build upon it, improve upon it, and, as far as possible, make the pupil teach himself. Instruction is simply asking the audience to sit still while facts and laws are poured into the members; it is to look upon the pupil as a big receptacle into which fact after fact can be shovelled. Instruction is only a part—and a very small part—of education.

The mind of the pupil is a living, thinking machine, and life and thought can best be brought into play by cinematograph pictures which give every detail in motion of the subject under consideration. They enable the teacher to accommodate himself to the pupil. He must lead, not beckon, and aim at a mode of treatment which the pupil is able to follow. A series of living pictures imparts more knowledge, in a far more interesting and effective manner, in five minutes, than does an oral lesson of an hour's duration.

The instructor can contrast the habits and customs of the natives of the country under discussion, the natural history, the social life, the means of communication, and so forth, with those with which the pupil is familiar, and do this in a manner both pleasant and of a lasting effect. The map, the model, the picture, the sketch, the blackboard, will give way in turn to this means of imparting information, which will be assimilated with a pleasure gratifying alike to the pupil and his instructor.

In the study of geography it is easy to see the immense variety of uses to be made of living pictures. By their means the teacher can in very truth carry his scholars round the world from China to Peru. Instead of learning dry, unmeaning facts, every lesson is linked on to a living representation of the country and the people to which the lesson applies.

The student is also instructed in the latest methods employed in tea, coffee, tobacco, sugar, rice, and sago cultivation; in mining for precious stones, gold, coals, manganese, and other minerals; in woodcraft, with its systems of felling and transport, lumbering and sawing; in fishing industries, where all operations of capture, curing, salting, and canning are portrayed—and the scope is large. He sees the whale harpooned and flensed, the tunny fish captured and preserved, the salmon and trout lured and caught, and the herring industry fully demonstrated.

Cinematograph film subjects of present-day events: affairs of state, royal movements, naval and military demonstrations, opening of public buildings, with kindred functions and operations in peace and war, are all depicted as they are actually seen by the accurate and truthful eye of the camera, and the day has arrived when motion pictures of current events should be treasured as vital documents among the historical archives of our museums. Numbers of such subjects, which would have proved of inestimable value, are lost. They had their day on the entertainment and lecture platforms, but the firms producing them, being business corporations and not state departments, had none but commercial interests to consider, and the pictures were relegated to the limbo of the useless when they had served their turn.

The march of improvement is so rapid that it is hardly possible to keep in touch. What was wonderful a few years ago is now a matter of course; but the doings of those few years will make valuable history nevertheless. For instance, where, in twenty years' time, shall we find records of Booksellers' Row? Where, even now, can we procure more than fugitive prints of old Seven Dials? The list can be indefinitely increased, by subjects which are of value even to the present generation, but how much more valuable will they be to the men and women of the future?

Animated pictures of almost daily happenings, which possess no more than a passing interest now, will rank as matters of national importance to future students, and it behoves our public authorities, and the heads of museums and universities, to see that the institutions under their control become possessed of these important moving records of present events. Books, pamphlets, prints, and the like, are perforce kept for reference, but films depicting important movements with a detail verbally impossible are lost to the nation for want of a little forethought and a ridiculously small expenditure of capital. Though many subjects illustrating past events are lost, it is reasonably certain that enough remain to make the securing of a film here and there a good investment for the future of our institutions.

In the history class, with films as varied as a library of books, pupils need not read about historical scenes: they can see them actually in progress. All the advantages of a well-mounted historical play, or such pageants as those of Sherborne and Warwick, Jeanne d'Arc, the Passion Play, etc., can be placed at the disposition of every child in our public schools. Imagination has increased scope for exercise thereby, and the pictures give an endless vista in which it revels.

With the assistance of special electric light installations, a knowledge of methods and processes of manufacture which were once a sealed book is now, owing to the difficulties of cinematographing interiors having been overcome by us, within reach of everyone. In picture form, the veriest dunce is compelled to evince an interest in matters of everyday life.

He is taught the mysteries of the printing press and shown how the daily paper is produced, from the growing pine tree of the Norwegian forest, through the stages of fellin, transport, pulp and paper making, editorial rooms, composing, printing, etc., to the distribution and perusal of the journal. He is enlightened as to the methods employed in the construction of a railway, from the cutting of the first sod to the complete line, with its systems of junctions, tunnels, bridges, embankments and signals. He can see for himself how rolling-stock is made—engines, carriages, and trucks—from virgin ore, through the smelting, moulding and casting processes to the general work of the fitter's shop; until an express train, as he sees it thundering on at seventy miles an hour, becomes to him a living, almost sensate thing. In short, the whole world of industries is open to him, from the performance of the toilet of an ocean greyhound to the methods employed by the brickmaking rotifer.

Both the French and the United States Governments have for some years preserved cinematograph records of naval and military doings, although the general public has had no knowledge of the fact. The National Library at Washington holds a film collection which is exceed-

ingly large and varied. The subjects cover launchings of various types of government vessels, and all army and navy maneuvers and war balloon experiments deemed essential to the purpose for which the system was adopted. Every subject, from the turning of the camera handle to the placing of the positive and negative in the official depository, is guarded with complete secrecy. Every piece of exposed film that does not reach the depository is effectively destroyed. These subjects are reserved solely for use by the different branches of the government to which they apply.

Secrecy is not always as essential to launchings as they are to military and other naval avents; it is only when a vessel of warfare is launched without formal ceremonies that it is maintained; but the importance of the camera picture is the same in both instances.

Two cameras at least are trained on the vessel to be launched, one covering a sweeping view of the vessel from the bow end, and the other from the stern; both cameras are located so that every movement attending the work is covered as much as it possibly can be, so that in case of accident the blame, if any, may be properly placed.

In the equipment of a battleship as a means of recording fleet maneuvers, firing tests, every-day training, and every-day observations, the cinematograph should rank high in importance.

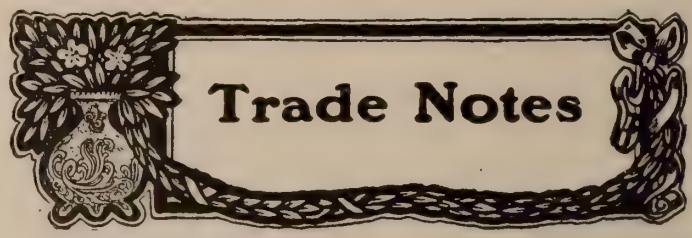
With the military and naval branches the moving pictures are factors of extensive usefulness, and so long as the particular tactics to which they apply remain in vogue, the pictures retain their value to the government. This is demonstrated by the use to which the pictures are put at Fort Leavenworth, Kansas, where the military post-graduate course is taken. Here the films, projecting machine and screen play a most important part in demonstrating to the eye what the instructor or lecturer is endeavoring to inculcate regarding army maneuvers. A military expert has stated that moving pictures are now considered almost indispensable to this branch. He knows of cases where repeated drills and lectures have failed effectively and clearly to drive home some important movement, while a single demonstration on the screen, with a few words from the lecturer, has had an instantaneous effect. Films can be preserved indefinitely in specially prepared receptacles. So treated, and projected after ten years, film subjects are found to be as fresh, reliable and otherwise as good as a newly printed positive.

The firm bearing my name has been authorized by the French Government to record trials of navigable and captive balloons, military engineering, meneuvering and gunnery demonstrations; and it has also secured excellent gunnery records for our own naval authorities. But the scope is capable of very great extension to every department of naval and military life.

The authorities, recognizing the advantages of the cinematograph as a powerful agent in recruiting, have, I believe, subsidized one or more of the caterers for public amusement who exhibit pictures of both services; but the question is of too great magnitude to be treated on these lines.

Animated pictures, giving details of life on board ship in all periods of service from boy to man, with naval maneuvers, pictures of fleets in foreign waters, etc., and of the soldier's actual experiences in barracks, camp and cantonment, his amusements, recreations and advantages, would act more powerfully in recruiting for every arm of both services than do any known methods of to-day. Fully equipped, with operator and lecturer—who would have authority to enroll recruits—a cinematograph exhibition could itinerate from John o'Groat's to Land's End with results undreamed of by the recruiting department with existing facilities.

The importance of the cinematograph in demonstration of cadet training, firing, and physical exercises is fully recognized by Field Marshal Earl Roberts, who encourages its adoption in every possible way, as a means of improving the soldier's knowledge of his calling, and as an incentive to recruiting, and to volunteer efficiency.



Miles Bros. always seem to get there first. As at San Francisco, so at Coney Island. Their operator stationed at Steeplechase Park, on the outbreak of the fire, telephoned to Mr. Herbert Miles that the conflagration threatened their interests in that section, that there seemed to be no chance of saving anything, and that the whole of New York's pleasure resort was in danger of being wiped out. Mr. Miles, quickly realizing the possibilities of the situation, telephoned to his manager, Mr. Van Mader, and the cinematographer to get to the office on Fourteenth street and prepare the cameras, etc.; again getting to the 'phone he called up his chaffeur to have the automobile at the office to meet them. These orders were obeyed with hustling rapidity, and all was in readiness when he arrived at the office, and they were conveyed to the scene in half an hour from the time he received the first message. On the way at a clip of a mile a minute, and no one to intercept for scorching, they overtook Fire Chief Croker in his 75 horse-power automobile "The Siren," which was delayed from some cause or other, they offered him a lift, which was politely declined, and with good reason, for the Siren soon passed the Miles machine at the rate of 90 miles an hour, and when the Miles people got to Coney was hard at work directing the firemen. Quite a record run for both machines. The firm were not long getting to a good vantage point and securing negatives which will become valuable. After obtaining these, the home journey was quickly made, the negatives developed, dried and positives made and exhibited at Fourteenth street, One Hundred and Twenty-fifth street and Delancy street, New York, and at Hoboken, N. J., the same night, or, to be more exact, a little over ten hours from the start. Quick illustrated newspaper work of a record run with a record film. Miles Bros. secured originally over 1,000 feet of good subject, but have cut it down to 420 feet length.

* * *

Last week we published a letter from the Essanay Film Manufacturing Co., Inc., informing the trade that they had completed all arrangements of their studio, and commenced producing films. This company is composed of Geo. K. Spoor, who is well known to the trade, and Mr. Gilbert M. Anderson, formerly with the Vitagraph Co., of New York, and who was the originator and producer of most of their finest plots and headliners. Leaving this company he acted in a similar capacity for the Selig Polyscope Co., of Chicago. He carries to the new firm a ripe experience which will no doubt make for the success of the new venture, which has our best wishes.

* * *

The newest and latest picture theater in New London, Conn., is The Star, which is located in the Schwaner block, 131 Bank street.

* * *

Angelo Tocce has leased No. 162 Northampton street, Easton, Pa., and will occupy the same as a moving picture hall as soon as the necessary alterations can be made.

* * *

The moving picture fever is certainly agog in Alabama, no where more noticeable than among the young people. This was forcibly illustrated when a certain bachelor, pulling his chin whiskers, entered the door to his den, and stepped back, amazed. The room was in perfect darkness, except that silhouetted on something which was the shadow of a huge man, stealthily grabbing a watch. Then another grappled with him, threw the thief to the floor, and stabbed him three times with a great dagger. All this was acted in perfect silence, and but a few feet in front

of him. The next moment, half way between floor and ceiling appeared a shining moon, and down in one corner the silhouette of a man and woman, in each others' arms appeared, while a clear little voice sweetly sang "The Moon Looks Down on You." What then was the bachelor's surprise to see two little 10-year-old girls of the house come from behind the curtain, throw open the blinds, and explain that he had intruded upon a "Theatorium." There was a sheet across the middle of the room, and on the opposite side a candle. With the motions between candle and sheet quite a wierd moving picture show had been played, while the second item on the programme was an illustrated song. —(Birmingham *Age and Herald.*)

* * *

An uncommonly realistic moving picture of Thursday's great parade of Elks in Philadelphia is being exhibited in New York at Keith & Proctor's Twenty-third Street Theater and will be repeated every day next week at that house. The photographs were taken from the corner of Broad and Market streets, adjoining the immense Court of Honor, just as New York Lodge No. 1 was passing through, and a majority of the members are plainly recognizable.

* * *

Columbus Grove, O.—Fire broke out, consuming contents of Compton & Hewell moving picture show. Loss to firm of over $1,000. Loss partly insured. Loss on building, $1,000, and fully covered.

* * *

From Fort Smith, Ark., we hear that some of the managers of the moving picture shows on Garrison avenue are claiming that business is falling off and give as the reason for this decline in the attendance that there are too many shows for the people.

* * *

How to effectively teach geography has long been a problem which has vexed schoolmasters. Various methods have been tried, but all admit that little can be done with the subject. Even at the present time the Board of Superintendents of the Board of Education is working on a new syllabus of instruction in geography. At present a map, sometimes spherical, generally flat, is set before the pupils and they are supposed to understand the length of the Mississippi River and the magnitude of Mount Everett by looking at it. If some means could be found to give a true picture of these and other points of interest all over the world, geography might mean something and would be more easily grasped by the younger school children.

Moving pictures have become common as a means of entertainment. Their cost has been reduced to such a low figure that fake showmen have made of them a fruitful source of income. Why not make use of them in an educational way? There was a time when no one thought of teaching, cooking, sewing and manual training in the schools, but they have come to it and the subjects are here to stay. Other things of even more importance will follow and probably the cinematograph.

An associate superintendent when asked if he did not think that moving pictures would sometime be introduced as a method of instruction in the public schools, seemed inclined to be doubtful about the matter at first. However, when some of the benefits to be derived were pointed out, he admitted that the idea seemed practicable in a limited degree. He thought the cinematograph could be used to show moving objects and views of different places, but that it could not be used generally. One period a week, he thought, might be devoted to this sort of thing.

The writer happened to be in the principal's office at a certain school, when the mother of one of the pupils entered. She was thinking of taking her son on a trip through the Middle West, and wanted to know whether it would prevent his being promoted. The principal replied:

"Take him by all means, even if it does result in his being kept back. He will learn more on the trip by observation, than we could ever teach him from books."

This same principal admitted to the writer afterward that only a pretense is being made at teaching geography, and when the cinematograph was suggested to him, he declared it would be just the thing. He said that the stereoscope is being used at present to show what cannot be pointed out from maps, but declared that it proved of but little benefit, as moving pictures cannot be shown by this contrivance. He pointed out the benefits to be derived, from moving pictures by the fact that different degrees of altitude and perspective could be shown almost perfectly. He also spoke of the fact that nearly all the schools are equipped with stereopticon appliances, so that all that would be needed would be the necessary rolls of films. While it might be rather expensive to get the plan started, he declared it would be money well spent and once under way the plan would not cost a great deal.

As to how the plan would work, it might be well to imagine a class or number of classes assembled in a school auditorium, with the reader as a guest. The teacher is standing before a large white screen, pointer in hand. He announces, "To-day we will take a trip up the beautiful, historic Hudson." The room is then darkened and a click is heard as the operator turns on the machine. We find ourselves down the lower bay, with its great ships coming from and going to all parts of the world. Up the bay the trip is taken, and soon we are off the Battery, flanked as it is by the towering walls of many skyscrapers. As we reach Manhattan we stop over for a time and are taken through the hustling, bustling streets of the financial district and shown the Stock Exchange, the Custom House, the Park Row building, the City Hall and other city structures. Returning to the river, we get a view of these buildings from the distance. Trinity spire, once regarded as high, seems insignificant when lost among the skycrapers. As the trip is continued we see the top of the Flatiron Building, then Riverside Drive and then Grant's Tomb. Here the teacher deviates a moment to dwell on the man who fought so valiantly for the saving of his country. Continuing the trip, we are soon enraptured by the beautiful Palisades. The river soon begins to narrow, and on either side towering walls rise from the water's edge to heights of from 1,200 to 1,600 feet. Here the scenery is of great beauty and grandeur and is admired by all.

This is at Newburg, only sixty-one miles from New York City. Yonkers, Tarrytown, Poughkeepsie, Troy, Albany and other places are passed, all of which have historical incidents connected with them, and are brought into the lecture. Thus the trip is continued so far as the river is navigable.

This picture lesson would take about three-quarters of an hour. At its end the lights are turned up and the teacher holds a little cross-examination of the pupils on some of the most instructive views. It is remarkable to note the readiness and promptness of the replies—how exact they are in the little details; and the same cross-examination a week or so later will prove that very little is forgotten—the impression made through the eye has made a still deeper impression on the brain.

Another day, and Niagara Falls, with some of its wonders, is chosen. A trip up the St. Lawrence and through the Thousand Islands, the Mississippi River, the Yellowstone Park and Rocky Mountains. But this is not all. The whole world can be covered in this way. The customs and costumes of the people, their mode of living, can be shown. A knowledge of far-off realms can be obtained with a realism, completeness and thoroughness possible by no other means except by actual travel, and this might be the means of cultivating a desire to visit these places in the minds of the pupils, so that they could actually see the real world.

If the plan of using the cinematograph were adopted it would, it is asserted, prove of more value than many fads and fancies, as it will be along one of the most practicable lines imaginable.—*Brooklyn (N. Y.) Times.*

* * *

Eugene Cline, who has one of the largest film renting establishments in the Middle West, is opening a special department for the benefit of high-class vaudeville theaters. Mr. Cline has recently made a large purchase of new and exclusive subjects, which he will furnish the leading vaudeville houses at the opening of the season.

* * *

Mr. and Mrs. Edward H. Kemp have returned to Denver, Col., after a camping trip among the Sioux Indians of South Dakota. They brought home the first moving picture ever taken of the survivors of the massacre of 1873, dressed in their ancient buffalo robes. Several of the quaint Indian ceremonials have also been taken in motion pictures. The Kemps are the first white people, as far as known, who have penetrated to the stronghold of the Sioux in the heart of the Bad Lands and taken photographs. They will use these exclusively in their lectures during the coming season.

* * *

As a result of recent agitation against objectionable moving picture shows in Cleveland there has been a marked improvement in the tone of the films shown. The change is mostly due to the efforts of the proprietors themselves. Shortly after the agitation they formed an organization and appointed a committee, C. M. Christian, chairman, to visit all moving picture shows regularly and report any infringements of propriety. "We can't afford to get the churches, the Y. M. C. A. and the City Hall down on us," said a proprietor last night. "So we're going to be good."

* * *

We understand that O. L. Lewis, of Shelbyville, Ill., has rented the Johns lot just south of the Hotel Flint and that he is planning to open an open-air moving picture show some time next week.

Mr. Lyman H. Howe's moving pictures will open the season at Ford's Opera House, Baltimore, Md., Monday, August 5. With his cameras Mr. Howe has searched out the highways and byways, picking out this bit of scenery, that curious sight, this strange event and welded them into one composite whole—into one programme that is replete with interest.

* * *

The Johnson Building, East Sixth and Locusts streets, Des Moines, Iowa, has been secured by Sam Cohen, Jr., and others, and will be fitted up for a moving picture theater. They expect to open for business about August 1.

* * *

The Edison moving picture show, in the Fountain Hotel block, St. Mary, O., was sold to Chas. Sitzman. The Edison was one of the first picture shows started in the city, and the place has always enjoyed a good patronage.

* * *

Dayton is now the possessor of a beautiful, elegant, commodiously and luxuriously appointed moving picture theater, the Bijou Dream, located at 15 East Third street. Mr. Harry Davis, the Pittsburg amusement manager, under whose direction the Grand Opera House of that city has come to be America's finest vaudeville theater, and who also controls a chain of other enterprises, is the owner of the Bijou Dream. His reputation as a far-seeing theatrical man is a guarantee that Dayton is going to have entertainments which are up to date and clean. Mr. Davis says he intends to give his patrons the newest and best pictures that are produced any place in the world.

* * *

The Parisian, 2306 Market street, is the name of the latest addition to the moving picture theaters in Galveston.

* * *

Louisville ministers of every denomination were guests of the White City, Ky., last week to see the Passion Play. It was the desire of the management to interest the clergy in this superb series of biograph pictures reflecting the great tragedy of Calvary as it was last presented in the consecrated theater of Oberammergau, Bavaria, in 1900. To this end free admissions were mailed to all of the ministers, of whatever denomination, so that the presentation of the Passion Play at the White City was one of the events of the season. It was the first time that the pictures have been given here and were a revelation to all who visited the pavilion where they were shown. Several who saw the Passion Play when it was given last in Oberammergau say that they are exact productions of the play as it was enacted seven years ago.

* * *

As a result of Capt. Reynolds' crusade against the five-cent moving picture shows in Brownsville, Brooklyn, N. Y., four out of the five shows have retired from business. When Capt. Reynolds was transferred to Brownsville, some four months ago, a number of prominent citizens called upon him and urged him to try and put out of business the moving picture places, which were endangering the morals of their children. Reynolds had an idea that the moving picture men were violating the law, but owing to his short acquaintance in that section was not positive about the matter. Notwithstanding the fact that some of the police court magistrates were not opposed to the five-cent arcades, Reynolds immediately got busy. He placed managers of the places under arrest Sunday after Sunday on various charges, and a number of the cases are at present awaiting a hearing in the Court of Special Sessions. On one evening Capt. Reynolds placed Harry Sanwich, the proprietor of the Enterprise Arcade, on Pitkin, near Rockaway avenue, under arrest on a charge of endangering the lives of children by allowing too many people to witness the performance at a time. His case was tried in Special Sessions and he was found guilty, whereupon he was severely fined. It is Sanwich's show that is at present open and doing business.

* * *

The brick building at East Bound Brook, N. J., which was built several years ago by Dr. Pierce, of patent medicine fame, but which of late has not been occupied, has been sold to the Pathe Frères Cinematograph Company and will be used for the manufacture of films for moving pictures. The building is five stories in height and covers twelve city lots.

* * *

Salt Lake City, Utah.—Fire at moving picture show, 315 South Main street. Due to firing of film. Machine was ruined and $500 to $600 worth of film burned; no insurance. Damage to building, which is owned by the Burlington Syndicate, $400. Max Florence, proprietor of show.

Erie, Pa., has more moving picture shows than any other city of its size in the United States and they all seem to be making money. Joseph Winn, of Youngstown, O., is now in the city and he is organizing a union among the moving picture employees. The new union will be affiliated with the American Federation of Labor and will i nno way conflict with the Electrical Workers' Union.

* * *

Charged with violating the Sunday law, Constance Dalury, of 709-711 Broadway, Brooklyn, N. Y., was fined $50 in the Court of Special Sessions July 24. Dalury conducts a confectionery store at the Broadway address. On the second floor he has an ice-cream parlor. To entertain his customers moving pictures are given. On June 9, Policeman William J. Schroeder, of the Stagg street station, went to Dalury's store. He purchased a ten-cent ticket at the cashier's desk on the ground floor. He then went to the second floor and was given a plate of ice cream for his ticket. While he was there the moving pictures were in operation and he arrested Dalury. Dalury paid the fine.

* * *

Matthew Garrigan, of 2849 Courtland street, Coney Island, was fined $250 with the alternative of spending thirty days in the Raymond Street Jail on a charge of exhibiting indecent pictures. Garrigan had a number of penny-in-the-slot moving picture machines in front of Volk's Garden on the Bowery, Coney Island. Charles J. Bamberger, an agent of the Society for the Suppression of Vice, looked at the pictures through the machine on June 19 and then arrested Garrigan. Garrigan pleaded guilty to the charge. Justice Fleming dissented from the sentence, favoring a term in prison without the alternative of a fine. Garrigan decided to stay in jail for thirty days rather than give up $250.

* * *

Holton, Kan.—Joe Cox, the veteran Republican politician of Lawrence, is in the moving picture business. He and W. E. Pitts, assistant secretary of the Senate, are partners.

* * *

Clutching their petitions tightly in their hands, five property owners, representing twenty-nine tenants from Amsterdam avenue, New York, just south of Fort Wendel, appeared in the Harlem court yesterday in a summons proceedings against the managers of two amusement places in the neighborhood. They told Magistrate Walsh that the merry-go-rounds and hand organs spoiled the sleep of everybody within hearing. James Tom and John Natha, the managers of the places, came into court also tightly clutching a petition, which they said was signed by thirty-two residents of the neighborhood, who said that the music was classic and that they thought it kind of the managers to give them such a treat. It was said that the repertory of tunes was changed at least once a week, and that everybody should be glad to have the opportunity to live in the neighborhood. Those that appeared against the place were the Rev. L. B. Longacre, of the Morris Heights Methodist Church; Professor Charles K. Knapp, of Columbia University; Alexander Brenner, manager of the United States Guaranty and Indemnity Company; Charles H. Sturges, an actor, and Charles F. Kalle, a real estate dealer.

* * *

These extracts taken from an article written by Prof. Frederic Starr will be read with interest by all thoughtful people. He says in part: "Henceforth I shall use the picture machine in all my travels and reproduce the negatives for the benefit of my listeners. The moving picture machine ultimately will take its place in the schools and universities and rank with the text-book. I believe that for exhaustiveness of detail the text-book cannot compare with the moving picture. Even the words of a skilled lecturer do not altogether convey the complete detail that can be found in the moving picture and the listener gets the benefit of words of the lecturer as well as the ideas that may be formed in the mind by watching and studying the views. There are bound to be some minor details that cannot be dwelt on by the speaker, yet they may be discerned by his hearers and are wrapped in the mind so well that to forget them is almost an impossibility. I do not think there has been an invention in fifty years that for practical educational value can be compared with the moving pictures." Professor Starr is widely known as an educator—being Professor of Anthropology at the University of Chicago—and his conclusions as to the value of moving pictures should receive careful consideration from our own educators. He soon leaves for the Congo region, where he will study the natives and their country and will obtain motion picture views to show his students the people and country as it actually is.

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Film Review.

ROLLER SKATE CRAZE.

SELIG

The present craze for roller skating has been cleverly taken advantage of by the manufacturer of this film, which introduces some very funny stunts and fills the film full of comic action from end to end.

A messenger boy, cigarette in his mouth and perusing a dime novel, passes by on rollers; a nurse maid with baby in arms staggers along the sidewalk in the same way; the porter with his brush and pail performs his morning work with the handicap of skates under his feet, while the majesty of the law is represented by a patrolman on his beat. The mail man makes his way from door to door delivering his letters to skates on skates from skates in a thoroughly "skatorial" manner.

The interior of a flat is next shown where the children are infected with the same craze and turn their apartment into a miniature skating rink. Uncle Reuben from the country arrives and becomes infected with the same microbe. Nothing will do him but that he must also put on a pair of skates and his subsequent adventures must be seen to be appreciated. A life full of incidents are compressed into a space of a few minutes, and after overturning everyone in his way and having many narrow escapes for his life, he at last has the bad fortune to encounter a policeman who puts an end to his efforts in the skatorial art by arresting him.

THE ONION FIEND.

SELIG.

The most commonplace incidents are often capable of affording subjects for merriment when properly handled, and in the Onion Fiend the manufacturers have taken up an every day nuisance and with the assistance of some very funny surroundings and exceptionally good photography, have succeeded in presenting a story which is a continuous laugh from beginning to end.

This drama of "tears and laughter" shows the vagaries of a young man addicted to the immoderate use of onions, and by which he renders himself objectionable to all whom he comes in contact with.

His first adventure is at an evening card party, where, notwithstanding his external politeness, he renders himself so obnoxious to the other guests, that, disgusted, they leave him in full possession of the field.

Undeterred by this experience, the young man proceeds on his oniony way, and purchases more of the succulent vegetable, after which he is seen endeavoring to seat himself on a park bench. His proximity induces the other occupants to seek a sweeter atmosphere and again he is left alone. In the same way he manages to effectually clear a Palm Garden, where his friends are enjoying an evening's music, and his flattering attentions to a young lady in the park are cut short by her giving him in charge of a policeman, who, being himself interested in the girl, treats the Onion Fiend with considerable harshness. But what has proved his undoing in former adventures now proves his salvation. With the best intentions in the world to run him in, the poor cop finds that human endurance is limited, and that he cannot stand the odor proceeding from his victim, therefore he delivers him a mighty kick where it will do most good and lets the eater of onions go on his way to afflict other victims with his nefarious habits.

THE TRAGEDY OF THE SAW-MILLS.

WILLIAMS, BROWN & EARLE.

The first scene is laid in a busy saw-mill, where all hands are hard at work piling logs upon the table of the big automatic circular-saw in the middle of the shed. The travelling table, with the heavy logs upon it, moves slowly forward as the shrieking saw cuts its way through the wood, then the table shoots back, a fresh load of timber is placed upon it, and again it moves slowly but irresistibly forward. The clock strikes twelve, and the machinery is stopped, while the men sit down to their frugal lunches, their wives and sweethearts trooping in from the village with food for the toilers, and the busy scene is transformed for a while into a happy, friendly gathering. The prettiest girl in the village is the acknowledged sweetheart of the handsome young foreman, but the master of the saw-mills has long cherished a secret passion for her, and being a vicious and unscrupulous man, he is determined to win her at any cost. He tries fair means first, and hands her a note, which, however, she tears up in disgust directly she has read it. Then he calls a ruffianly-looking workman to his side and unfolds to him his plans, promising a handsome bribe for his help.

After dinner the village girls return to their household duties, and the foreman's sweetheart with her little sister take a short cut by the stepping-stones. Here the villainous master meets them, and sending the little girl away on a message, makes violent love to her elder sister, but the little girl seeing what is in the wind, rushes back and calls the foreman. He tears across the stream, rescues her sister, and deals his master a crashing blow between the eyes. The master is followed to his mills by his bad accomplice, and together they concoct a further plan. They write a note to the girl, telling her to come up to the saw-mills at once, and Bill, the accomplice, is instructed to deliver it.

In their cottage home the foreman's sweetheart and little sister are discussing the exciting events of the afternoon when Bill arrives with his note, which he delivers as quickly as possible.

It is now closing time at the saw-mills, and the master makes up his quarrel with the foreman and asks him to stay overtime for a while to finish a job. After the other workmen have left, the master and his accomplice suddenly fall upon the foreman, gag him, and bind and lash him firmly down to the table of the circular-saw. In this position he must certainly be cut to pieces at once if the machinery be started. Shortly after the girl arrives in response to the note, and is immediately seized by the fiendish master, who points out the position of her sweetheart and faces her with the alternatives: his death or her own surrender. The poor wretch on the saw shrieks to her to stand firm, and when she steadfastly refuses to yield to her devilish captor, he pushes her towards the lever which controls the machinery, and actually forces her, herself, to set the saw in motion. Then he drags her to his private office and leaves the slowly moving table to take her sweetheart to his awful doom.

Just in the nick of time the little girl, anxious at her sister's absence, rushes into the saw-mill, sees the situation, and tries with all her might to push over the lever and stop the machinery. This she is not strong onough to do, however, so she seizes a knife and cuts the bonds just in time to save the foreman's life. He rushes into the master's room and saves the girl, while the would-be murderer is seized and bound.

THAT FATAL SNEEZE.

WILLIAMS, BROWN & EARLE.

Entertaining his nephew at dinner, a jovial man picking up the pepper box gives his nephew a plentiful supply of the condiment. The young man coughing and sneezing protests and vows to be revenged upon his uncle, who bursts with merriment.

The next morning early, as his uncle sleeps, the young man creeps into his room with a large box of pepper, taking his uncle's hair brush, handkerchiefs, etc., he peppers them well; also many other articles likely to be used when his relation rises. Creeping from the room on tip-toe he hides anxiously waiting for the fun to begin, holding his pepper box in reserve in case the supply already given is insufficient.

The old man stretching wearily, gradually gets up and begins to dress. Picking up the brush to put his hair straight, he is surprised to receive a shower of pepper, and he starts to sneeze. His handkerchief being taken to his nostrils only makes matters worse, and the further showers as he puts his hat on is appalling. The violence of his sneezing causes disaster, pictures fall with a tremendous crash, the looking glass breaks, and the place is wrecked. A second sneeze turns the bed topsy-turvy. and al the other furniture falls to bits. Rushing from the house in despair he only has time to reach the middle of the road before he is again ready to sneeze. Here he causes disaster every time he breaks out, and his nephew follows enjoying the old man's predicament, and giving a fresh supply of pepper whenever he can. At a basket and fancy shop the man's sneezing brings down all the things hanging up on the indignant pedestrians who are about to pass along. Outside a large store he again has to stop and sneeze, bringing out the whole of the shop front. The crowd which has followed him from the other disaster, comes on the scene, and the shopman explains to them his losses, and they all go in chase of the wretched sneezer. Near a lamp post a policeman is lolling against a fence, and here the poor sufferer again has a tremendous outbreak. Down falls the lamp post, and the policeman is shot through the fencing. The crowd coming along are greeted with another sneeze which sends them head over heels, and their caps flying in the air. At a private dwelling to which the man has rushed, he has to stop and sneeze before knocking, which brings out half the front, breaking door and windows. An old lady who offers protest is victimized by a sneeze which sends her wig flying away, and bowls her over on the door step. Away rushes the man with the crowd in pursuit, and seeing a ladder outside a house, just resting against the top floor window, he mounts it. No sooner has he got inside than the crowd is up the ladder after him. Just as they are about to catch him, he once more sneezes, with his head out of the window. The ladder collapses, causing endless confusion, and the old man makes good his escape. A violent sneeze causes the whole street to rock from side to side. The poor man staggers along clutching first one thing then the other. He is afraid to move, stands feeling that he is again about to explode, pulls forth his handkerchief and waits. A tremendous heaving of the shoulders, and all is over. He disappears in smoke!

AN AWFUL SKATE.

ESSANAY.

As the name will signify, someone had

been imbibing in too much spirits of joy; such is not the case; it is only poor Weary, who chanced to have a pair of roller skates skates come his way, and then every one had Weary come their way.

After a hard day's travel on a B. & O. freight, Weary thought he would rest his tired bones on a nice plat of grass; he hadn't been in the arms of Morpheus long enough to dream of a nice dinner at the Hotel Henry, when a pair of roller skates were suddenly thrown in front of him; not being able to resist the temptation of trying something new, Weary introduced the skates to his feet—and oh, what a fall there was. Weary fell, and then started down through the city to give an exhibition of his skill as a skater, and many a victim was sorry that roller skates were ever invented.

After the hobo had made about a dozen impressions on the sidewalk from severe falls, he came across a street card writer who had just finished an order of cards for a young lady at his stand, and Weary coming round the corner finished the stand, the young lady, and everything in his way. Next, a young lady's shoe string having become untied, her escort stooped down to tie it for her, and places himself so that Weary ties them altogether when he collides with them.

A man clipping trees, a negro woman scrubbing steps, a brother hobo sitting on an edge of a basket, two ladies with a basket full of chickens, and last but not least a sergeant and policeman are victims of Weary Willy's awful skate. After Weary collides with the policemen, he escapes their wrath and the ignominious experience of being arrested by cleverly hanging on behind an automobile going at a terrific rate of speed.

ARRANGEMENT FOR THE CENTERING OF THE IMAGES IN KINEMATOGRAPH PROJECTION APPARATUS.

Ernest Albert Ivatts has invented certain new and useful Improvements in an Arrangement for the Centering of the Images in Kinematograph Protection Apparatus.

It is known generally that in order to obtain a perfect projection, it is necessary to fulfil the following conditions imposed by the science of optics, viz.:

The luminous point (source of light), the axis of the condenser, the center of the image to be projected, the axis of the objective, and the center of the screen, must always be situated on the same straight line, the axes having to coincide. In practice, and particularly in kinematography, the exactness of these optical laws has to be more or less disregarded, the mechanical arrangement to enable these laws to be exactly observed not having yet been sufficiently perfected.

In all known projecting apparatus it very seldom happens that when the film is drawn in by its perforations engaging with the projections of the winding drum, the center of the images coincides exactly with the center of the aperture, which must be on the straight line passing through the luminous point, the axis of the condenser and the axis of the objective.

Very often the lower part, and the upper part, of two consecutive images are in front of the aperture; in this case, before commencing to unwind the film for the projection, it is necessary to proceed to center the image, which centering consists in bringing the center of the image in front of that of the aperture. It is then necessary to adjust the objective so that the prolongation of its axis passes through the center of the image.

It may happen that the objective being no longer in the optical axis, receives the luminous rays obliquely which produces in the projection a dispersion of the rays which is evidenced by blots of green, red, blue, etc., or by a portion of the projection remaining in obscurity. Other defects of the same kind are produced by an adjustment either of the condenser, the luminous point, or even the whole apparatus together, so that the centering of the image necessary before commencing the exhibition of the film has only hitherto been obtained by trial and adjustment of the parts of the projector apparatus, with respect to the film, which, once placed in the duct and led on to the drum could be regarded as fixed.

The present invention, which is applicable to all known apparatus, removes all the disadvantages above mentioned and permits the exact arrangement of the different parts combining to form a good projection according to the laws of optics above cited. The arrangement which enables this result to be obtained effects the adjustment of the drawing in drum concentrically about a fixed axis, so that the film having been once passed into the duct and fed on to the drum the latter may be adjusted in position, effecting the adjustment of the film, until one of the images is square with the aperture and its center is on the same optical line as that of the aperture. Once this is effected the drum is locked, thus preventing any displacement of the film and consequently the decentering of the image, and the operation of exhibiting the film may take place.

The drawings show this centering arrangement.

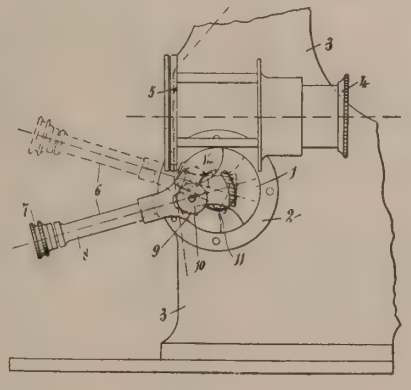

FIG. 1.

Figure 1 is a side showing the arrangement fitted under the objective and the duct of the projector apparatus. Fig. 2 is a top view of the same arrangement, the objective and the duct being removed in order to show the different parts and their respective positions.

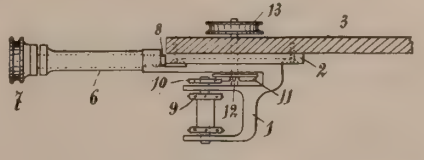

FIG. 2.

Fixed to the frame below the objective and the duct into which the film passes, is a ring of copper which supports, while allowing it to turn about its axis, the plate of a double stirrup or bearing. This stirrup 1, of a special shape and made of cast iron, copper, or other metal, is composed of a plate in the shape of a truncated cone held lightly by the copper ring 2 in such manner that the possible play may be taken up by tightening, by means of a screw, the ring 2 against the frame 3 of the apparatus supporting the objective 4 and the duct 5.

In the projecting part of the plate forming the double stirrup, are fitted the drawing in mechanism and the drum.

To enable the stirrup to be turned in the ring the part of the plate opposite the double bearing widens out in the form of a dovetail and is terminated by a lever 6 provided with a set screw 7, the pin 8 of which rubs on the side of the ring 2, thus permitting the stirrup to be firmly clamped when the image is once centered.

The movement of the drum 9 is effected by means of a Maltese cross 10 keyed on its axis and which works round an actuating plate 11 provided with a pin 12. The axis of the actuating plate is in line with the axis of rotation of the stirrup 1, while the axis of the drum which is parallel to it is situated at a certain distance therefrom.

The actuating plate 11, as also the Maltese cross 10, are fitted in the first bridge formed by the projecting part of the stirrup 1, the drum being in the second bridge the arms of which form bearings to support the axes of the drum 9 and of the Maltest cross 10, and may, if required, be provided with small lubricating holes or cups. It will be seen that by this arrangement the drum 9 can be adjusted concentrically about the axis of the actuating plate 11 by simply rotating the stirrup 1 in the ring 2, by means of the lever 6.

Whatever may be the position of the drum 9 around the axis of the actuating plate 11 its rotation is always insured by the Maltese cross 10 constantly resting in contact with the actuating plate 11 so that the pin 12 at each turn moves the Maltese cross forward by a quarter of a turn, which corresponds to the change of an image of the film in front of the aperture.

The movement of the actuating roller 11 is obtained by means of a pulley 13 or by any other suitable part, mounted on the prolongation of the axis of the plate and outside the case.

The operation of the apparatus is as follows: After having introduced the end of the film into the duct 5 and fed it on to the drum 9, and supposing that (the arrangement occupying the position shown dotted in Fig. 1) the center of any one of the images of the film is above the center of the aperture situated in the optical line, the image has to be lowered until its center comes opposite the center of the aperture on the optical line. To do this it is sufficient, after having unscrewed the clamping screw 7, to lower the lever 6 until it attains the proper position, such as that shown by full lines on Fig. 1. The displacement of the lever 6 carrying with it the drum 9, effects the displacement of the film in the duct, a displacement which corresponds exactly with the distance necessary to bring the center of the image in front of the center of the aperture. With this arrangement it is no longer necessary to have large apertures, an aperture having the same dimension as the image of the film is sufficient.

THE BUYERS' GUIDE.

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Harry Davis, Davis Bldg., 247 Fifth ave., Pittsburg, Pa.
Dominion Film Exchange, 32 Queen st., E., Toronto, Canada.
Edison Display Co., 1116 Third ave., Seattle, Wash.
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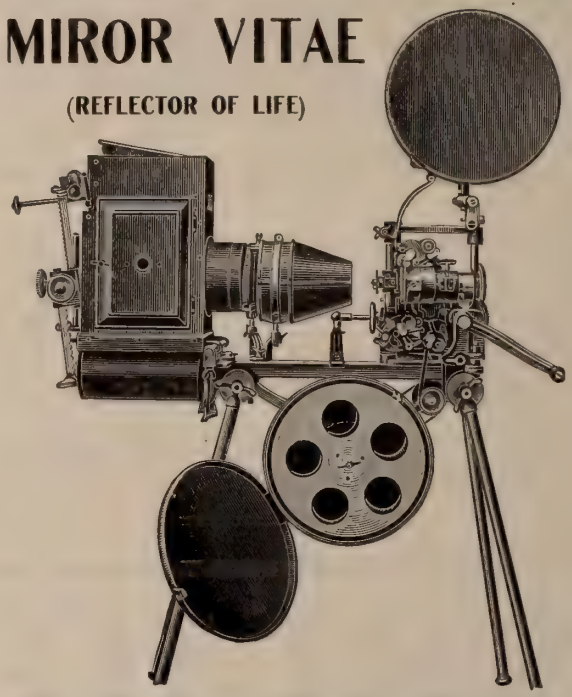

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Editorial.

FILMS—BY THE SUBJECT OR FOOT.

It does good sometimes to castigate our friends as well as our enemies. Our editorial of last week has brought us a number of letters and particulars for which we have been asking since the first number of the MOVING PICTURE WORLD. Old birds are somtimes caught with chaff; but if they escape, they are very chary of looking at it in the future. We now understand from the information in our possession, that films are sold by the *subject,* not by the *foot length,* in America. The general loss on the published figures are about 5 per cent. of the total, and this is caused by some portion of the film having to be cut out to comply with American ideas and the public censorship. For instance, a film comes over from Europe of say 1,000 feet in length. The subject is superb, all except a small portion (say of 30 to 40 feet) which depicts a murder, or shooting, or stabbing; this has to be cut out. The manufacturers will not do this, the importers must, or, if the film is sold in full length, the buyer has to cut it out. Some kind of censorship needs to be exercised, hence three, four or five per cent. of the film is cut away. The importers have to pay for the whole, and it cannot be expected that they should be the losers. Again we learn that the length is only approximate, and is *not guaranteed to be full length.* Catalogues and printed matter distinctly state that such are the only terms on which they can be purchased, so that no one is injured. The renters, as a rule, are aware of these conditions, and accept them. There are only two in New York who use the gauge, is what we found on a hasty run round the city, and we learned that our informant of last week had been the proverbial kicker from the commencement.

Under these circumstances we were rather harsh in our criticisms, and hasten to make the *amende honorable.*

COPIES OF NO. 1.

Have any of our readers got spare copies of No. 1 on hand? We have several times stated, No. 1 was entirely monopolized and is out of print. We have so many demands for this copy that we are willing to give subscribers an extension of three months to their subscription for every clean copy they will return to us. To non-subscribers we will extend the same privilege, fifty cents for each clean copy, three months subscription.

IMPORTANT.—We go to press on Thursdays and copies are supplied to the wholesale trade on Friday mornings. All matter, or advertisements for insertion in current issue should reach our offices not later than the FIRST POST THURSDAY MORNING, and if proofs are required, not later than NOON MONDAY.

The Cinematograph in Science and Education.

Its Value In Surgical Demonstrations.

By Charles Urban, F.Z.S., London, Eng.

Continued from page 342.

Perhaps this field is the most important of all. Surgical science is of no country, and pictures speak a universal language. One of the most important parts of the training of a doctor is the witnessing of operations. The cinematograph now renders it possible to reproduce endlessly, under circumstances which permit of most close and leisurely study ,scenes which formerly could only be witnessed in the operating theaters of our hospitals.

A great surgeon performs a difficult operation with perfect success, and those who witness it cherish the memory of that exhibition of skill as long as they live; but what of the enormous multitudes who have no opportunities of seeing it? Even of those who were privileged, many would wish to see it again, if only to imprint more indelibly on their minds the way in which the work was done.

Major surgical operations which occur but at long intervals are only seen in their entirety by perhaps half a dozen privileged surgeons who are near the operating table, and each of that half dozen is only able to concentrate his interest on one phase of the operation—method, position, formation or growth under demonstration. It is impossible for him, under non-cinematographic conditions, to note all the proceedings, and he may never have another opportunity before a call in a similar direction is made upon his own proficiency.

By means of the cinematograph the situation is reversed. Rare, difficult and delicate operations are reproduced for the enlightenment of students the world over. Six thousand—sixty thousand—can now witness these demonstrations of professional genius, however complex, not once, for a few minutes, when the mind cannot fix all the important points, but repeatedly, until every detail is memorized. These rare major operations, which a student might wait years to see, are caught in every phase by the camera and held for reference at any time.

While the object of the cinematograph is to teach, it can never demonstrate the whole field of surgery, and it is therefor reserved for special procedures. In major operations, where every action of the operating surgeon is premeditated and precise, every detail and maneuver that is not indispensible is suppressed, and only the more important parts of the operation are cinematographically necessary. The rest can better be demonstrated by fixed projections, photographs, or drawings. By use of the cinematograph, the student may study the methods of the greatest surgeons of all nations.

Dr. Doyen (Paris) has for the past ten years applied cinematography to record rare and difficult surgical operations, and claims that by carefully watching the films it is possible to see where time—always of vast importance in major operations—can be saved.

My reason for quoting solely from Dr. Doyen's lectures is that his operations during the past eight years furnish the only successful demonstrations of the adoption of cinematography in operative surgery.

In so doing, I venture to ask of the British and other schools of surgery an unbiassed consideration of the subject. The cases I am prepared to submit will, I hold, conclusively prove the usefulness of this means of recording the major operations of our own surgeons.

By arrangement with Dr. Doyen, from whom we have received the exclusive rights, we are now in a position to place before the surgical profession the cinematographic results of his labors. Particulars of his operative surgery, enumerated in special pamphlets for the consideration of the medical profession, with lists of films, instruments, and stereoscopic fixed slides, are now being prepared, and will be forwarded to any member of the medical profession on application, in America, to Kleine Optical Company, Chicago, or New York.

We cannot do better, in pointing out the utility of cinematography to modern science, than cite the following extract from a lecture delivered by Dr. Doyen at the International Congress of Medicine, at Madrid, in 1903:

"The first time I brought to your notice the cinematograph as a method of teaching and demonstrating the technique of operative surgery was at the meeting of the British Medical Association at Edinburgh, in 1898.

"Other demonstrations took place: In 1899 at Monaco, under the patronage of H.S.H. Prince Albert the First, and again the same year at the University of Kiel, by order of H.I.M. Emperor William the Second, and at the International Congress of Gynecology at Amsterdam; at the International Congress of the Medical Press at Paris, and at the Gynecological Society of London, in 1900; at the British Medical Association at Cheltenham, in 1901; the Exhibition of Methods for the Advance of Medical Science at Berlin, where I was presented by the committee with a gold medal for my new cinematograph and its use in the teaching of operative surgery, in 1902; and in the same year at the Polytechnic Museum at Moscow. These demonstrations, I say, have proved beyond doubt the value of this new method of teaching.

"My first demonstrations raised much criticism, but in spite of it I have continued to advance my project.

"You will shortly be able to judge for yourselves whether animated photography is of assistance in the teaching of operative surgery. You will see how the cinematograph fills up a gap that is noticeable in other methods of demonstration.

"One example will suffice. The least understood of all my instruments is the *ecraseur*. You are about to see it used in the operations that I am going to throw upon the screen. You will better understand the advantages and manipulation of this instrument in checking hemorrhage by glancing at the moving picture for a few moments than by perusal of all the literature that I have published on the subject. You will see that the thickest pedicle is reduced almost without effort to the thickness of the fibro cellular tissues in a few seconds, these tissues alone resisting the enormous pressure of nearly 2,000 kilos."

"You must notice, also, that many hundreds of people may follow the details of an abdominal hysteriotomy upon the screen of the cinematograph, whereas only a handful can view the operation on the living subject, and the majority of these imperfectly.

"It would appear from this that the cinematograph would be of great value in the course on operative surgery that all students should attend before entering the operating theater. In this way, overcrowding of the ampitheater would be avoided, and they would no longer hinder the surgeon without improving themselves, as is at present the case, since the majority see nothing, and those that do see have not sufficient knowledge to understand.

"The cinematograph will also allow of the preservation in documentary form of the operations of the older

surgeons. How valuable it would be to see again to-day upon the screen the operations of Langenbeck the elder, of Maison-Neuve, of Volkmann, of Billroth, or of Péan. The documents that we shall have henceforth will, thanks to the cinematograph, allow the surgeon of the future to judge better of the progress achieved.

"Allow me to point out one of the unexpected peculiarities of the cinematograph: to the surgeon who entrusts it with his operations it becomes a valuable master. It is thanks to this marvellous instrument that I have been able to improve my technique and eliminate all useless manipulations.

"Operate simply: the operation will be short, and crowned with success.

"Make haste, but do not hurry; and remember, to the patient, time is life.

"The cinematograph has enabled me also to justify myself against the criticism that I operate too quickly. You shall see for yourselves upon the screen whether my movements are in any way precipitate.

"The explanation of my speed is to be found in the fact that everything is perfecly arranged and ordered, in simplicity and precision, and in reliance on method instead of leaving anything to chance.

"Were tardiness the principal factor in success, I would say, 'Take your time: go slowly.' But it is entirely otherwise. A long operation exhausts the patient by labored and futile manipulation which bruises the tissues and devitalizes their repairing powers.

"The cinematograph is within everybody's reach. To the professional man its management presents no difficulties. The one indispensable factor in the attainment of good results is the choice of a well-lighted operating theater.

(*To be Continued.*)

Hints to Film Manufacturers.

People not in the business are apt to think that the question of new subjects for living pictures must be one offering considerable difficulty and tax upon the ingenuity of the film makers. This view appears also to be shared by a few people in the trade, whose bump of imagination is obviously very small.

As a matter of fact it needs but little reflection to see that the world is teeming with subject matter for the cinematograph, and that the difficulty, if any exists lies more especially in arriving at a selection that shall please the public and at the same time prove of more than passing interest. To be more precise, it may be said that many a plot worked out and illustrated in other ways, would lend itself equally well for cinematograph treatment. Thus, some of the excellent compositions evinced in the pictoral art, contained in magazines and other publications of our times, should serve as hints to the maker of films. A single picture in a book, however cleverly designed, and however strong as regards suggestion of life, cannot be compared with the animation at once possible in a cinematograph production. Yet these necessarily inanimate pictures often contain suggestions worthy of further development and enlargement. Some of the comic journals abound with ideas capable of application to the cinematograph. As an example of pictorial humor eminently suited to the purpose indicated, one may mention the now celebrated series of cartoons issued by the *Morning Leader,* under the title of "Humors of History." These screamingly funny sketches have proved so popular that the publishers have decided to reissue them in an album and in colors. This is not intended as an advertisement. We desire merely to point to them as one example of work served to the public in one form, which may be served up in another, and possibly more effectual manner.

Incidentally we find this particular series of pictures drawn ,as regards proportions and shape, exactly suited to the shape of the ordinary cinematograph picture.

Assuming that we make this series the subject matter for a series of new comics, we might make the following suggestions. The example before us is that entitled "The Burnt Cake Episode," A. D. 878, in which King Alfred is coming in for retribution for having allowed the cakes to burn during his thought wanderings about the offensive Danes. It needs but little imagination to conceive a good rendering of this subject, the pictures themselves providing the material and particular arrangement of the composition. The arrangements, however, may be varied to suit any extension—Opening scene, kitchen in the cottage of one Gurth, a swineherd; wife of Gurth busy making cakes; presently the disguised King makes his appearance, seeking temporary cover; the housewife, who extends sympathy and accommodation to the unknown visitor, evidently thinks one good turn deserves another, and so requests that her unknown visitor shall give attention to the cooking operations whilst she, the housewife, leaves the house for a few minutes. The cakes are now in good order on the hearth, and Mrs. Gurth leaves. Alfred is soon absent minded and is fully absorbed in his plans of operations against the troublesome Danes. The cakes (of course, abnormally large) are seen smoking and gradually becoming burnt. Enter Mrs. Gurth, who after directing poor Alfred's attention to his neglect, reprimands him in a manner uncouth, to say the least of it. The comicalities of the scene are exaggerated in a manner best done by the cinematograph, so that what tradition fails to hand down to the present generation the ingenuity of the film maker thus provides.

The album about to be issued by the *Morning Leader* contains no less than 160 pictures, which surely provides a mine of good things. Variations may be introduced by working the ordinary lantern in conjunction with the films. The original designs as they appeared in the *Morning Leader* may be made into ordinary lantern slides and colored. These with their respective titles should be projected on the screen from the ordinary lantern. Another way would be to copy the originals by reduction to the cinematograph film picture. In this case a small negative, cinematograph size, could be made. This could be placed in the ordinary cinematograph printing machine and about ten feet of positive film printed. The introductory piece of film would show the scene stationary and inanimate upon the screen, and when the animated section followed the fixed picture would suddenly become animated. The staging of details and general surroundings should correspond as nearly as possible to the arrangements shown in the original sketches.

Firms who have at their disposal the means for adding speech and sound to their creations would do well to further embellish humors of history accordingly, so that the funny sayings and the tongue at that time could also be reproduced.

In the above we have hinted at but one source from which new creations may be reissued with the fascinating element of apparent life. We leave to the reader's imagination the working out in detail of new additions of cinematograph science as may be applied to other already published pictures of the inanimate class.—*The Kinematograph and Lantern Weekly.*

Trade Notes

Nicholas Power, of Cameragraph fame, has incorporated his business, with a capitalization of $250,000. The offices and factory will not be changed, the only alteration being the name, which in future will be Nicholas Power Co. (Inc.).

* * *

The rumor that the Actograph Co. is about to disband is not correct. They have just concluded a lease for the whole of the first floor of No. 50 Union Square, New York, where they purpose taking pictures of special subjects, and the better to cope with their growing business as film renters, exhibitors and cinematographers, for which they are concluding some good contracts for the coming season. The personnel of the company consists of old stagers in the business and is composed of E. M. Harrington, N. H. Mosher and A. C. Hayman, the latter taking the place of Fred Beck, whom the company bought out.

* * *

Savannah, Ga., sends the following "straw": Owing to the impossibility of obtaining suitable talent, it has been found necessary to discontinue the vaudeville shows at the Casino for the balance of the season. The management, however, realizing that the public desires some form of amusement during this portion of the year, has arranged to furnish an entertainment consisting of the very best class of moving pictures obtainable, with which there will be interspersed illustrated songs. The show will last about one hour and fifteen minutes and in offering it to the patrons of the Casino it is done with the confidence that it will meet with their entire approval.

* * *

Canandaigua.—The moving picture theater established by Schenectady men, but which has never been opened because a license was refused, has been bought by Canandaigua men, who expect to get a license at the next meeting of the village board.

* * *

J. J. Bolton, of Elmira, N. Y., is to return to Wilkesbarre and open a moving picture and amusement house in the storeroom on the Square formerly occupied by W. A. Reichard. The place is to be remodeled to meet the requirements, and the new place will be similar to others that have been running here for some time. It will be the fourth of its kind in the city.

* * *

E. B. Chadsey, a theatrical man of Lynn, Mass., opened a 10-cent theater at Second and Grand avenue, Milwaukee, August 1. Moving pictures and illustrated songs of the latest, cleanest and best type will be featured and the house will cater for women and children exclusively.

* * *

In Eau Claire, Wis., a new 5-cent picture show is to start about the 1st of August in the Gadsby building.

* * *

We occasionally get requests for ideas and suggestions to improve 5-cent theaters during the hot weather. We clip the following from the Chattanooga, Tenn., News: Mr. Dave Keith will make a great change in his beautiful ice cream parlor at Ninth and Market streets. Instead of using the entire place for tables and chairs he will only use the front half for this purpose, as he found most of his patrons preferred to use the tables nearer the front. The rear half will be beautifully arranged and used for a fine motion picture and high-class singing theater under the name of Keith's Crystal Theater. This feature will be owned and operated by Mr. F. P. Shultz, who is operating the Crescent Theater, next to Keith's, which he will continue to operate as well as the new place, which will be especially arranged for ladies and children. The ice cream parlor and the theater are to be divided by a fine partition, but there will be a large archway connecting them. The side of the partition fronting the ice cream parlor will be finished in mirrors and white and gold woodwork and metal to match the balance of the parlor. Mirrors will be used to the height of seven feet and the balance, to the ceiling, will be a handsomely stamped metal, decorated in white and gold. Exactly in the center of this partition will be located a fine ticket office for the theater, to be made of mirrors and brass grille work, which will be topped off by clusters of electric lights. On the right-hand side will be situated the entrance in the form of mirror archway, and the entire arch will be a blaze of lights. An immense $2,000 orchestra will be placed on the left-hand side to match the entrance on the right. It will be artistically decorated in white and gold. The picture will be thrown diagonally across the rear half and fine opera chairs arranged so that those sitting in them can see all the pictures without any obstruction. A large number of electric fans are to be added, which will reduce the temperature of both the ice cream parlor and theater to about 65 degrees. Work on these changes will be started and rushed to completion. When finished, Keith's Korner will be the most unique and the most modern place of entertainment, and the only place in the South where you can sit and enjoy a high-class show while eating dainty refreshments.

* * *

Of all the marvelous discoveries and inventions of the last quarter of a century none are more remarkable than the phonograph and the moving picture machine, the one reproducing to the eye the living scenes of human activity and the other to the ear all the varied sounds that the busy world presents to the sense of man. At first both were crude and unsatisfactory, attracting attention only because of their apparent impossibility. But time has seen wonderful progress, especially with the phonograph. The latest machines put upon the market are capable of reproducing all the modulations of the human voice to such a degree of perfection that it would be hard to discriminate between the original and the reproduction. The moving pictures have made progress, but having been more perfect from the start in their simulation of nature, the less marked development leaves them still the equal of the phonograph. So far these two inventions have been operated, each by itself, but now serious efforts are being made to combine the effect of the two. As each approaches perfection the possibilities involved in such a combination become greater. Before long we should have both the sight and the attendant sounds reproduced in such a realistic manner as to well-nigh deceive the mind into the belief that it is actually in the midst of the scene being presented. Within a few years we shall be able to enter the opera house and, taking a seat among the crowd, watch Caruso or some other great singer, step on the stage and listen to him as he pours forth his rich tones, the music being accompanied by the gestures and facial expression of the singer, when all the while the musician himself is far away in New York or Paris. The greatest operas will be seen and heard with all the accompaniment of stage effect given in the great playhouses, and at a cost that would place the world's greatest music within the reach of the poorest laborer. And towards these ends The Cameraphone Company of New York have been utilizing every available mechanical and electrical device that has been suggested to them in their experiments to accomplish the exact synchronization of moving picture and phonograph. Many difficulties have beset their path, but by persistent efforts have been overcome, and their labors are now crowned with success. Their methods and devices are covered by patents and a great future is before them. We have watched the evolution of their experiments with interest, and when, a short while ago, Mr. Hammerstein persuaded them against their better judgment to give a public exhibition, we were sorry, well knowing, however unique an exhibition is, that if it does not act in perfect harmony at its debut it will be a hard fight for the future. However, Mr. Hammerstein was well pleased with the results, although, owing to the unsuitable surroundings of the roof garden, they were not a success. During the past week we were favored with a private view of the exhibition, and can assure our readers that in the Fall the combination will be an unqualified success. Some six films were put through the machine; the pictures and songs worked in true and perfect accord with each other. Many amusement proprietors are trying to secure a "first night," but Mr. Whitman, the manager of the company, says that until he is fully satisfied with the pictures, and knows that every condition for successful exhibition has been complied with, he will not give a public exhibition. If the next public show is only half as good as the private one we saw, the public will be more than satisfied.

* * *

A new form of moving pictures is being devised for the benefit and entertainment of Chicagoans and others. It will not be visible for a number of months, but it promises to be unique. A cinematograph company is making all preparations to begin taking photographs the moment the wrecking of the present city hall is begun. The removal of the first stone or bit of slate roof will be recorded in the camera. Thereafter, according to the plan, a dozen or more pictures a day will be taken during the process of demolition. And then, when the work of construction begins, the photographer will continue to be busy. He will not desist until the great new building is complete—a dozen or more pictures a day during the two or three years of construction activity. At the end it is expected the pub-

lic will be able to see the old ruin destroyed and the new city hall come into being with lightning-like rapidity.

* * *

Happy Half Hour will be the title of the new moving picture resort at the St. Andrew's rink, St. John, N. B., to be managed by Mr. A. K. Mundee, who has arranged with one of the largest film houses in the United States and will secure his pictures and songs direct from New York.

* * *

Here is a copy of a letter which was found open on the street, evidently intended for some one, although it was not enclosed in an envelope. The letter is as follows: "Dear Mary—I reached town to-day and found it very easy to do all of my shopping, so much so that I found I had some time on my hands, and not knowing anybody here I decided to go to some place of amusement, and looking up the street my eye caught the sign of the Nickel Theater. At first I thought that a place having such a small price of admission must be rather a cheap place. Then it occurred to me that it was the same place where you and I had been in times past, where they used to have those variety shows which we so much enjoyed, and I concluded it might perhaps be run by the same folks. I went up to the box office and got a ticket and was shown the most attention by a courteous usher. He treated me just the same as if I had been a city girl. The place was quite dark, but I soon got used to it, and pretty soon the entertainment began. It consisted entirely of moving pictures and some of the best singing I have heard since we had our swell time in connection with the church. We have some pretty good singers up home, you know, but these people beat them all out. There was a little fellow who sang; he couldn't have been over ten years old. I think someone said his name was Master Hanlon. He has got a good voice and sings his songs mighty well. I wish he lived up our way; we would have him over to the house real often. Then there was a little girl who sang, and her name was Rita Mitchell. I heard someone say she is from the city of Portland. If this is so, then they have some good young talent in that town. You should have seen the motion pictures, for they are fine. Everything is perfect. It isn't like a variety show, where some are good and some are not, but here everything was first-class. They have good piano music and the very best drummer boy I ever heard. Just think! It only cost me the small sum of five cents to see this entertainment, and it was worth a good deal more. I wish you had been with me; it would have pleased you, too.

"Yours sincerely, LIZZIE."

* * *

Chicago has 116 5-cent theaters, eighteen 10-cent vaudeville houses and about a score of the penny arcades. In New York the 5-cent theaters are multiplying amazingly in all sections of the city. But the Chief of Police declared them a menace to the young, and scores of them have been closed by the authorities.

* * *

W. R. Johnson has opened a new 5-cent theater at 107 East Second street, Davenport, Ia. The place has been furnished for theater purposes and will accommodate a large number of people. Moving pictures and the latest songs will be shown.

* * *

Lynn, Mass., is going to have another moving picture theater operated by the Dreamland Amusement Company, the management of which has secured the property, 418, 420 and 422 Washington street, at the junction of Central avenue, under a 20-year lease. The theater, according to the promoters, will be bigger and better than anything of its kind in Lynn. Ground was broken for the foundation and the work will be rushed so that the new amusement house may be opened as soon as possible. A three-story building occupied by stores and the Friendly Inn will be demolished and the theater will extend from Washington to Willow streets. The estimated cost is $25,000. The theater will be 56 x 165 and will be one story. It will be of brick, with an ornamental metal front and a lobby, 35 x 30. Over the entrances will be the offices of the managers of the theater. The stage will be 20 feet deep and the proscenium 26 feet in the clear. The seating capacity will be over 1,000. A balcony will extend around three sides of the auditorium. Four dressing rooms will be built on the stage level, with other dressing rooms above and below these. The extreme height of the building will be 23 feet. The roof will be flat. The Dreamland Company operates similar theaters on Andrew street, Lynn, and at Crescent Beach.

* * *

Mayor Fitzgerald, Boston, Mass., arranged to give moving picture shows in various sections of the city during Old Home Week. The Mayor felt that some provision ought to be made for the entertainment of the women and children, who would be unable to go any great distance to view the larger events, and to this end Mr. Casey, who has charge of the licenses in the Mayor's office, was requested to pick out 18 locations all over the city, and a show was given in these different places during the week.

* * *

For the first time in the history of Boston churches moving pictures were used in a religious service. The occasion was the Old Home Week welcome services at Berkeley Temple. The Hon. J. Wilder Fairbank delivered an illustrated lecture on "Glimpses of the Past, Boston and Ye Old Homestead," closing with motion pictures of the Stars and Stripes.

* * *

All Boston is to make its appearance in vaudeville. Arrangements were made by Joseph Mack, the representative of Miles Brothers, of Boston, New York and San Francisco, to take a moving picture during Old Home Week. Stands were built, and the photographer and Mr. Herbert Miles arrived in Boston on Wednesday morning and photographed the civic and trades parade. Another picture was taken later in the week of the living flag and another one of the gymnastics of the automobile. These pictures were exhibited, one on the Thursday evening and the other the night following the taking of the negatives, so that all came in during the week's festivities.

* * *

In discussing the moving picture industry and its future, Billy Boston, manager of the Electric Air Dome on First avenue, Boston, Mass., said: "This is the age of moving pictures, and it has only begun. I have been asked repeatedly, what would happen if the United States were to experience a financial panic and what effect this would have upon the moving picture industry. I've heard this so often that it has a full beard by this time. You've probably heard the same thing over and over again. Let's analyze it. Suppose America did have a financial panic. Would it be so bad that men could not even spend a nickel to secure a few minutes of freedom from worries and cares? I think not. It's more likely that the moving picture business would gain rather than lose, for thousands of people who don't patronize 5-cent theaters but who take more costly enjoyment, would have to cut themselves down as far as expenses are concerned—but they could still afford to see picture shows, and every day in the week, at that."

* * *

Versailles, Ky.—The Wilson storeroom at the corner of Main and Morgan streets has been rented by Messrs. E. T. Young and Harry Reid, who will install machinery and convert it into a first-class moving picture theatorium.

* * *

A new Chicago company, the New Era Film Exchange, to manufacture moving picture films; capital, $20,000. Incorporators: Frank W. Perkins, B. Morse, Harry E. Randall.

* * *

Smoke breaking out from the operating box of a moving picture show at 5703 St. Clair avenue, N. E., Cleveland, O., and a wild shriek from the operator as he broke from the room, started a panic among fifty people who were in the theater. The auditorium was filled mostly with women and children, with a sprinkling of men. They fought each other to get to the doors. The police broke in and managed to quiet the crowd. No one was seriously injured. *The fire started from a cinder in the operator's pipe lighting on a film.* The fire was extinguished before it got outside the operating room. The machine, valued at $500, is a total loss.

[To comment on the above is superfluous; it ought to be made criminal for an operator to smoke at work.—ED.]

* * *

Isaac Simon, an electrician living at 54 Hinsdale avenue, Brooklyn, N. Y., and John Turtelcaub, of 72 Glenmore avenue, were charged in the Court of Special Sessions, July 31, with conducting public shows consisting of moving pictures, accompanied by vocal and instrumental music, on Sunday, at 25 Manhattan avenue and 1703 Pitkins avenue, respectively, in violation of the Sunday law. They were sentenced to pay a fine of $10 or go to jail for five days. They paid the fine.

* * *

HOW MOVING PICTURES ARE MADE AND SHOWN.

By WILLIAM BULLOCK.

"Are moving pictures a fad?"

"No. They have been shown for the last ten years," said Mr. Bullock, "and the appreciative American public, like Oliver Twist, cry for 'more.'"

"Are the pictures better than formerly?"

"Yes. Originally the films were only about fifty feet in length, and of inferior merit; but now they are the highest product of the artist and the playwright; and the sciences of optics, electricity, mechanics and photography aid in the production of 'feature' films over 1,000 feet in length, which portray the highest ideals in pictorial dramatization, whether it be lugubrious

melodrama, screaming comedy, inspirational travel scenes, or panoramas; the wonders of science and art, or the sacred themes, including 'The Passion Play'—all is lucidly and correctly portrayed, the sunshine of love and the shadows of the 'under world.'"

"Are the melodramas enjoyed as much as a play?"

"Yes, they seem to be. When Thos. Shea produced 'The Bells' at a theater here recently, he held the audience spellbound regardless of the fact that the audience realized that he was committing the murder at the limekilns amid very material stage scenery and effects; so when we presented 'The Bells' in moving pictures at the same theater the next week, the same audiences showed the same appreciation of the same production upon the screen as they had previously shown to Shea; it appealed to their artistic nature because it was an artistic and life-like production, and the same can be said of all high-class films shown at the best theaters."

"How can you show such high-class matter for such a small admission?"

"The numbers, just the numbers. Why, we have people who come in every day and bring their friends the next day."

"Which are the most popular scenes now?"

"The panoramas, or travel scenes. Why, don't you see," said Mr. Bullock, "you can take a vacation for ten cents and glide through Switzerland, or the island of Java, or see Croker winning the English Derby just as truly as the Bioscope operator who took the picture which unfolds its midsummer glories before your eyes."

"It costs something to get the pictures, doesn't it?"

"Yes. 'The Conquering of the Dolomites' cost a large sum, and the Bioscope operators had to climb where the foot of man had never trod."

"How do the children like them?"

"Show them 'Cinderella,' 'Blue Beard,' 'Aladdin and the Wonderful Lamp' and 'The Night Before Christmas' and they bring their parents to see it."

"What is the fascination that draws the crowds generally?

"Well, the exhibition is continuous; any time suits the patrons; they see and visit with their friends; the entertainment is refined, and is a veritable Chautauqua for the masses. They can be amused, or educated, inspired or thrilled; give them a 'square deal' and they come again."

"Has the business come to stay?"

"I believe it will be with us as long as the telephone."

"How is the moving picture of a parade or a scenic panorama taken?"

"Just the same as if you tried to take it quickly with an ordinary camera by changing the film and resetting the shutter rapidly, and exposing again, and you would have the various changes on the different films, but you would find that you were unable to work fast enough; so the moving picture camera is contrived so that the shutter revolves on a shaft which turns about fifteen times a second, thus opening and closing about 1,000 times a minute. The film is an inch wide and comes in reels of two or three hundred feet in length, and a piece about the size of a postage stamp is always exposed in front of the lens. Turning the handle of the machine winds the unexposed film of an upper reel past the lens onto a lower reel and also turns the shutter. The shutter is so arranged that it is passing the lens while the film is passing the lens for a sixtieth of a second. Thus the motion of the film takes place when the lens is darkened. The film, therefore, runs by an intermittent movement; it stops and starts fifteen times a second. It is darkened while moving for a sixtieth of a second; it is then exposed by the shutter opening the lens, for a twentieth of a second. Thus the pictures are made at the rate of a thousand a minute. Each picture is a trifle different from the one which preceded it; each picture portrays a different portion of the act which constitutes the scene, and as each portion was only one-fifteenth of a second in length, the persistence of vision prevents the eye from noticing the break each fifteenth of a second, and the eye sees a continuous picture when the film is run through a similar machine in the moving picture show."

"If the picture is only an inch square or less, how does it show so large and clear on the screen?"

"By using a light much stronger than the arc lights on the street and focusing the powerful ray on the inch of film, we have an intense illumination, which is taken up by the objective and projected on the screen, and if the image be, say 13 by 16 feet, then our picture is magnified about 30,000 times."

"Why do some of the pictures make a noise?"

"That is produced in the best shows, by means of mechanical effects, and as natural or artificial scenes are productive of concomitant sounds, their synonymous reproduction is an interesting and realistic illusion."

"How are the pictures of the Rocky Mountains taken, which show all the gorges, mountains and canyons?"

"The Biograph is placed on a flat car in front of the locomotive, and as the train rushes along the operator turns the machine and everything visible is correctly delineated on the ribbon of film in the picture machine."

"How are the illusions taken?"

"By stopping and starting the machine in accordance with the requirements of each change built up in the scene."

"What makes them illusions, then?"

"By showing them from a machine which is run continuously, while they were photographed by a machine which ran intermittently."

"How are the plays such as melodramas taken?"

"The best scenes are enacted by superior talent on 'daylight stages,' or stages in the open air, as the exposure must, of course, be instantaneous."

"Is there much trouble involved in making the plays which are outside, and in which there is a 'chase' or a fight takes place?"

"Yes; lots of it. Many spectators on the streets think that the robbery or the fight is 'the real thing,' and interfere and sometimes spoil the pictures—sometimes they improve it, unintentionally, by the additional 'rough house.'"

"Is the picture ready to show after it is taken in the moving picture camera?"

"No; we have then the usual 'negative.' It is taken in the dark room and wound on a drum and placed in a trough in which are the chemical solutions required for 'developing,' and then it is washed and dried and placed in a printing machine in the dark over a ribbon of sensitized film, and any number of other prints are made from the negative, and rented, or sold, to the picture shows all over the world."

* * *

Edward J. Margolies, proprietor of the Pier Theater, Arverne, N. Y., declares he is being persecuted by the police, who have been arresting him almost nightly on charges of violating the ordinance which requires a license to conduct a moving picture show. The first arrest occurred on Sunday, July 14, and before the date set for the hearing Margolies was again arrested three times on three successive days—July 21, 22 and 23. All the cases were set down for a hearing by Magistrate Healey.

Correspondence.

Cinematograph Film Projection Through a Fixed Aperture Plate and Lens.

August 3, 1907.

Editor MOVING PICTURE WORLD:

Page 346, issue August 3, of the MOVING PICTURE WORLD describes a patent application of Ernest Albert Ivatts: "Arrangement for the Centering of the Images in Cinematograph Projection."

To make it short, Albert is eleven years behind the times. The idea is an old one, in practical use since 1896, described in a patent publication and shown, No. 647,529, and filed September 20, 1899.

A sprocket drum oscillating in a pair of up-and-down moving cheeks; cheeks with sprocket drum describing a short circle with the intermittent driver shaft as its center, arranged to move the film up and down in the fixed aperture.

From a mechanical and theoretical point, the short circle of the sprocket drum is impracticable, because the film, when clamped to the intermittent sprocket making its up-and-down movement, has to follow the circle described, and therefore changes its vertical position to the aperture basis, unless the aperture is far enough away from the sprocket, which would also be impracticable. Only a large circle is practicable, where the adjustment of one image (¾ inch), will not deviate much from the vertical line.

A well-known moving picture company of America, on Nassau street, who remove show bills, not belonging to them, from another house in Sulzer's Harlem River Park, with smartness also claim the idea in setting the film instead of the aperture plate—inventors of others' inventions.

Respectfully,

EBERHARD SCHNEIDER.

The Life of a Film.

ROCHESTER, N. Y., August 5, 1907.

Editors MOVING PICTURE WORLD, New York City:

Dear Sirs—

In your editorial in your issue of July 27, entitled "Life of a Film," you refer to "the old-time quality of celluloid" and also to "the present-day cheapened film." While you may intend to refer by the expression "cheapened film" to a reduction in selling price, you may mean that the quality as well as the price of the film stock has been lowered; and as we are the largest manufacturers of cinematograph negative and positive film, we would like you to know that the film support, or celluloid, as you call it, is now certainly equal to any that we have ever made and in our opinion is better than ever before. We know from the results of tests applied for years to the film in our testing laboratory that the standard has not been lowered. We enclose for your inspection a piece of film of recent manufacture cut from a length which has been run through an Edison projecting machine 1,600 times. It seems to us that this film is in almost as good condition as when it was run through the first time.

It has always been and will continue to be our endeavor not only to maintain the standard but to improve the quality of our film. We are expending at the present time about $2,000,000 in improvements and extensions of our film manufacturing plants. Into the design of the new buildings and equipment we have incorporated all of the improvements suggested to us by twenty years of experience, with the conviction that when the buildings are completed we will have a perfect plant capable of turning out perfect product.

Your truly,

EASTMAN KODAK COMPANY.

F. W. LOVEJOY,

General Manager Mfg. Depts.

[It was not our intention to imply that the quality of the celluloid base of sensitive film had in any way deteriorated. From our own experience we know that a uniform high standard has always been maintained. "Cheapened films" refers to the printing and developing processes, and it is well known that the length of time which the gelatine film will adhere to the celluloid base depends to a large extent upon the chemicals that are used in the developing and fixing. Where films are turned out in haste they must be hardened in alum baths or treated with some other chemical to hasten the drying, and this tends to render the gelatine so brittle that it will crack and peel away from the celluloid on the slightest provocation. Another cause which makes for the short life of a film is running them through projecting machines of various makes, and this, of course, cannot be avoided in the rental business. The strip of film referred to in the above letter which had been run through an Edison machine 1,600 times, is in every way as perfect as when it was manufactured. The life of a film seems to depend entirely upon the skill and care of the operator and the perfection of the projecting machine. —EDS.]

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Film Review.

THE NINE LIVES OF A CAT.

EDISON.

The old familiar adage that a cat has nine lives has been taken more or less for granted by the majority of people, but the following pictures will undoubtedly convince even the most skeptical, that the old saying is true.

In the sitting room of his home Mr. Jones (a well-to-do city gentleman), evidently preparing to go out, is engaged in conversation with his wife. Their little daughter, pet cat in arms, walks to the writing desk and, unnoticed by her parents, secures the ink bottle which Mrs. Jones has just been using. Seating herself on the floor, she pours the contents over the cat's back, rubs it in and lets her go. Pussy, released, walks away, and the little one, seeing the stains on her hands and pretty dress, begins to cry. She is taken up by her mother, who, unconscious of the child's condition, is soon highly decorated by the tiny hands, much to the amusement of her husband. The nursemaid is also nicely daubed before the child is taken from the room. The ever-vigilant butler now having secured the cat, the ink stains are explained, and Mrs. Jones, indignant, orders the pesky thing disposed of.

Leaving the house with the cat, Mr. Jones enters his automobile and soon reaches the suburbs, where he throws the animal into some bushes by the roadside. Returning home, he is met at the door by his wife, to whom he explains how he has carried out her wishes; but on entering the house is astonished to see perched on the newel post at the foot of the stairs, the cat he had left by the roadway but a short time before.

A butcher boy, while passing, is called in, and, upon receipt of a small fee, agrees to dispose of the troublesome canine. Puss is placed in his basket and taken to the butcher shop, where she is dropped into the sausage machine. A few turns of the crank and several neatly tied sausages are ground out. These the boy (unnoticed by his employer) hangs on the rack behind the counter. Soon a lady, who proves to be Mrs. Jones, enters the shop and, perceiving the fresh-made sausages, purchases the lot.

At dinner that evening several guests are present. One or two courses are served before the maid enters with a platter of the highly seasoned meat. Soon it is seen to move, and the diners, rising from the table, are horrified to behold the sausages return to life in the form of the discarded pet. Mr. Jones becomes very angry, and orders the butler to immediately dispose of the animal.

During the night Mrs. Jones is awakened by some uncanny noises. She arouses her husband, who, taking a pistol from beneath his pillow, searches the room. The cat emerges from an open grate, but is quickly seized. She is soon securely tied up in a pillow case, and Jones, donning his hat, coat and slippers, hurries out and down the street, evidently intent on disposing of the fateful animal. A policeman, suspicious of his movements, soon overtakes him, and, failing to impress the officer with his story, Jones is hustled off to the station and the cat turned over to a passer-by with instructions as to its disposal.

A day or two later Mr. Jones goes on a quiet fishing trip. Seated on the bank of a brook, rod in hand, he feels a tug at the line. Quickly pulling in his prize, he discovers a bag, in which some creature is struggling for liberty. At this moment another gentleman steps up, much interested in the find. On opening the bag, however, Jones is again confronted with his ink-stained quadruped. Now thoroughly disgusted, he throws the animal into the tall grass behind him, and taking a bottle from his basket, enjoys a social drink with the stranger.

While thus engaged, the still undaunted cat, smelling the fish, returns. She crawls into the basket, unnoticed by the drinkers, and her movements inside cause the lid to drop. She is thus left alone to enjoy the fresh meat.

The bottle being emptied, Jones gathers up his outfit and starts homeward, occasionally looking back to see that the cat does not follow. Arriving at home, he tells his wife of the day's sport, and, on opening the basket, is greatly chagrined to once more behold the detestable creature, which he thought had been left behind.

In the cellar of their home a small electric plant serves as the next means to rid themselves of the nuisance, and the cat, having been placed on a table which had been properly arranged, the current is turned on. The poor thing squirms and twists about, and Jones, in his excitement, takes hold of an electrode. Being unable to let go, his screams bring the butler to his assistance. In the meantime Pussy escapes from the table and disappears just as Mrs. Jones and the maid reach the scene. They all receive a severe shock before Mrs. Jones finally pulls the switch.

Again in the night Mr. and Mrs. Jones are awakened by their audacious tormentor. Pulling back the curtain, they perceive another opportunity for putting an end to the object of their torment. Mr. Jones secures his shotgun, and taking aim over the foot of the bed, pulls the trigger. As the smoke clears away several pieces of the animal's body float in the air. The fragments, however, come together again, and the body, apparently intact, falls to the ground.

The following scene shows Jones at West Point. A cannon is stationed at a loophole in the wall, and into this he loads an extra heavy charge. Then shoving in the cat, he rams her down and applies the fuse. The cannon hangs fire a moment, and Jones steps up just as the explosion takes place, blowing out the rear end of the gun. Several fragments strike him, and he falls to the ground unconscious. The cat now being liberated, leisurely walks out unhurt.

On the lawn surrounding their city home, the little girl who has so innocently spoiled the cat's life is tying two balloons to pussy's tail. Then, letting go, her former pet is carried aloft, while her mother and father, the latter bandaged and limping as the result of his recent experience with the cannon, seem especially delighted with the result of the child's experiment.

The closing scene, showing the little girl with an abundance of ice cream, fruit and cake before her, tells more effectually than words how her childish ingenuity has been appreciated.

SLOW BUT SURE.

ESSANAY.

"Slow But Sure" is an expression used the world over and its popularity of use has afforded us an excellent subject for a very humorous film.

Charley (ribbon seller), after saving up studiously for three weeks, manages to get together enough to take his lady love to the theater. We see him purchase the tickets and then, with the air of a Standard Oil magnate, dispatch a passing messenger boy with a note telling her to meet him at the theater at once. Now, there is where Charley makes his mistake; never send a messenger boy on a hurry-up errand. As this picture will show, the boy pays no attention to Charley's demand for speed, but straightaway hies himself off for his favorite book, a dime novel, and while he is diligently perusing its contents he meets another messenger, and what they do to the town is a caution; and while they are having their fun, poor Charley waits, and, more misfortune for him, his girl gets tired of waiting and goes to the show with another friend, and as she passes Charley, who is still waiting at the theater, she gives him the icy go-by.

The messenger then turns up and of course tells Charley that his girl is not at home. Charley then takes his vengeance out on the poor kid.

This is one of the best comedies of the year; it is clear, wholesome and legitimate fun; the photography is exceptionally good and will go to show that good quality is also obtainable on this side of the water as well as on the other.

FROM CAIRO TO KHARTOUM.

ECLIPSE.

This enchanting series affords numberless contrasts of the past and the present, the old and the new, in juxtaposition: Undisciplined Arab soldiery and trained native cavalry escorting the Khedive in Oriental state; the camel and the motor car; primitive methods of irrigation and the great Assouan barrage; modern Cairo with ancient Thebes; the paddle-wheel steamer and the dahabeah; the Mohammedan Sacred Carpet and its smart uniformed and drilled police guard.

One of the principal charms of the whole, lies in the insight afforded by the pictures into the life of the Arab, at home or in camp—his devotions, sports and amusements. By these means a closer knowledge is gained of this wonderful people in their old-world environment than it is possible to glean from any still-life picture, from books, or from any other means short of actual residence in their midst.

Quaint dances by Nubian women and children at Berber; wild, fantastic parades and dances of Bisharin Arabs; a fierce charge of Arabs at Wady Halfa; the excavations at Carnack, where adult fellaheen, by companies, carry children's loads of earth in baskets balanced on their heads, singing and clapping their hands the while with childlike glee, afford wonderful glimpses of the manners and customs of these barbarous tribes.

Grandeur is supplied by the sculptured effigies and ruins of thousands of years ago—at Luxor, Abu Simbel, Carnack and Philæ; by the picturesque rush and swirl of the waters at the Assouan Dam sluices, and the varied scenery of the River Nile.

The Arab market scenes at Cairo are deliciously novel to Western eyes—men, women and children of all shades of black and brown chatter and gesticulate, squat, walk or stand, as they buy or sell wares and produce. Camels—burden-bearing and racing—mules, donkeys, barbers conducting their business in the open, earthenware and onion vendors, veiled and unveiled women, rough and unkempt men, burnoused and turbaned—all make up a sum of wonderful Oriental variety and animation that will live for years in the memory.

THE DEAF-MUTES' BALL.

BIOGRAPH.

Two deaf-mutes attend a masquerade ball; one made up as a Polar bear, the

other as an Italian bear-trainer. After the ball, having unduly indulged in the hop-brewed beverage, they start for home. On the way they become separated, and the human bear, bereft of his powers of communication in sign language—being securely fastened up in the costume, with his hands encased in the claws—terrorizes the town. His plight is sad indeed, for his docility is misjudged, and he is given a wide berth by all; even brave coppers desert their post of duty at his approach, and so he wanders about, utterly helpless, due to his inability to break the fastenings of his costume. At length his companion appears and they start once more homeward, stopping on the way to get just one more drink. As they enter the saloon the barkeeper becomes panic-stricken and makes a hasty exit, followed by the imitation trainer, who endeavors to explain. While they are gone a drunk enters, and although he may have in his time seen snakes, this is his first case of "bears," so he dashes wildly out of the place, no doubt to take the pledge for life. The barkeeper, assured of the harmlessness of the bruin, returns and kicks him out into the street. Further on they try to enlist the services of the driver of a horse and wagon, but he skidoos in a hurry, leaving his team at their disposal. In this they drive to their apartment house. Here his Polar majesty gets into the wrong flat, and, thoroughly exhausted from his labyrinthian journey, throws himself upon the bed, almost paralyzing with fright the man who, wrapped in the arms of Morpheus, awakens to find himself in the fleecy embrace of a bear. He gives alarm and a squad of police answer his summons and drag our masquerading friend to the bear pit of Central Park, where he is about to be incarcerated, when his chum rushes up and in sign language explains matters, thus saving him from an awful fate. This may be a bit of nature faking, but it is funny enough to arouse the risibility of a marble statue.

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Geo. Melies, 204 E. 38th st., New York.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
Pathe Freres, 42 E. 23d st., New York.
Selig Polyscope Co., 41 Peck court, Chicago, Ill.
Viascope Mfg. Co., 112 E. Randolph st., Chicago, Ill.
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DEALERS.

Acme Exchange, 133 Third ave., New York.
American Exchange, 630 Halsey st., B'klyn, N. Y.
American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
Amusement Supply Co., 85 Dearborn st., Chicago, Ill.
Boswell Mfg. Co., 122 Randolph st., Chicago, Ill.
H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Chicago Projecting Co., 225 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
O. T. Crawford Film Exchange, 14th and Locust sts., St. Louis, Mo.
Harry Davis, Davis Bldg., 247 Fifth ave., Pittsburg, Pa.
Dominion Film Exchange, 32 Queen st., E., Toronto, Canada.
Edison Display Co., 1116 Third ave., Seattle, Wash.
Edison Mfg. Co., 304 Wabash ave., Chicago, Ill.
Enterprise Optical Co., 154 Lake st., Chicago, Ill.
Erker Bros., 608 Olive st., St. Louis, Mo.
Fort Pitt Film and Supply Co., 808 House Bldg., Pittsburg, Pa.
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Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 52 State st., Chicago, Ill.
Kleine Optical Co., 662 Sixth ave., New York.
Laemmele, 196 Lake st., Chicago, Ill.
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Miles Bros., 790 Turk st., San Francisco, Cal.
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People's Vaudeville Co., 2172 Third ave., New York.
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L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
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Consolidated Film Exchange, 143 E. 23d st., New York.
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Dominion Film Exchange, 32 Queen st., E., Toronto, Canada.
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Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
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Eugene Cline & Co., 59 Dearborn st., Chicago, Ill.
Kleine Optical Co., 52 State st., Chicago, Ill.
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Miles Bros., 10 E. 14th st., New York.
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Moore, Bond & Co., 104 Franklin st., Chicago, Ill.
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Carrick Electric Mfg. Co., 218 N. Ashland ave., Chicago, Ill.
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Coleman & Newton, 237 E. 41st st., New York.
Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
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Getting His Change.....320 ft.
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His First Topper.....260 ft.
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Life Boat Manoeuvres -	Naval,	207 "
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The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

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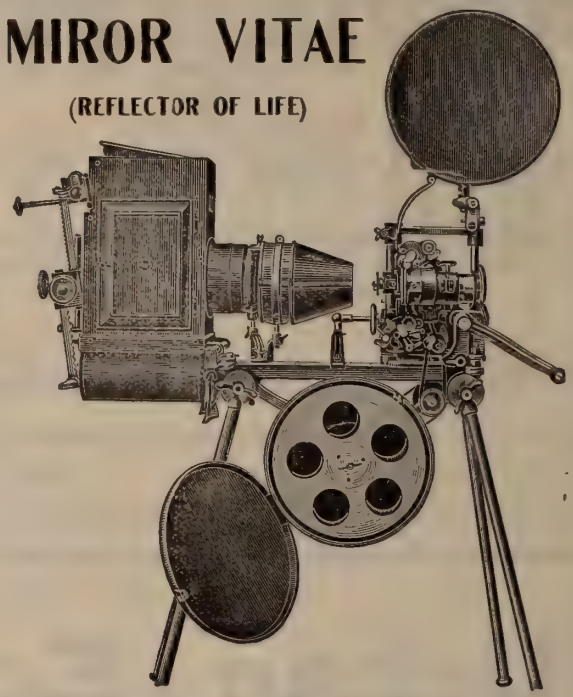

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PUBLISHED EVERY SATURDAY.

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Editorial.

THE FILM RENTER.

Our editorial of August 3 on cutting prices has brought many commendatory remarks which tend to show the intense feeling throughout the ranks of film renters.

It proves conclusively that we gave a warning word in season to a large and growing industry which seems to be getting a grain of madness in its composition, and determined to commit suicide, or kill the goose with the golden eggs, in its endeavor to satiate its avariciousness and gain business at any cost. If the present downward drop continues, we shall soon be hearing that nickelodeons can have film free for the privilege of advertising So-and-so's system. To quote a correspondent:

"Your editorial was alright, but, like Dickens's 'Oliver Twist,' I want more of it. You sounded the right note when you struck that key, and I hope you will keep your finger on it till all the trade, from coast to coast, have heard it, and pull up accordingly. . . . Just to give you a little personal experience. . . . And twelve months ago I reduced these figures to $55.00 for two reels and three changes per week; $30.00 for three changes of one reel per week, and gave every satisfaction with clean, up-to-date film direct from the importers and dealers, which no one could censure. My customers were well pleased and all was going well, when along comes ——— and their canvasser, who at once offer my customers to supply them with the same amount of film for $40.00 and $20.00, respectively. What could I do? Reduce my prices to meet the others? No, sir! I called together the proprietors of the nickelodeons whom I had been treating straightforwardly, and compromised the matter for $47.50 and $25.00. Two of my old customers dropped out and went to ———, who supplied them with inferior and old films, some of which I had given them three and four months before. Both of them have gone out of business, because the people would not patronize old stuff. . . . Keep on with what you have begun, and don't stop till it is not a question of price, but merit that will tell, and if you keep on ventilating this subject it's bound to have weight, because everybody in the trade reads the MOVING PICTURE WORLD. I travel a circuit of 150 miles and I see it wherever I go."

Another film renter says:

"Your paper has no axe to grind; it is thoroughly independent and unbiassed; you are under the control of no one. Why don't you call together the film renters in New York, to a meeting in your office, so that we may discuss prices, terms, length of films and other matters of benefit to the trade in general. You could act as chairman, state what you have learned as to the opinions

of various firms, then let us fight it out ourselves to a finish."

We will leave these letters in our readers' hands for comment or otherwise. The first needs no further words from us; it speaks for itself. The latter is a very flattering encomium of our efforts to elevate and cement the good feeling in the trade. We feel honored by the selection, but our bump of self-esteem is not so highly developed to allow us to take upon ourselves so much, without the consent of a more unanimous opinion. We fully believe the time is ripe for a gathering of renters, so that arrangements may be made for the Fall and Winter rush, which it will behoove every one to be fully prepared for, or they will be like the girls in the story we read in our youth, who did not get oil for their lamps and they were left in the dark.

The Cinematograph in Science and Education.

Its Value In Surgical Demonstrations.

By Charles Urban, F.Z.S., London, Eng.

Continued from page 356.

"Commence with a typical case. You will at the worst risk the loss of 50 or 60 meters of film. As far as the patient is concerned there is no diminution in safety, for when about to operate under the eye of the cinematograph your preparations will be made with exceptional care.

"Operative surgery, when taught by the cinematograph, should follow this course:

"The lecturer first describes the different stages of the operation, throwing on the screen slides showing the instruments necessary, diagrams, and photographs after nature. When this has been thoroughly grasped, the lecturer throws on the screen the cinematograph film, at the same time giving the supplementary explanations."

In the teaching of midwifery and obstetric surgery the cinematograph cannot fail to be of great assistance. The difficulty of making a student comprehend the various stages in the proper conduction of an ordinary labor is will known to all lecturers on the subject. Diagrams partially obviate the difficulty, but the cinematograph would go far to make the lecture as instructive as if the labor were taking place simultaneously with it. Particularly would the moving pictures be of service in showing the management of the child at the outlet—manipulation of a breach, or twisted and prolapsed funis.

For instruction in difficult labor it would be of still greater service, for very few men who have not done a special course of obstetrics at a lying-in hospital get an opportunity of seeing more than one or two cases dealt with. One is met at the outset by the paucity of material for demonstration. Even in a lying-in hospital such as the Rotunda, certain cases only occur once in a number of years. What, therefore, could be of greater value than a collection of these living pictoral records, perhaps taking years in the acquisition, but capable of reproduction at the will of the obstetrician instead of at the caprice of chance?

By means of the Cinematograph the important stages could be reproduced, and the student would have an opportunity of seeing the difficulty and its obviation by instrumentation or other interference. In this way a certain amount of confidence would be gained by the young practitioner, and much loss of life prevented. It is unnecessary here to enumerate the operations in which this method of instruction could be employed, and space will not permit.

The great increase in the granting of licenses and certificates for vivisection under the Act of 1876 is now engaging attention, but whether this increase is justified by the advances made in medical science it is not the purpose of this pamphlet to discuss. The fact may, however, unhesitatingly be stated that very few medical scientists will for a moment countenance the infliction of unnecessary pain on animals.

The controversy as to what is necessary and what unnecessary has always raged round the subject of demonstrations upon the living animal in the teaching of physiology. The professors maintain that such are necessary in order that the student may thoroughly grasp their significance, and that they may make the desired impression upon his mind. The medical profession have always expressed their willingness to adopt any method that will adequately take the place of experiments involving suffering to animals; and this, to my mind, has been their great justification in the course they have adopted.

The demonstrations in operative surgery, mentioned in the earlier pages of this article, having conclusively proved the value of cinematography in cases of operations upon the human subject, the natural inference to be drawn is that its success in demonstrations upon living animals would not only prove of equal service, but would decrease vivisection experiments by at least 90 per cent. of their present number. This is an argument which should strongly appeal to all anti-vivisectionists, who acknowledge that "great evils are not destroyed by total abolition bills, but are overthrown by successive ameliorative measures." My contention, therefore, is that, by the institution of cinematography in the vivisection laboratory, an "ameliorative measure" of the first importance would be introduced.

What is to hinder the student in physiology classes from attaining his familiarity with certain experiments by means of the Cinematograph? His grasp of the experiment and its significance would be strengthened by such means, for the picture can be repeated any number of times until the veriest dullard be forced to mark, learn and inwardly digest. This method would be advantageous to all concerned: to the student, because of the opportunity of frequent repetition; to the professor, because there would be no fear of the experiment failing; and to the animal world, because one animal would serve instead of many.

The student would gain in another way: Whereas, now, the experiments performed for his benefit upon the living subject are comparatively few and far between, by aid of the Cinematograph he would have the opportunity of seeing many of the historic and classical experiments that at present he can only read of. I am sure, could the question be put to the vote, the animal world would unanimously declare in favor of the sacrifice of one of their number under the perpetuating eye of the Cinematograph, rather than to the destruction of so many with no lasting result.

Equal in importance in the study of microscopic forms of life is the Micro-Cinematograph, perfected by this company. Utilized in conjunction with the Cinematograph projector, germs and microbes, magnified to gigantic dimensions, are shown in full activity. The magnifi-

cation varies from 2,000,000 to 76,000,000 times, according to the extent of magnification on the film, which varies from 25 to 850 diameters.

This discovery was only achieved after much patient labor and no small expense. The chief trouble to be overcome was that of light. It was necessary to turn a ray of 2,000 candle power on to the speck that was being magnified and photographed, and yet not destroy it by heat. In solving this problem a great scientific triumph of the highest value in many directions was accomplished, and there is no doubt as to the future of the Micro-Cinematograph in bacteriological science.

As a result of this discovery, the scope of investigation into various diseases produced by bacilli is, by animated photography, immensely enlarged. Ordinary methods of preparing bacteria for microscopic examination give anything but an accurate idea of the natural appearance of the organisms. The greatest difficulty in the way of investigating living bacteria is the close affinity of their refractive index to the media in which they are cultivated.

After months of experiment with various optical formulæ, our scientific staff succeeded in finding a combination of lenses which permit accurate examination of living, unstained bacteria.

By the usual methods, particular movements have to be waited for, often without success, as in the "clumping" of typhoid bacilli; but, by the Micro-Cinematograph, pictures of these germs, magnified 850 diameters, may now be projected on to the screen in all stages of growth, and in restless, unceasing movement, while films presenting the necessary clumping can easily be prepared.

In former years, only rapid snap-shot series for use with the Zoetrope were available, and only one person at a time could view the subject exhibited. But since the introduction of the Micro-Cinematograph the student of natural science may record the development of microscopic forms of life, follow it through the various stages, and demonstrate it to an audience of any size, with better scientific results. In the days of the Zoetrope, twenty feet of film could not be produced; now, film to any length may be procured.

By Micro-Cinematographic investigation, series have been produced which illustrate circulation and rotation of protoplasm and the movement of chlorophyll bodies within the cells of the leaf of *Elodea,* the circulation of blood in the web of the frog's foot, and in the tail of the goldfish.

An accurate knowledge of these minute microscopic organisms is necessary, not only to the medical man, but to the Board of Agriculture, to every officer of public health, every sanitary inspector, sewage disposal committee, farmer, dairyman, brewer, etc. But for certain forms of bacteria the farmer could not successfully carry on his labors, while the dairy farmer depends upon other forms of bacilli for the delicate flavor of his cheeses, etc., and the bacterial treatment of sewage is daily being more generally adopted as the best. Animated photographs of the different forms of bacilli and other microscopic organisms are now being produced by the Micro-Cinematograph.

In its application to the study of the life history of insects, the Cinematograph is of the first importance to the Board of Agriculture, to horticulturists, and to agriculturists. By its means are recorded, not only the transformations from the egg to the perfect stages of the insect's existence, but also can be witnessed the manner in which, at different stages, it attacks crops. Great facility is given, too, by its means, to the study of the movements of insects and plants in relation to special adaptation and environment.

The farmer, with the knowledge gained by a cinematographic study of his subject, is better able to cope with the depredations of the numerous insect foes which all too readily devour his small profits.

Microscopic forms of life enter into so many branches of industry and commerce, that familiarity with their appearance is necessary to tea, coffee, and tobacco planters, fish breeders, silk merchants, and many others, and animated pictures of organisms affecting the various products will be eagerly sought.

In the domain of physics, Micro-Cinematograph records of the birth of crystals and the wonders of recrystallization have been made. The marvelous changing shapes of the high frequency discharge in electricity are also recorded; and demonstrations are given of the formation of smoke vortices and the throwing off of minute spheres or molecules from the wick of a spirit lamp upon which the rays of the electric arc are concentrated.

The march of civilization is so rapidly defacing native customs that it is of the greatest importance that cinematographic means be adopted to place them on record. For this purpose the Cinematograph is an ideal agent, for by its aid we obtain a truthful and permanent record of native customs, ceremonies, etc.

The following instance of the Cinematograph's value in this connection is quoted from the *Inverness Courier* of April 2, 1907:

"An Expiring Race.—Dr. Moskowski and Professor and Mrs. Delenka, who are engaged in researches for the Berlin Academy of Science, have secured excellent phonographic and cinematographic records illustrating the life and customs of the aboriginal Veddahs of Eastern Ceylon. The Veddahs are the descendants of the primitive race which inhabited Ceylon prior to the Hindoo conquest. Their number is steadily decreasing, and to-day there are probably not more than two thousand throughout the island. They are of dwarfish stature, their habits are extremely degraded, and they are devoid of any sort of organization. The Veddahs dwell in caves, or in the depths of the forest, subsisting on vermin, reptiles, or whatever animal they contrive to capture with their rude weapons. They are not able to count, neither have they any idea of time. They cannot distinguish colors, and differ from all other known races in that they never laugh, and do not possess even the rudest form of musical instrument."

(*To be Continued.*)

Correspondence.

A Disclaimer.

662 and 664 Sixth avenue, between 38th and 39th streets,
NEW YORK, August 7, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—Your item in issue of August 3, headed "A Business Opportunity," has led a number of people in the trade to infer that it was I who was looking for a partner. Will you kindly state that I am not the one who is in need of a partner?

Yours respectfully,
C. B. KLEINE.

[If our readers are desirous of learning the identity of the proprietor, and their queries mean bona fide business, we shall be pleased to give them full particulars on application.—ED.]

Trade Notes

WOMEN AND PRIZE FIGHTS.

Probably no moving pictures shown at Dreamland have attracted so much attention as those of the Gans-Nelson prize fight.

Perhaps as much interest was taken by some of the audience in the questions of some women as in the pictures themselves.

"What's the prize the fight's for? Is it something like a progressive euchre prize?" asked one woman.

"It doesn't seem as nice as roller-skating, does it?" was her next remark. "I do think roller-skating is just lovely, don't you?" and then, as a sort of after thought, "When you don't fall down too often."

"Do you think it hurts to play a game like that? Oh, what's the matter with that fellow that's dancing around so [speaking, evidently, of the referee], looks as if some one was pulling the string on him—like those jumping jacks we used to have—do you think he's excited or is he—maybe he's coaching, like in baseball. Come to think, it's more like my husband when he's putting on a clean shirt and tramps on a tack—jumps just the same way and looks about as mad."

"Oh, no, dear, I think it's a kind of dance he's going through," the other one said. "Don't you know, sort of a three-people vaudeville sketch? Is that a two-step he's doing now? How quick he changes! That's a Highland fling, or a clog-break—which is it, do you think?"

She subsided for a while and her companion broke in:

"What do you think that man there with the straw hat and divine moustache is doing? He's holding up a lot of things that look like dollar bills—enough to buy a couple of new hats and a stunning gown. It must be a big sum. Is he a part of the fight? And just look at that woman over there! She's got a sailor hat on—a mighty plain one, too. Who ever heard of a woman going to the opera house in a sailor hat?" Then in a ruminating manner, as if to herself: "She's got a nice head of hair, though, if only she knew how to dress it."

It was time for the other one to talk.

"What's that black man pushing the white one away for, just when the white one's trying to embrace him in a 'Me lo-o-ng lo-o-st bro-o-o-ther' way? And what're they running away for and what are those men fanning them for? I'm sure it's not warm here this evening."

Just then Nelson fouled Gans, the latter's seconds and attendants picked him up, lifted him over the ropes and carried him away. The crowd began to leave the ringside. The other woman had the last word.

"What's that mean? The fight's over? How can you tell when it's over? Who got the prize? Did you see it? Is it a pretty one? And is this really all? Oh, my, wasn't it just too exciting and too lovely! Did anybody get hurt? I hope that nice-looking man with the gorgeous moustache and the dollar bills wasn't hurt, was he? Oh, yes, I wanted to ask—do these men get paid for fighting that way or was it just in fun?"

Darkness mercifully fell upon the screen.

* * *

The city officials of Sterling, Ill., have notified W. P. Boston, the operator of the moving picture show on First avenue, that he would have to pay into the city treasury the sum of $1.50 a day, or suspend operations. Since the show was started the proprietor has neglected to pay the license required for such show and his neglect was the cause of the issuing of the order. The law requires a license fee of $3.00 a day for shows of this class, but on being petitioned the council cut the rate in two, making it $1.50 a day for the operation of the Boston show.

* * *

Building Inspector Dugger, of Chattanooga, Tenn., granted a permit to J. T. Lupton for the erection of a picture show booth on Market street, between Seventh and Eighth streets.

* * *

Application for articles of incorporation has been filed by the Lubin's Auditorium Company, which is to conduct an amusement hall, with "motion pictures" as the main attraction. The officers of the new concern are Sigmund Lubin, the optician; Ferdinand W. Singhi and H. Horace Dawson. Just where the hall is to be situated is not made known, but something unique in the way of "moving pictures" is promised when the desired charter is granted.

The Franklin Amusement Company opened a moving picture show in Birmingham, Ala., on Avenue E and Nineteenth street.

* * *

A moving picture theater will be established in Omaha by a Lincoln syndicate, at 1316 Douglas street, if a permit to use the building for theatrical purposes can be received. The building has been leased for a term of years by the Lincoln syndicate. Another electric theater will be established by the same persons at Twenty-fifth and N streets, South Omaha.

* * *

Chess players and the public in general who remember Europe's famous "automatic chess player," around which scientific controversy raged so fiercely and which many experts dubbed fake or genuine before it was finally proven that the automaton was no automaton at all, but a clever piece of deception, will find an interesting parallel in the automatic checker player which came into notice in Portland, Me., this week. As in the case of its European prototype, much discussion has arisen from it. The automaton was invented by a contractor named Mansfield, who found money making in his line of business too slow. So he constructed the checker player, which much resembled an automatic weighing machine with a checker board in front of it and a rubber hand projecting from a copper sleeve over the board. According to the inventor, it was operated by electricity, and all that anyone wishing to play against it had to do was to drop a dime in the slot, when, accompanied by a great whirring of wheels within, the hand would move the pieces against those of its human opponent, and, as it happened, invariably win. Mansfield figured that at least one person out of ten played checkers and that of these half figured that they were masters and could beat anyone or anything. The results justified his conclusions, for once the machine was set up at a pleasure resort people fell over each other in their anxiety to contribute a dime for the privilege of being beaten by it. A silver flood poured in until a sceptic noticed that the rubber hand had a curious way of twitching even when the machine was not in operation. With Machiavelian cunning this rude person dropped in his dime, sat down before the automaton and in the middle of the game suddenly exclaimed, "Take back your men and we will begin over." The automaton obligingly took back its men, and, skeptical of the ability of any machine, even if it could play checkers, to act on verbal orders, the investigator smashed it open and dragged from its insides a human operator. Now the people who paid their dimes to be beaten by an automaton are suing to get their money back.

* * *

Ford's, of Baltimore, Md., will be given over to world travel and its pleasures. Lyman H. Howe will present four entirely new programs during his four-weeks' stay. His representatives and himself have just returned from a most extended tour and the management promises a wealth of interest for the people who like to realize what the globe-trotter sees. For the first week the exhibitor has chosen as his special features a naval display of the English fleet and the first animated scenes ever obtained of darkest Africa. His photographers in both instances were given special facilities and the pictures promise to be filled with startling facts of subjects little known to the average individual. The spectacle of the most powerful ships in the navy and thousands of marines on land in mock warfare that in the scenes lacks nothing of the real, is presented. The amusements of the sailors are first produced. There is a physical drill and dancing the hornpipe. Shifting the jibs, a perilous occupation, is demonstrated. Lifeboats race around the ships as they prepare for the attack. Perfect views of submarines in cruising trim, with only their backs and towers visible, and their sudden disappearance and appearance is a vivid part of the series. The torpedo attack is said by the traveler to be the most realistic film he has ever obtained. The photography is perfect and the enthusiasm of a real engagement is easily realized by the spectators. The destroyers throw up cascades from their bows, fire the torpedoes as they pass the cameras, and the audience can plainly see the paths of these modern weapons. The moving pictures will "talk," as before, by the introduction of mechanical, musical and vocal effects, a feature that made the Howe exhibitions very interesting before.

* * *

Plans are being made in St. Louis, Mo., by the Bijou Amusement Company, recently incorporated by Frank R. Tate, secretary of the Columbia Theater Company, to fit up at least three small amusement places in the city. Mr. Tate has leased the building at No. 716 Olive street, and intends to invest over $25,000 in the fittings of this place alone. It is intended to be the handsomest of the three places. Negotiations are pending for two other locations in the downtown sections. One of these will be on Olive street, within a short distance of that at No. 716 Olive street. The third probably will be on Washington avenue.

The Bijou Amusement Company has a capital stock of $10,000. The capital will be increased soon in order to fit up the theaters. They will be equipped with moving pictures, nickel and penny-in-the-slot machines and other amusement features.

* * *

In Springfield, Mass., an attachment was placed on the Nicolet, Main street, last week, by Carroll & McClintock, representing the Consolidated Film Company, New York, and Sheriff Walter Miller placed a keeper in the place. The filing of the attachment was the preliminary move to a suit which is being brought by the film company against Tracy B. Fairchild to recover for films which Fairchild purchased for use in the amusement hall. J. G. Dunning, representing the defendant, ordered the keeper away Saturday night and business was continued until the usual closing hour. Monday it did not open as usual, and it is said that a change in ownership of the place is to take place before the amusement resort will be opened again.

* * *

From Brookyln we learn the greater part of one day in the Court of Special Sessions was given over to the hearing of the case of Elijah D. White, proprietor of a moving picture and 5-cent vaudeville show at Carroll and Court streets, who was charged with having violated Section 265 of the Penal Code, inasmuch as he gave an exhibition on Sunday, May 13, that was not in accordance with the law. The case had already attracted considerable public attention, as it was one of the first in which the moving picture establishments were involved. The fight made by Mr. White was watched with interest, for it was thought that the decision one way or the other would determine for once and all whether this new kind of amusement place would have the right to give exhibitions or would be kept closed on the Sabbath day. If the decision rendered by the Justices can be taken as a criterion, then there will be no more moving picture shows on Sunday, for they found Mr. White guilty of the charge and fined him $10.00. The defendant was represented by his brother, Lawyer Elmer S. White, who, after the examination of the witnesses was completed, made a long plea before the court. He laid great stress upon one statement he made in which he insisted that the law which governs the closing of theaters never was meant to close moving picture establishments. The court failed to see it that way, and without much deliberation imposed the fine, which the defendant very gracefully paid.

* * *

The Lumina Electric Theater, at Nikon, N. C., was opened to the public last week and filled a void in the amusement world here.

* * *

The Pittsburg Calcium Light Company brought suit against A. F. Freeman, connected with a moving picture theater on North High street, Columbus, O., to recover on two different counts. The plaintiff alleges that a film valued at $78.00 belonging to them was destroyed by Freeman and that he has refused to make the loss good. The Pittsburg concern also prays for judgment against Freeman to recover on $79.05 worth of merchandise furnished.

* * *

McCill's "Happy Half Hour" electric theater has located on North Tonica street, near Chestnut, Havana, Ill.; moving pictures and illustrated songs.

* * *

Nicholasville, Ky.—The Crystal, a 5-cent show, has made its appearance here, on Main street. The show consists of moving pictures of one-half hour duration.

* * *

A unique entertainment, one almost startlingly strange to many who saw it, was given the prisoners of the Western Penitentiary, Pittsburg, Pa., Sunday, August 4. "The Life of Christ," the title given an exhibition of moving pictures, interspersed with vocal selections, was presented to the several hundred inmates by John Wendall, of Alleghany. Geo. Sommers was the soloist. The entertainment was arranged by Guard Geo. Ortman, who has on several other occasions successfully carried out novel entertainments for the men. He also has done much to build up the prison orchestra and band. Sunday's entertainment was in the nature of a sacred concert. While the religious feature predominates, the solemnity was relieved by the rendering of some sentimental songs. Combined they deeply affected many of the audience, and sad-faced men left the chapel for the corridors and cells, who an hour before had been smiling with eagerness at the expected treat. Their eagerness was early manifested. When the nature of the exhibition was announced they crowded round the bearer of the tidings, some almost threatening to embrace him. As the hour for the exhibition approached, they could scarcely restrain their impatience. The moving pictures, so common a sight to those at liberty, had never been seen or possibly heard of by many who have been behind the bars a score of years. The scenes, founded on Biblical stories, seemed real to them, the music lent impressiveness, the songs breathed of home, a home that once was theirs, not that where walls of stone and bars and gloom are omnipresent. Outside was the day beautiful, nature in her brightest mood, happy, seemingly, in the enjoyment of her children. They were not of it. It was gone from some of them forever.

* * *

Leases at 604 Olive street and 215 North Sixth street, St. Louis, Mo., were closed by the Holbrook-Blackwelder Real Estate Trust Company for the Lyceum Amusement Company, which filed incorporation papers with the Recorder of Deeds. The Lyceum Amusement Company has a capital stock of $5,000. The incorporators are David B. Aloe, who has ninety-seven of the 100 shares; John B. Owen, A. Blattner and William Brunswick, one share each. It is proposed to increase the capital at an early date to fit up the places of amusement the company will operate. It is the intention to fit up the rooms with moving pictures, phonographs and other amusement features. The furniture and decorating alone will cost the company $30,000. The leases are for a term of five years, at an annual rental for both of $16,000. The Olive street room has a frontage of 20 feet and the Sixth street room 19 feet. The fitting up of the places will begin at once. Negotiations for the Holbrook-Blackwelder Real Estate Trust Company were conducted by F. C. Breitt, manager of the rent department.

* * *

THRIVING BUSINESS CAN BE DONE IN FILMS AT BARCELONA.

Barcelona is becoming a center for cinematographic shows and a thriving business is being done in films, which are principally imported from France and England, some also coming from Germany, with occasional purchases from American firms.

United States Consul-General Ridgeley says it is impossible to state the number of films sold there, but Barcelona is the best market for them in Spain, Madrid being the next best. All the leading French and English makers have local agents.

The length of the films sold varies from 44 to 110 yards. They are delivered at 2 pesetas (38 cents) per meter (39.37 inches). The subjects preferred depend somewhat on the class of entertainment for which they are required. The cinematograph which claims to have the most select patronage prefers scenes from nature.

There are 30 or 40 cinematographic shows in and around Barcelona. All sorts of moving pictures representing life in America would be popular in Spain. Any American firm furnishing films of this sort would probably find it profitable to send an agent to Barcelona.

* * *

Excitement was caused in front of the "Home of Pathe" Theater at Riverview Park, Chicago, when Mrs. Jessie Lyons, 1557 Kenmore avenue, fell in a faint as she recognized the picture of her husband in the exhibition. Mrs. Lyons was visiting the park with several friends from out of the city. She was standing before the theater when the door suddenly opend, while the performance was going on. The scene portrayed was that of a downtown Chicago street. She gave one look and dropped senseless. She had seen a life-size portrait of her husband walking in State street. The young woman was revived with difficulty and was taken home. Her husband deserted her two years ago. Since then she had been searching for him in vain.

* * *

MOVING PICTURES ARE NOT ALONE.

Regulation of the 5-cent theater is rapidly becoming a moral necessity. Suppression would work an injustice, both to those who have their money invested in the nickelodeons and to that large portion of the public that seeks cheap entertainment. Regulation, however, would serve the ends of public morality and at the same time protect the rights of the proprietors and their patrons. But there are other influences as well as the nickel theaters that demand regulation. For instance, there is the comic Sunday supplement. Some of the picture stories presented in these gaudy creations are just as demoralizing to the young as moving pictures of the more reprehensible type. They doubtless do more damage than the latter because they find their way into the home through the medium of papers which seek to prove their moral tone by pointing the finger of shocked righteousness at the 5-cent theater's offerings.

Some of these funny supplement picture stories teach disrespect of elders by telling of the pranks of lads whose mischievousness contains a touch of viciousness, in which they get the better of those they should honor and venerate. Others make light of theft, lying, grafting, brawling and good order. Surely these comic supplements need regulation as much as do the moving pictures.

So also do the Sunday supplement's stories of grafters and

thieves in which the cleverness of wrongdoers is exaggerated and their dishonesty and criminality are made to appear smart. Insidious suggestions and the calm overlooking of moral standards by institutions that are supposed to be protectors of society are fully as debasing as the worst of the moving pictures.

* * *

FAVORS PICTURE MACHINES.

(Clipped from the Springfield, Ohio, Sun.)

Editor The Sun—What's the matter with Springfield? Is she dead? This is a question asked by every traveler coming to your city. I am a traveling man and visit your city every week. After a hard day's work I like to find some place of amusement for an hour before turning into bed. Your theaters are closed, and I have only two places to go—either Spring Grove or some saloon.

We get tired sitting around the hotel and swapping lies, and often we run out of lies and have to fall back on the truth. In company with several others, I roamed the streets looking for some place of amusement. Is it possible that Springfield has no people sufficiently interested in innocent amusements to open up some place at popular prices to draw the young men away from the streets and saloons?

Come down and look at Dayton once! We have fourteen moving picture theaters. Some cost many thousands of dollars. Only 5 cents admission. Every one is crowded. The people turn out of one and go to see what the other theater is putting on. Columbus is full of 5-cent moving picture theaters. Muncie has eight. Youngstown, Ohio, is only the size of Springfield and has fifteen moving picture theaters. Little Urbana, with 6,000 people, has four moving picture theaters. I have been in more than 400 of them in different towns and cities and I find them very entertaining.

Every one has a band, orchestra, buglers or singers who appear in front to announce the beginning of each entertainment. You only have one in your city of 50,000. I visited it three times to-night and I saw the best pictures that I have seen in all my travels. I understand that your city council has passed an ordinance prohibiting moving picture theaters from soliciting trade in any way and have done all in their power to drive this class of amusements from your city.

If your city officials will visit any town or city in Ohio and attend one of these entertainments, and take a good thirty-minutes laugh over one of the humorous productions, they will call a special meeting and repeal some of their blue laws relating to this class of amusements.

Motion pictures is the highest type of photography, and I would rather let my wife and children laugh and grow fat over a moving picture show than to take them to some vaudeville performance where smutty jokes and actions are the main features.

Mr. Editor, I beg pardon for taking up so much of your time, but I recognize your paper as a leader in your community, and while you are digging at the Big Four to improve your city, let some of your enterprising men establish some theater of this kind—not only for the traveling men but for the ladies and children of your city. Get them enthused once and you will see your streets full of people every evening going from one theater to another, as they do in every city and town of 4,000 up.

It is the cleanest, most amusing attraction, and is a fad in every town in the United States except Springfield. These little theaters have made all of the old towns lively and traveling men take pleasure in visiting towns where several are located. Why can't Springfield have a dozen instead of one? It draws the people downtown and benefits all classes of business.

Very respectfully,

J. H. WILTON.

1423 West Third street, Dayton, Ohio.

* * *

5-CENT SHOW EASILY STARTED.

A 5-cent theater can be started for $500. There is one on State street, near Thirty-first, that was put in operation for that sum; but there is another one on State street, near Monroe, that required an outlay of $35,000. The man near Thirty-first street, after paying out his last dollar for a lantern, was compelled to sign a mortgage on his fixtures before his landlord would give him a lease. The owners of the establishment near Monroe street have a dozen others, equally pretentious, in some of the largest cities of the country. At Coney Island, the birthplace of the 5-cent theater, they have a palace that was built especially for their business, at a cost of $60,000.

Between these extremes are 5-cent theaters of varying costs. The first thing to be considered by those who plan an amusement place of this nature is rent. Usually it is necessary to sign a lease for at least one year, and, as the business is considered objectionable by landlords, the rent is higher than for other enterprises. After the rent is paid it is necessary in many cases to make alterations in the building, and these have to be paid for by the owner of the theater. Seats have to be bought, and no small amount of lumber is required for the stage.

The largest item of expense is that of the front. If the theater is to catch the crowds, especially when there is so much competition, there must be an attractive front. In some of the more pretentious downtown establishments of this nature the front is of the finest mosaic, with pictures painted by a recognized artist. In one of the Madison street theaters the front entrance is decorated with two huge paintings, each of which cost $500. Always there must be extensive arrangements for light, and a sign, fairly scintillant with electric bulbs, must extend out over the sidewalk, where it can be seen for blocks. Lighting fixtures, including a sign, cannot be had for much less than $200.

Every 5-cent theater has a lantern with which to show its moving pictures. The lantern costs $100 at the least estimate, and the films, which are rented, come at $50 a week for each hundred. The films are prepared by firms which make a specialty of that business, and, as their pictures are syndicated, they never are sold. Most of the pictures come from London and Paris, and it is only lately that the pictures have been taken in this country.

For the illustrated songs there must be one or more singers, and these are not easily found for less than $10 a week each. Also there must be a piano and a man to play it. Two ticket sellers and one "barker" are necessary to look after the business of the front end, and one man is required to operate the lantern. Even in the cheapest of these theaters it is hard to get along without a salary roll of five or six men and women.

To offset this expense there must be a large patronage, and that this patronage is available has been proved by the theater on State street, near Monroe. Sig Faller, its manager, says the average attendance there is 4,000, with perhaps 6,000 on Saturday. In this establishment there are three floors, with a shooting gallery in the basement, a penny arcade on the first floor, and the theater proper on the second floor. As a means of getting the people to visit the second floor Mr. Faller built a flight of steps with water running underneath them. The steps are of glass, and the water dashing below makes it appear to the visitors of the place that they are walking up over a waterfall. Thousands who would not waste the time to go up in an elevator or climb an ordinary flight of stairs willingly go up this novel waterfall stairway. "There's tricks in all trades," said Mr. Faller, as he dumped 50,000 pennies into a sack.—*Chicago Tribune.*

* * *

From San Antonio, Tex., we hear a protest has been received by the city electrician from the operators of moving picture machines in nickel theaters. The owners of the small theaters have been forced to comply with the electrical code of the Texas Fire Prevention Association, and the operators claim that the new regulations work a hardship upon them. According to the regulations, the booth containing the picture machines must be lined with sheet iron or metal and only the opening to permit the projection of the pictures on the screen is permitted. Thus the operators are enclosed in a metal-lined booth, without ventilation, and during the hot weather the atmosphere is unbearable. "If they force us to keep the door of our booth closed I for one will quit my job," said one of the operators. "The heat from the arc lamp raises the temperature to an unbearable degree and the metal-lined walls reflect the heat. It is like being in a red-hot iron coffin without a breath of fresh air. During the busy days we have no opportunity to leave our booths for many hours. The shows are only ten or fifteen minutes apart and the intervals are spent in winding our films and preparing for the next show."

* * *

Montreal will have a new place of entertainment, a deal being concluded by which Mr. T. W. Keith, of moving picture interests, secured a long lease of the property at the southeastern corner of St. Catherine and Bleury streets. The place will be opened and will daily furnish amusement by means of moving pictures and illustrated songs. The Keith picture concern operates seven places of amusement in the Maritime Provinces and the New England States. In becoming a place of amusement the property will have covered a wide range, having been formerly a convent school; the particular location of the theater was the chapel of the convent. This portion of the building is constructed along the usual ecclesiastical lines. It possesses a high vaulted roof and the interior will be changed by the erection of a gallery. When completed there will be accommodation for 1,100 spectators. The "Nickel" house will be ready in October.

* * *

Lyceum Amusement Company; capital stock, fully paid, $5,000. Incorporators, David B. Aloe, 97 shares; John B. Owen, A. Blattner, William Brunswick, each 1 share. To operate moving picture machines, phonographs, etc.

MOTION PICTURE SHOWS.

There seems to be a concerted effort in some cities to give the nickel theaters an evil reputation. Where there are any known to be bad—immoral, suggestive pictures—pictures that place a premium upon immodesty and invest criminals with a halo of glory, they should be suppressed, but it is silly to condemn the motion picture shows simply because they are cheap. The nickel theater has a legitimate place in the life of the people, and there is scarcely a city of 10,000 population in this country that does not have one or more. They wouldn't be in existence if the public didn't want them, and the public wants them because, at a nominal price of admission, they provide an entertainment that runs or can be made to run the entire gamut of amusement and instruction. The nickel theater is the theater of the poorly paid—the little playhouse of the masses. It gives in a great measure the knowledge acquired by foreign travel to thousands who will never be able to go beyond their own narrow environment. It brings the sea to the dweller in the inland city. It familiarizes the resident of the coast States with the wonders of mountain and prairie. It makes men—and women—think.

And there is comedy, too—plenty of it—rich, roaring, fret-destroying comedy—comedy that is worth many times the price of admission to the wearied, the worried, the heart-sick!

Just the kind of a tonic that thousands of tired women and dissatisfied men need, and which could not be paid for anywhere else than in a nickel theater.—*Republican,* Lansing, Mich.

* * *

OPPOSED TO SUNDAY SHOWS.

Mayor W. B. Kilpatrick, of Youngston, Ohio, is opposed to the operation of moving picture shows on Sunday and has stated that he will not favorably consider the applications filed with him by managers of local theaters for that privilege.

* * *

Pathe Freres find the premises at 42 East Twenty-third street too small for their business purposes, and on September 1 they will remove to larger and more commodious offices at 41 West Twenty-fifth street.

* * *

We learn that Kleine Optical Company have accepted the exclusive American agency for a new line of Italian films made by Carlo Rossi, of Turin, Italy. The samples they have received from this company show exceptional merit in originality, in the conception of the stories, the use of artistic settings, and in the expert handling of light and backgrounds. The geographical location of the factory and its mountainous environment open up an entirely new series of backgrounds for story films which will be a relief to the public that has become over-familiar with French, English and American scenery such as has become common because of constant use by the older conspicuous factories. We understand that first subjects will be ready for distribution about September 15, 1907. Full descriptions will appear in our columns prior to this date.

Examination for Operators.

On October 15, 1907, and following days, a practical examination will be held in London, England, at the Northampton Polytechnic Institute. This will be under the management of a committee comprising three leading film manufacturers and three representatives of the Institute, who have appointed independent practical examiners, under whose instruction the candidates will fix up and operate a projector under working conditions. Verbal questions will follow, and the candidates who have satisfied the examiners that they are competent will be granted certificates to that effect.

There will be two grades of certificates, and exhibitors and employers of operators are especially recommended to enter for the most advanced. The advantages which successful candidates will obtain are, the entry of their names on a register which will be circulated annually among all interested in engaging exhibitors or operators, the ability to produce a certificate when soliciting engagements, and incidentally, the general advancement of their own position, and that of the business. The subjects of examination will include the regulations of the London County Council, who, it is expected, will eventually recognize the certificate and examination officially. Exhibitors who obtain certificates will be entitled to notify the fact upon their letter paper and circulars, and this will obviously prove of commercial value as indicating the practical knowledge and ability of the members of the firm. A small fee is to be charged for the examination, and the expenses will be borne by the Association.

For the same fee candidates who require instruction will be admitted to classes at the Northampton Polytechnic Institute.

The Joint Committee of the Kinematograph Manufacturers' Association and the Northampton Polytechnic Institute is as follows:

Appointed by the Association:

Messrs. A. C. Bromhead, Robt. W. Paul, J. D. Walker.

Appointed by the Institute:

Messrs. D. Buckney, A. B. Kent, J. H. Polak.

Examiners for 1907-8:

Messrs. Nevil Maskelyne and S. D. Chalmers.

The following is the syllabus of examination:

FOR A PRELIMINARY CERTIFICATE.

FILMS.—The inspection, repair, joining-up and registration of films; care of films, and the effect of heat, dryness, moisture or grease.

ILLUMINATION BY GAS.—Precautions for safety in dealing with compressed gases, and regulations for transit by railway.

Detection of leakage of gas.

Method of adjusting the jet in the lantern; possible emergencies and precautions to be taken.

Or

ILLUMINATION BY ELECTRICITY.—Method of trimming and setting the lamp for direct or alternating current.

Method of connecting up the circuit, and direction of current through lamp.

Use of fuses, and regulations respecting position of resistances.

OPTICAL PRINCIPLES.—The choice of objective lens and screen distance for animated and lantern slide pictures of given sizes.

Cleaning and care of lenses and their correct replacement in the mounts.

The effect of heat on the condenser and film.

Improvement, by correction and adjustment of the optical parts, of the illumination on the screen.

SAFETY PRECAUTIONS AND REGULATIONS.—Regulations of the London County Council.

Effect of heat from the illuminant, and the use of the safety shutter.

Effect of accidentally stopping machine or breakage of working parts.

EXHIBITING.—Choice of position for the Kinematograph.

Methods of setting up and fixing the screen and machine.

Lighting up and placing the film in position.

Centering of animated and still pictures on the screen.

Judgment of the speed of projection.

Use of title slides and prevention of condensation on same.

Particular attention will be paid to the skill and smartness of the operator.

FOR A HIGHER CERTIFICATE.

The following, in addition to the subjects for the Preliminary Certificate.

The properties of celluloid, with special reference to its inflammability.

The properties of oxygen and hydrogen, and methods of generating oxygen, obtaining correct proportion of mixture, and the nature of dangerous mixtures, the principles and use of pressure gauges and regulators. Com-

puting the quantity of gas in a cylinder by the indication of the gauge.

Effect of modifying the nipple of jet and the pressure on consumption and candle power.

The choice and properties of lime cylinders.

Resistances required for various circuits for arc lamps.

Relation between the sizes of carbons and current.

Use of choking coils for alternating current.

Precautions to be taken in connecting up and possible emergencies.

General forms of condensers and objective lenses.

Function of the condenser and choice of condenser for various conditions.

Arrangement and adjustment of the optical parts.

The concentration of heat at the focus and means of absorbing heat.

The position of lantern and kinematograph objectives in relation to the focus of the condenser.

Judgment of brilliancy and evenness of the illumination on screen.

The nature of screen materials.

Special rules of the fire insurance companies for kinematograph installations.

The selection of title slides and the writing of temporary slides.

Candidates who are accustomed to motor-driven kinematographs may request to be examined specially with reference to same, on notifying same on their application form.

Candidates, who desire, may be examined on the methods of comparing the candle-power of illuminants.

Candidates may be expected to satisfy the examiners of their capabilities to deal effectively with an emergency.
—Kinematograph and Lantern Weekly.

We commend the above to the attention of manufacturers in America, who, if they would do so, could join hands and approach the powers that be, in all the large cities, with a view of co-operation on such lines as here shadowed forth. If fully carried out to completion, such a scheme would eliminate the undesirable element and tend to the progress of the trade.

Film Review.

THE MODERN YOUTH.

SOCIETA ITALIANA CINES.

The scene opens with a family conclave in the drawing-room of a well-proportioned mansion, at which family lawyers, the parents of a prospective bride and bridegroom and mutual friends are discussing deeds and settlement connected with the nuptials of a young couple. These having been settled satisfactorily, they are congratulating each other on the results of their labor, when the youth of the house appears on the scene. As the mother runs to him and tells him of the final arrangements, he is seemingly disgusted and repudiates the alliance which his parents wish him to form. He asks for his allowance. Taking no notice of his fiancee, he follows his father, leaving his fiancee to be consoled by her mother. Reaching the office of the father, he receives the portion of his fortune which he has demanded, is about to go out, and he is called back to sign a deed of renunciation; then taking the roll of bills, putting aside his father and mother, he goes from his home.

Hastening to the apartments of a woman who has captivated his fancy, he explains to her that he is free from all the trammels of his home ties, showing her the money which he has obtained and giving her a portion, which she receives by showering her kisses upon him in acknowledgment. Inviting her to go out with him, they are seen driving through the streets of Paris in a four-in-hand, taking in their turn the banks of the Seine, through the Arc-De-Triomphe, then proceeding through beautiful scenery, they arrive at a country hotel, where they are surrounded by friends whom he dines and wines, finishing up with the drinking of toasts, after which a mock marriage is performed, uniting him to his amorata. We next see him, with his pseudo-wife, at the card table, where he seems to lose heavily in the game. With feverish haste he doubles and redoubles the stakes, still losing, until at last he stakes his last thousand on the game and loses. Hardly knowing what he does, he borrows of the ever-ready money lender and feverishly plays again, and again loses. The girl, who had been watching the game and had seen how the cards had been manipulated, tells him that he had been cheated by one of the players, and pointing her finger at one, accuses him. The modern youth asks for fair play, which is denied, and a fight ensues, during which the youth shoots his opponent and flees from the scene, followed shortly afterwards by the girl, who staggers off in another direction. The players, who before were all excitement, now gather up the body of their late comrade and carry it out to the sidewalk, where they leave it in such a position that the Parisian police would imagine another tragedy had been committed by footpads. The modern youth flees from the horror, nor pausing to look behind him, far into the country, until he comes to a lane, where he sees a shepherd leading home his sheep; this seems to give the youth an inspiration, for, following the sheep to the farm yard, he offers his services to the farmer, begging for work. The farmer notices his hands are not accustomed to this kind of work, puts a spade in his hand and tells him to dig, which shows his inexperience, and he is driven off. The daughter of the farmer intercedes for him, but is repulsed for her pains, which brings a blessing from the lips of the youth, who turns to thank her for her kindness ere quitting the farm. Following the fortunes of the youth to gain a livelihood, we find him in the role of a rag-gatherer on the streets of Paris, but, being weak from privation and hunger, he staggers and falls on to the curb. Kindly people hasten to his assistance, and with helping hands assist him on to his feet. A carriage and pair, in which are seated two ladies, drives up, and seeing the crowd they both get out to offer their assistance. The mother love of the older lady recognizes the youth as her son, and at the same time her companion recognizes her fiance. The recognition is also mutual with the youth, who tries to get away, but the mother insists and ultimately leads him to their carriage, and they drive off to his old home.

We see the old father, helpless and broken down with sorrow, not with years, being escorted about the grounds by a trained nurse, and finally he is helped to his chair, and up the steps of his house, and taken to his room. No sooner has he got there than the carriage containing the youth comes up, and, attended by his mother and his fiancee, he is assisted up the steps and taken into the father's room. Previous to his being led in, the mother appears and sees her husband asleep. Clasping her hands in prayer and intercession, she looks upward, and feeling in her mind that her prayers will be answered, she goes for her son, whom she leads into the presence of her sleeping husband. At the sight of the premature gray hairs and the bent form of his father, the youth falls upon his knees, and taking the hand which had ever been kind to him, he presses it to his lips and kisses it. This action awakes the old man, and a breathless silence seems to pervade the scene until he finally recognizes his son. The father reaches for a stick, and raising it on high, crashes it down on to the mother, who receives the blow intended for the son. Seeing what he has done, the old man's rage is immediately turned into agony, and he falls into a chair. The mother, still tenderly cherishing her son, leads him to the father, and both fall on their knees and beg forgiveness. Hesitating between parental love and pride, his wife and son, kneeling in agonizing suspense, watch the emotion on the old man's face. Love finally conquers family pride and the old man falls on the son's neck and he is forgiven and received once more into the home of his childhood.

NICKELODEON FOR SALE—Moving picture show, the "Nickelodeon;" price $550: must sell at once, as have other business which requires all of my time. HENRY W. WARNER, Muncie, Ind.

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THE BUYERS' GUIDE.

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Edison Mfg. Co., 31 Union sq., New York.
Essanay Film Mfg. Co., Inc., 501 Wells st., Chicago.
Kalem Company (Inc.), 131 W. 24th st., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa
L. Gaumont & Co., Paris. American Agents, Kleine Optical Co., Chicago and New York.
Geo. Melies, 204 E. 38th st., New York.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
Pathe Freres, 42 E. 23d st., New York.
Selig Polyscope Co., 41 Peck court, Chicago, Ill.
Societa Italiana "Cines," 145 East 23rd Street, New York City.
T. P., Paris. American Agents, Kleine Optical Co., Chicago and New York.
Urban Eclipse, London. American Agents, Kleine Optical Co., Chicago and New York.
Viascope Mfg. Co., 112 E. Randolph st., Chicago, Ill.
Vitagraph Co., 116 Nassau st., New York.

DEALERS.

Acme Exchange, 133 Third ave., New York.
American Exchange, 630 Halsey st., B'klyn, N. Y.
American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
Amusement Supply Co., 85 Dearborn st., Chicago, Ill.
Boswell Mfg. Co., 122 Randolph st., Chicago, Ill.
H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Chicago Projecting Co., 225 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
O. T. Crawford Film Exchange, 14th and Locust sts., St. Louis, Mo.
Harry Davis, Davis Bldg., 247 Fifth ave., Pittsburg, Pa.
Dominion Film Exchange, 32 Queen st., E., Toronto, Canada.
Edison Display Co., 1116 Third ave., Seattle, Wash.
Edison Mfg. Co., 304 Wabash ave., Chicago, Ill.
Enterprise Optical Co., 154 Lake st., Chicago, Ill.
Erker Bros., 608 Olive st., St. Louis, Mo.
Fort Pitt Film and Supply Co., 808 House Bldg., Pittsburg, Pa.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Greater New York Film Rental Co., 24 Union sq., New York.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
F. J. Howard, 456 Washington st., Boston, Mass.
C. L. Hull & Co., 209 E. 57th st., Chicago, Ill.
Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 52 State st., Chicago, Ill.
Kleine Optical Co., 662 Sixth ave., New York.
Laemmele, 196 Lake st., Chicago, Ill.
Laemmele, 407 Flatiron Bldg., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
G. Melies, 204 E. 38th st., New York.
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Miles Bros., 790 Turk st., San Francisco, Cal.
New Era Film Exchange, 95 Washington st., Chicago, Ill.
L. E. Ouimet, 624 St. Catherine, E., Montreal, Can.
People's Vaudeville Co., 2172 Third ave., New York.
D. W. Robertson, 407 Park Row Bldg., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
C. M. Stebbins, 1028 Main st., Kansas City, Mo.
L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
Wm. H. Swanson & Co., 112 Grand ave., Kansas City, Mo.
John H. Thurston, 50 Bromfield st., Boston, Mass.
Alfred Weiss, 1525 First ave., New York.
Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
Amusement Supply Co., 85 Dearborn st., Chicago, Ill.
Atlas Motion Picture Co., 223 Havemeyer st., Brooklyn, N. Y.
P. Bacigalupi, 107 Fillimore st., San Francisco, Cal.
Boston Film Exchange, 564 Washington st., Boston, Mass.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Consolidated Film Exchange, 143 E. 23d st., New York.
Detroit Film Exchange, Telegraph Bldg., Detroit, Mich.
Dominion Film Exchange, 32 Queen st., E., Toronto, Canada.
Duquesne Amusement Supply Co., 616 Fifth ave., Pittsburg, Pa.
Edison Display Co., 1116 Third ave., Seattle, Wash.
Eug. Cline & Co., 59 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
Globe Film Service, 79 Dearborn st., Chicago, Ill.
Greater New York Film Rental Co., 24 Union sq., New York.
W. E. Greene, 228 Tremont st., Boston, Mass.
F. J. Howard, 456 Washington st., Boston, Mass.
Inter Ocean Film Exchange, 99 Madison st., Chicago, Ill.
Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 52 State st., Chicago, Ill.
Laemmele, 196 Lake st., Chicago, Ill.
Laemmele, 407 Flatiron Bldg., New York.
S. Marcusson, 104 Attorney st., New York.
F. Meyers, 123 W. 27th st., New York.
L. Manasee & Co., 88 Madison st., Chicago, Ill.
Miles Bros., 10 E. 14th st., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
New Era Film Exchange, 95 Washington st., Chicago, Ill.
National Film Renting Bureau, 62 N. Clark st., Chicago, Ill.
Novelty Moving Picture Co., 876 Eddy st., San Francisco, Cal.
L. E. Ouimet, 624 St. Catherine, E., Montreal, Can.
Wm. Paley, 40 W. 28th st., New York.
Peerless Exchange, 112 E. Randolph st., Chicago, Ill.
Pittsburg Calcium Light Co., 515 First ave., Pittsburg, Pa.
D. W. Robertson, 407 Park Row Bldg., New York.
Geo. K. Spoor & Co., 62 N. Clark st., Chicago, Ill.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
C. M. Stebbins, 1028 Main st., Kansas City, Mo.
Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
Temple Film Co., Masonic Temple, Chicago, Ill.
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20th Century Optiscope, 91 Dearborn st., Chicago, Ill.
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New York Calcium Light Co., 309 S. 51st st., Philadelphia, Pa.
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Exciting Night of Their Honeymoon.292 ft.
Fussy Father Fooled.....153 ft.
The Model's Ma.....233 ft.
Dolls in Dreamland.....752 ft.
A Caribou Hunt.....725 ft.
If You Had a Wife Like This.....698 ft.
The Tenderloin Tragedy.....481 ft.
Crayono.....428 ft.
The Truants.....638 ft.
Jamestown Exposition.....400 ft.

EDISON.

Nine Lives of a Cat.....955 ft.
Cohen's Fire Sale.....900 ft.
Jamestown Exposition.....500 ft.
Lost in the Alps.....830 ft.
Panama Canal Scenes and Incidents.1355 ft
Daniel Boone; or Pioneer Days in America.....1000 ft.
Teddy Bears.....935 ft.
Trip Through Yellowstone.....735 ft.
Honeymoon at Niagara Falls.....1000 ft.
Getting Evidence.....930 ft.
The Vanderbilt Cup.....400 ft.

ESSANAY.

An Awful Skate.....614 ft.

GAUMONT.

Buying a Donkey.....
Looking for the Medal.....407 ft.
Croker's Horse Winning the Derby..354 ft.
Servant's Generosity.....847 ft.
Don't Pay Rent—Move.....287 ft.
The Dog Acrobats.....184 ft.
Unlucky Interference.....224 ft.
Prisoner's Escape.....500 ft.
Drama in a Spanish Inn.....404 ft.
Getting His Change.....320 ft.
Fatality.....424 ft.
Scratch My Back.....317 ft.
The Soldier's Helmet.....577 ft.
The Union Spoils the Food.....527 ft.
The Orange Peel.....260 ft.
Shoeing the Mail Carrier.....550 ft.
Mother-in-Law at the White City....567 ft.
The Amateur Rider.....234 ft.
The Legless Runner.....350 ft.
She Won't Pay Her Rent.....184 ft.
"Whose Hat Is It?".....384 ft.
Saved from the Wreck.....620 ft.

KALEM COMPANY (INC.).

A Hobo Hero.....760 ft.
Off for the Day.....670 ft.
The Pony Express Rider.....880 ft.
The Gentleman Farmer.....720 ft.
The New Hired Man.....575 ft.
Bowser's House-Cleaning.....675 ft.
The Dog Snatcher.....595 ft.

LUBIN.

Gypsy's Revenge.....900 ft.
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Snake Hunting.....600 ft.
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When Women Vote.....700 ft.
And the Dog Came Back.....600 ft.
Winter Day in the Country.....750 ft.
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Papa's Letter.....275 ft.
Father's Washing Day.....295 ft.
Jamestown Naval Review.....500 ft.
Wanted, 10,000 Eggs.....300 ft.
The Pirates.....500 ft.
Life in India.....465 ft.
The Anarchists.....341 ft
The Stolen Bicycle.....255 ft.
Spring Cleaning.....300 ft.
Salome.....400 ft.
A Thrilling Detective Story.....325 ft.

MELIES.

A New Death Penalty.....400 ft.
How Bridget's Lover Escaped.....500 ft.
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Robert Macaire & Bertrand.....1060 ft.
Tunneling the English Channel....1000 ft.
Under the Seas.....930 ft.
The Mischievous Sketch.....243 ft.
Rogues' Tricks.....205 ft.
Mysterious Retort.....200 ft.
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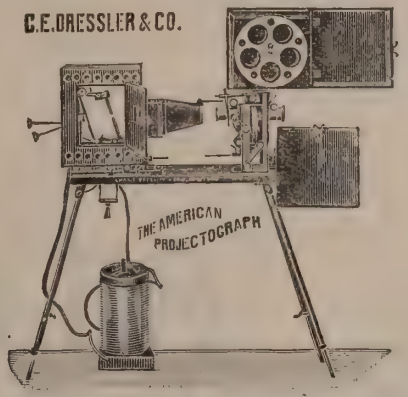

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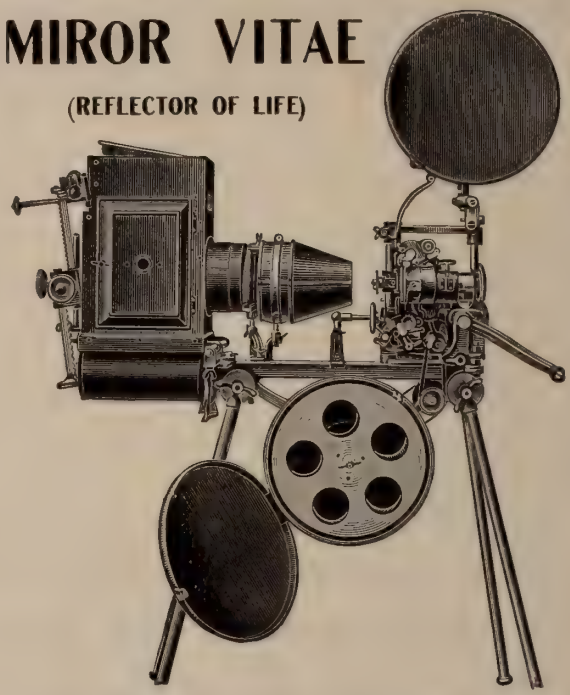

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Editorial.

THE OUTLOOK—WHAT OF IT?

What in your opinion is the prospect for the coming season? was a question put to us by one who is interested in the promotion of high-class houses. This is too large a subject to be hid under a bushel, and for the benefit of our readers we give our views that they may profit thereby.

The prospect for 1907-8 is the brightest that imagination can picture. Without exaggeration and from information which is reliable we can safely state that during the next five or six months some 1,000 nikelodeons will open up in this country. The number of letters we receive asking us to pick out localities for would-be proprietors, and some of them offering fees for the selection of good localities, indicate a growing desire to invest capital in a successful and rapidly increasing business. But will not this be overdoing a good thing? It will not; so vast is the territory to be covered that 1,000 will scarcely make an appreciable difference. But what about the licenses and the fire insurance companies? Do you not think these are difficulities to be overcome? These questions open up a very debatable field. In some localities there has been trouble with the licensing and also with the fire department. But our contention is that the proprietors have brought all this upon themselves by the employment of inexperienced operators, who have by their carelessness caused fires innumerable, and thus through crass stupidity—to use a mild term—have compelled local authorities to safeguard the lives and property of their citizens and the fire insurance companies for their own protection to raise the risk. The trouble with us all is "that familiarity breeds contempt" and we blind ourselves to the fact that celluloid is a most inflammable material, and if we will not realize the importance of the question the State must do so and protect us in spite of ourselves.

We have contended all along, and still hold the opinion, that if careful, sober, non-smoking and experienced operators only are employed the difficulties of licenses and fire insurances would speedily vanish, and provided also that no firm be allowed by the payment of graft to the inspectors to ignore the requirements of the department, but be compelled to toe the line, large with small capitalists, the whole problem would right itself in a very short time. Another point that impresses us here is the fact that no substitute—that is, a non-inflammable substitute—has yet been invented to act as a base for the gelatine. We remember writing about this in 1896 and were then promised a safe base. Eleven years have

elapsed and we seem no nearer to the solution of the obstacle. Rumors galore have been heard, but materialization does not appear. In our early wet collodion days we made a number of paper negatives and they are still in existence, not quite transparent, but nearly so. Could not paper be treated with a hardening chemical such as formalin and made strong and transparent? We hear nothing nowadays about the experiments along these lines. And yet nothing is so important as a non-inflammable film. We wish we could say the outlook along this line of research was rosy. With this digression we will hark back to the point we left off, viz., our 1,000 nickelodeons. But, said our interrogator, if all these places open up how will they be supplied with film if there is not enough to satisfy now? We know of three more film manufactories that will open for business shortly and they will take care of the demand as far as home production is concerned. In addition to these there are several more Italian, French and English firms about to come into the field and these will be able to fill all orders. Will not this tend to cheapen the product? We don't think so. It is a mistake to lower prices more than they are at present. Besides, as we have pointed outpreviously, to lower the price is to lower the quality. Cheap goods are always dear; they will not stand the wear and tear by one-half that the fair price goods do. Instead of reducing prices there should be an upward tendency, a thorough agreement between manufacturers to maintain a reasonable figure for their products. Good measure and better quality should be the aim, not quantity, to the detriment of everything else.

There is a mistaken idea abroad that if prices are not reduced there will be no sales. Exhibitors must have supplies and are willing to pay the price for them; it is human nature to go to the cheapest market, but if dealers would point out to purchasers that by paying two cents per foot more for film of noted makers they can give 150 to 200 more shows, the price would be forthcoming with better grace, especially if they can be assured that the picture will not strip from the support after a few exhibitions and that the sprocket holes will stand the wear and tear for a much longer period.

We were then asked what we thought a fair price for admission. We replied that depended entirely on the neighborhood. In a good locality 10 cents adults and 5 cents for children can easily be obtained. The tendency is to improve the exhibitions and charge accordingly up the Harlem and Bronx districts, but this would be unwise in the Bowery and East Side. At Curzon Hall, Birmingham, England, an old friend of ours (Waller Deffs) has for the past eight seasons crowded out the building (holding 4,000 to 5,000) night after night at prices ranging from 3d. (6c.) to 2s. 6d. (60c.). Moving pictures form the bulk of the entertainment of two hours' duration and two matinees Wednesday and Saturday afternoons. Vaudeville acts, conjuring, etc., occupy a break with illustrated songs of perhaps twenty minutes to a half hour, and the audience do not tire. Why not try such a scheme here? With good management it would pay well. The present number of film renters will not be able to supply the demand. What then? We know of several combinations who are contemplating opening film rental offices in various cities, so that no difficulty may be feared on that score.

Now—perhaps the most important point of all—What do you think of an official censor for the selection of films and what would you bar from public exhibition?

We think it would be a mistake for a censor to be appointed. This matter should be left to the manufacturers; they know the trend of public opinion, and if they choose to offend that is their lookout and they must suffer the consequences.

It is not our province to bar the exhibition of any film, but we certainly think the time has come for every manufacturer to eliminate from his repertoire such subjects as drunken men and women, train and safe robberies, the robbing of post offices and tying the victims to the railroad track, murder and crime in any form. Manufacturers should ever have in mind that the audiences at the nickelodeons are largely composed of children, who are apt to take the evil tendencies shown sooner than the good points, and should not put stumbling blocks in their way.

The Cinematograph in Science and Education.

Its Value In Surgical Demonstrations.

By Charles Urban, F.Z.S., London, Eng.

(*Contiued from page 373.*)

In the study of the movements and habits of animal and insect life, ordinary photography left much to be desired. Although a long series of photographs will present an animal in various positions, the one most characteristic is not obtained, and the point sought is missed. This particularly applies to the methods of carnivora in seeking and capturing prey. The ordinary snapshot camera fails entirely in its relation to wild animals in their natural environment when seeking and seizing food; nor does it give a graphic idea of the facial expressions and characteristic movements of the animal under observation.

These difficulties have now been overcome, and it is possible to place before Natural History classes "living pictures" of animal and insect life which, by faithfully reproducing every action of the subject under discussion, more vividly impress the minds of the students than any lecture illustrated by still pictures or drawings.

Upon all students of natural history the importance of using nothing but photographs as illustrations cannot be too strongly impressed. However carefully the artist may draw, and however skilfully the engraver may copy, there can never be the same accuracy of detail which it is possible to obtain in a photograph.

The Cinematograph secures to natural history classes the opportunity of studying subject films in which the specimens—some of which are rapidly becoming extinct—are depicted moving amid their natural surroundings. The swimming fish, the flying bird, the leaping salmon,

the crawling reptile and insect—these, as well as the larger animals, are reproduced faithfully. By means of the Cinematograph it is now possible to teach this subject, not as a study, but as a relaxation from study, and yet impart a knowledge which cannot be gained by mere reading.

Of the Cinematograph in its relation to Zoological Science, Mr. P. Chalmers Mitchell, M.A., D.Sc., F.R.S., secretary of the Zoological Society of London, says:

"I have the pleasure to thank you, in the name of this society, for the exhibition of films of zoological studies shown at our last scientific meeting.

"I am glad to take the opportunity you give me of stating that, in my opinion, such studies are a great aid to the educational side of zoological science. They are not only fascinating as spectacles, but they enable the events in the life-history of many animals, and in particular of the lower animals, such as insects, to be displayed to a large audience in a fashion far beyond the possibilities of ordinary photographs even accompanied by the most vivid descriptions. The combination of patience and skill and the technical excellence of your apparatus has brought about a most striking result."

Work already done, and results recorded, show the necessity of close watching during the period of photographing phenomena.

The Cinematograph has led to the observation and chronicling of what may be termed subsidiary phenomena which were heretofore unnoticed, and it is most useful in physiological botany, as showing the movement of plants between periods of activity and rest. Cinematography also teaches that the more we study by means of modern methods the more the student is struck by the almost human-like instincts of the plants under observation.

Photographs of a germinating seed may now be taken by the Cinematograph at regular intervals during many days, until the seed sends up its seed leaves. The projected pictures show the earth raised up by the swelling seed, and the seed-coat thrown off; the seed-leaves emerge, straighten themselves out and then the first leaves break forth.

Phenomena of plant life which take several days or weeks to record—such as the stages of growth in a plant and the opening of a flower bud—can be projected upon the screen, condensed to a single film, as if the successive stages followed each other in the course of a few minutes.

Among the Micro-Cinematographic and Cinematographic subjects already prepared by the Charles Urban Trading Company may be mentioned:

The Amœba
The Circulation of Protoplasm (700 diameters on the film)
Circulation of Blood in a Frog's Foot (500 diameters)
Circulation of Blood in the Tail of a Goldfish
Ciliary Movement in the Gills of a Mussel
Fresh Water Infusorian (500 diameters)
Typhoid Bacteria (850 diameters)
The "Bacteria Glutton" (500 diameters)
Volvox Globator
Red Sludge Worm
Water Flea and Rotifers
Anatomy of Water Flea
Diatoms
Head of a House Fly
Fig Mites and Maggot
Red Mites
Bryozoa (moss animals)
Vorticellæ
Paramecium
Water Bear
Midge Larva
Harvest Mites
Polychæte
Tubularian
Black Currant Bud Mite
Living Bacteria
Polycistina
The Brick-making Rotifer
Red Snow Germs (650 diameters)
American Blight and Green Fly
Cheese Mites (50 diameters)
Spider Crab
Freshwater Hydra
Polyzoa
White Cypris
Nevis
Gnat Larva
Corythea Larva
The Life of a Bee
Empire of the Ants
Metamorphosis of a Butterfly, etc., etc.
May-fly Larva
Ostrapod
Cetochylus
Young Oysters
Tophyropoda
Copypod
Young of Prawn
Baby (Zoea) Crab
"Little Drops of Water"
Life in a Water Butt
Giants and Pygmies of the Deep
"Through the Microscope"
Pond Life
Etc., etc.

Birth of a Crystal
Smoke and its molecules
Electrical Discharges
"Beri-Beri"—Its effects on Borneo Natives

It may be mentioned—to give some idea of the magnification—that the size of each film picture is, roughly, ¾x1 inch., and in this space a magnification of 850 diameters is possible.

In conclusion the Cinematograph has become, not—as some people imagine it to be—a showman's plaything, but a vital necessity for every barracks, ship, college, school, institute, hospital, laboratory, academy and museum; for every traveler, explorer and missionary. In every department of State, science and education, in fact, animated photography is of the greatest importance, and one of the chief and coming means of imparting knowledge.

FINIS.

Our London Letter.

(*From Our Own Correspondent.*)

We have a Kinematograph Operators' Association here, but it is only three months old and so far has done nothing. It is affiliated to the National Association of Theatrical Employees, including the general employees of the Music Hall, the idea of the union being that in case of strike the electricians would refuse to work the bioscope in the place of the operators. The operators are holding back from the Association in many cases because of the antagonism of the leading exhibitors, and unless the latter are won over, it will probably continue powerless.

A scheme has just been issued, not from the operators but from the manufacturers and exhibitors, which you will find outlined in the booklet enclosed. This is the first practical step to test the proficiency of operators, but it remains to be seen how it will be received by the operators themselves and by their association. Probably the best of them will present themselves for examination in October, particularly if the whole of the exhibitors back up the movement by only engaging men who have secured a certificate. The big hope of the movement lies in securing recognition from the L. C. C., which is an uncertain body. It is, however, expected that this will ultimately be secured and that the council will only allow operators with a certificate from this body to take charge of a machine in their district. After that most of the other councils will probably follow suit.

You will notice that the Kinematograph Manufacturers' Association is concerned in this scheme. This body has been in existence some little time, but has only lately

become really representative and Pathe and Vitagraph are still outside. The booklet gives rise to the hope that the association now means business with regard to piracy and other evils.

[We published a resume of this scheme in our last week's issue and may take up the matter again in a week or two.—Ed.]

Trade over here just now is booming. The Gaumont Company has just vacated small offices in Cecil Court to occupy a building of six floors near Piccadilly Circus and the Urban Company is also building special headquarters in Wardour street, in which not only the offices but the dark rooms and studio will be included. Other firms who are moving into bigger premises are the Warwick Trading Company and the Walturdaw Company. Two firms who previously manufactured films, but had no office of their own, selling through the Gaumont Company, have now opened up on their own account. These are Williamson & Co., of Brighton, and the Cinematograph Sydicate, who make the Norwood films. Both of these are located in Cecil Court.

There are very few cinematograph theaters in England of the sort which are so common in France and America, but things are mending in this particular. Hale's Tours opened a place in Oxford street in October last as an experiment and instantly scored such an enormous success that they have since opened close upon a dozen other shows in London and the provinces. The show which they gave at first for 6d. (12c.) was a very poor one, but it has since been improved and they are taking films of their own which should further add to their success. Another company has been formed with the title The British Cinema Company, Ltd., with the object of financing and running street shows. They have given one successful show at the Balham Empire, but have not seriously developed their programme so far.

Foreign firms who have English offices are rather disappointed at the sales which they get in this country. One of them is credited with the remark that the maximum sale in this country is little more than thirty copies at the best, but that it is easier to supply foreign orders from London than even from the head office. English makers depend for quite two-thirds of their trade upon orders from the Continent and America. The latter seems to have a great liking for English-made subjects and all the makers have now agents pushing their subjects.

It is now generally realized that the adoption of the cinematograph on a large scale for educational purposes is now merely a matter of time. You have probably received a booklet issued by the Urban Company on this matter. Mr. Urban is really doing a missionary work in this field, from which others will benefit as much as himself, but there will probably be room for all. Mr. Urban has already a fine list of subjects which could be used for educational purposes, including a series showing the famous Dr. Doyen, of Paris, performing various rare surgical operations, which the medical student would otherwise not have a chance of seeing more than once during his course, or perhaps not at all.

[The booklet referred to we have been republishing in the past four issues; we believed the information was of such world-wide importance that we wrote and obtained Mr. Urban's consent for it to appear in our columns for the benefit of our numerous readers.—Ed.]

When writing to advertisers, please mention the Moving Picture World.

Trade Notes

The Improved Film Supply Company, of New York, have secured the services of Mr. Jacob Weinberg as their booking agent. This practically assures their patrons the best products of the film manufacturers' output. We wish them success. They are noted for the high-class selection of films they send to their patrons.

* * *

Messrs. Burton and Byrnes, of the American Film and Amusement Company, 307 State street, Rochester, N. Y., were in the city last week, paying visits to the various manufacturers and importers of film, and we in our little way were able to be of use to them. No doubt the nickelodeons of Rochester are now reaping the benefit of their visit. Why did one firm go out of their way to make malicious and untruthful statements?

* * *

Another visitor was G. M. Tuch, president of The Electric Theater Film Company, Inc., of Bowling Green, Ky. (We were very careful where we sent him.) He said: "I am a great admirer of the Moving Picture World. I cannot speak too highly in its praise. It is one of those papers a man feels better for having read. Not only that; it is full of information of such a nature we do not get anywhere else. We cannot afford to be without it. Why, only this trip it saved me $50.00 by the information it gave me in buying films. We have a string of theaters throughout Kentucky, and our business is to only handle films of the cleanest and highest quality, such as can be shown to an audience of women and children. Our requirements are of the highest caliber and need careful selection. The standard to-day is much higher than it was six months ago, and I think you, Mr. Editor, can take a little credit for having brought about such a condition by the stand you have taken towards the elevation of the nickelodeons and the efforts you have made to eliminate the undesirable and blase subjects from the dealers' lists." Thanks, Mr. Tuch; we very much appreciate your kindly words.

* * *

From Washington, D. C., we hear that the building now occupied by the United States Express Company on Pennsylvania avenue between Ninth and Tenth streets has been leased for ten years to Washington parties, who announce the purpose of converting it into an up-to-date moving picture theater. It is arranged that the first floor shall be elaborately fitted up as a five-cent theater, with entrances on both Pennsylvania avenue and D street. The second floor will be devoted to travel talks, illustrated by moving pictures, and also by an entirely new and most interesting method of producing stereoscopic effects on the screen. The effect of this new method is said to be most realistic and startling, and it is a secret. On the two floors the theater will seat 1,200 people. It has been named the "Cosmos," as in it world happenings will be put before the audience by new stereoscopic projections.

* * *

Considerable excitement, which fortunately did not result in a panic, was caused at the moving picture show at 227 South Main street, Dayton, Ohio, Saturday last, when a film, which was being shown, caught fire from a spark from the apparatus. The film consumed within a few seconds and a large blaze alarmed the house-full of spectators. Manager Curtis, however, remained cool and cleared the house without any trouble or injury to anyone. The box at Fifth and Main streets was pulled and all of the downtown apparatus was called to the scene. The damage amounted to about $50.00, which was the value of the film.

* * *

The Liberty Moving Picture Camera and Manufacturing Company, New York; manufacturing cameras for the taking of animated pictures, etc.; capital $15,000. Incorporators: C. E. Doll, 323 West 100th street; H. Meredith Jones, 511 Manhattan avenue; Vivian T. O'Neill, 56 Pine street, New York. Miles Bros. have purchased from H. Meredith Jones of this Company all rights and title to any and all Moving Picture Cameras which he has devised or may devise.

* * *

Washington, August 13.—Thomas A. Edison, the inventor, to-day filed a petition in the Supreme Court of the District of

Columbia for an injunction against Thomas Moore, of this city, enjoining him from manufacturing a certain improvement in connection with kinetograph cameras. Mr. Edison claims that Moore is infringing upon an invention, patent for which was granted him on August 31, 1897, which was reissued December 17, 1903. In addition to asking an injunction, pending the determination of the suit, Mr. Edison claims damages to the extent of $10,000.

* * *

Vassar, Mich.—An explosion in a five-cent moving picture theater here hurled D. La Bar, proprietor, through a window, badly injuring him. Ola Frawley, ticket taker, followed suit and was slightly injured. The explosion followed a fire from a defective electric wire.

* * *

At a meeting of the Police Board of Dunkirk, N. Y., a resolution was adopted instructing each and every patrolman to stop all entertainments, moving picture shows, illustrated songs, etc., in saloons on their respective beats on every night, including Saturday, and to close up saloons if necessary to stop the same. This order will become effective at once. Repeated complaints to members of the Police Board against such entertainment in saloons, made principally by women, caused this action to be taken by the commissioners.

* * *

The number of fires resulting from moving picture machines has caused the New England Insurance Exchange to notify all its members that an increase of $1.00 a hundred in insurance rates will be made on all policies covering buildings where the machines are in use. Theaters that occupy a building permanently are subject to no raise in premium, but any building where moving picture entertainments are held will be affected by the new rule, since a permit from the insurance company will be necessary before such entertainments are given; otherwise the owners of the building run the risk of having the company refuse to pay any fire losses that may be incurred. The new rule applies to contents of a building as well as to the structure itself, and the permit to have picture machines installed must be included in the policy in the form of an endorsement. In cases where parts of a building containing machines are rented the tenants will be subject to 1 per cent. increase in the rates on any furniture or merchandise they may have in the building. At a meeting of the Executive Committee of the New England Insurance Exchange a few days ago, the following recommendation modifying the recent charge for moving picture machines was ordered for final action at the next meeting: "That a reduction of not over 75 cents can be made from the 1 per cent. minimum charge for the installation of moving picture machines when installed in strict compliance with the rules of the National Board of Fire Underwriters and the National Electric Code." If this amendment is adopted by the exchange the rule will not be as stringent as it seemed at first, since such a modification would only provide for an increase of 25 cents a hundred in the rate on buildings containing machines, although a greater increase could be made at the discretion of the companies.

* * *

Among the companies incorporated with the Secretary of State was the Kingsbury Exhibition Company, of Sandy Hill, N. Y. The company was organized for the purpose of producing and presenting to the public moving picture shows and dramatic performances. The company will begin business with a capital of $900. The directors are: Warner P. Douglass, Glens Falls; Charles Shapira and Ambrose P. Corcoran, Sandy Hill.

* * *

The proprietor of the Star Theater, on Market street, Harrisburg, Pa., took out a permit for the alteration of the store room at 228 Market street, where he will have another moving picture and vaudeville amusement place. The place will have a stage and an attractive front and $1,200 will be expended.

* * *

Incorporation papers were filed at Springfield, Ill., for the organization of the Chicago Electrical Theater Company. The capital stock is valued at $30,000. The object of the company is to build a number of five-cent theaters throughout the large cities of the United States. Owing to the large popularity gained by the nickel theaters this company was organized. The object of the promoters is to build and sell these theaters. Already the company has obtained options on several prominent buildings. The incorporators are: Aaron Gollos, president and general manager; A. Gollos, vice-president and treasurer. The company owns and operates the "Home of Pathe" at Riverview Park.

* * *

Moving Picture Exhibitions.—In another column appears a communication which might indicate that the writer was interested for himself, either directly or indirectly, in installing a bunch of moving picture shows in Springfield. Giving him the benefit of the doubt and granting that he is disinterested in the views set forth in his letter, it must be admitted that he has some show of truth on his side. The moving picture fad has certainly struck the American municipality, and as is the case with all American fads, it has struck us hard. Whether the "blue laws" referred to in the communication indicate a lack of progress on the part of City Council, or whether they indicate progress of the highest type, depends solely on the character of the pictures exhibited. That the modern moving picture represents the highest development of the photographer's art may be conceded, but that does not enter further into the argument than to acknowledge the mechanical ingenuity of the people who are devising the latest improvements in the moving picture line. Being merely a mechanical device, the moving picture may be made to represent scenes that in themselves are good or evil. It is more than possible that the pictures which called forth Springfield's "blue" ordinance against these exhibitions were unfit to be seen. But the fact that there is one exhibition of this kind now showing in the city is proof conclusive that our "blue" law is not sufficiently blue to keep out entertainments of this kind which will pass the muster of respectability.—*Springfield (Ohio) Sun.*

[This editorial was unavoidably crowded out of our columns last week. The letter here referred to is on page 376.—Ed.]

* * *

Anaconda, Mont., August 15.—John Berberick, aged 20, was found guilty of murder in the second degree for the killing of John Johnson, a ranch-hand, on January 15 last. Berberick, in company with Frank Carpenter, aged 17, wantonly shot down Johnson, a decrepit old man, in an attempt to rob a safe at the Parrot ranch. The boys said they had been inspired to the deed by moving pictures. Carpenter was sent up for fifty years.

* * *

There is no form of amusement where human nature can be studied at closer range, or to better advantage, than at one of the many moving picture theaters which have become a part of our national entertainment system within the past decade. For when you desire to study human nature, you must find human beings at their leisure, and when they are relaxed in their seats and watching the flitting film they are ideal subjects for study. The moving picture theater is not confined to any class or clique. The millionaire and the clerk, the laborer and the capitalist, sit side by side and both find equal enjoyment in the pictures.

* * *

An order issued recently in Birmingham, Ala., by W. H. Abernathy, city electrician, would have resulted in the closing of every moving picture show in the city with the exception of one until each complies with the requirements as set out in Ordinance 85 of the City Code if the acting Mayor had not put a stop to it. The ordinance is a new one and was adopted on July 17. It is the same as the ordinance in effect in Atlanta. Mr. Abernathy said that he had two avenues of action to compel the proprietors of the moving picture shows to conform to the law. One was to arrest every owner and the other was to notify the company furnishing electricity. He decided on the latter step and delivered in person the following order to the Birmingham Railway, Light and Power Company:

"Birmingham Railway, Light and Power Company, City:

"Gentlemen—As the operation of the ——— at No. —— is in violation of Ordinance No. 85, you are hereby notified to discontinue your electric service immediately and not to reconnect same as provided for in Section 3, Page 135 in the City Code."

"W. H. Abernathy, City Electrician."

There is a provision in the City Code which compels the Birmingham Railway, Light and Power Company to act on the order of the city electrician. For failure to do so they are liable to a fine not less than $5.00 nor more than $100.00 for each day service is rendered places referred to in the letter of the city official. The only picture show not contained in the order to the Birmingham Railway, Light and Power Company is that one operated by Mims B. Stone on second avenue between Twentieth and Nineteenth streets. This place is in the hands of the Government at the present time. The ordinance under which City Electrician Abernathy took the above action requires certain conditions for the operation of moving picture shows. The requirements were made in order that the fire risk of such places might be lessened. It is also probable that men interested in the moving picture show business will make a fight on the ordinance. According to a statement made by Mr. Abernathy, there have been three fires in moving picture shows in the city. Acting Mayor Cooper ordered a suspension to the orders issued by the city electrician in order to give the proprietors a chance to make required improvements.

* * *

Kearney, Neb.—F. G. Keens has let a contract for the immediate construction of a fireproof building that will be used for a

moving picture theater. The building has already been leased to a syndicate that operates similar enterprises in other cities. The building will be made of cement and steel and will be 50 by 100 feet.

* * *

Moving Picture Rescue at Atlantic City.—While the storm was approaching the other day, shrieks for help startled the bathers at South Carolina avenue, and a woman in the surf was seen to throw up her hands and sink. Three men who stood in bathing suits at the edge of the water rushed in and dragged the bather from the surf, amid the cheers of a great crowd. Then it was discovered that a moving picture camera had been adjusted where it commanded a good view of the scene and that the rescued "woman" was a man and the affair was for strictly "dream" gallery purposes. The rescued, the rescuers and the photographers scurried from the beach to escape arrest by the guards.

* * *

The nickelodeon which is being built on Market street, Steubenville, Ohio, is rapidly nearing completion and will soon be ready for business. The Mingo boys are having the place fixed up in modern style and when it is completed will be the finest theater room in the city. It is estimated that the cost of furnishing, remodeling and decorating the room will cost over $1,500.

* * *

Charles M. Shaffer, of Chicago, is in St. Joseph, Mo., for the purpose of securing a location for a kinadrome. As is generally known, the kinadrome is a moving picture exhibition, introducing songs and other music. The company represented by Mr. Shaffer has kinadromes in all the theaters on the Orpheum circuit and they are strong features of the Orpheum shows. Mr. Shaffer has three locations in view and expects to enter into a lease for one of them in a few days. It is intended to open the exhibition September 1.

* * *

The Nickelodeon.—The fellow who started the moving picture show certainly is a friend of humanity. There is more to this than the casual thinker fathoms, and this innocent, inexpensive and frequently instructive amusement should be encouraged rather than its progress and success retarded. Hundreds of people are here pleasantly entertained, and since their coming to El Reno there is an entire change in the appearance of the city in the delightful evenings which has been an advertisement to our city of far greater value than many imagine. Every night hundreds of joyous, happy men, women and children promenade our streets, mingling pleasantly together, visiting, becoming better acquainted and enjoying themselves at an exceedingly limited expense. People of small income can enjoy these entertainments when they would be prohibited from visiting an expensive show, and the amusement of this class of our citizenship should be considered by our city authorities and all good citizens. While circuses and like expensive entertainments take hundreds and even thousands of dollars from the city, the money paid these picture shows is nearly all expended among our home people, that going away being only the insignificant sum paid for the use of the films. In many large cities these entertainments are given substantial encouragement because they amuse and lighten the burdens of honest toilers who cannot afford to take their families to an entertainment costing from 50 cents to $1.50 each, and the good people of El Reno will act the part of wisdom if they, too, encourage these entertainments here. The best people, the rich, the poor, and those in moderate circumstances, all delight in them, and the stranger in our midst goes away with a better impression of our city if he sees a jolly crowd promenading on the streets during the evening; everything looks lively, cheerful, prosperous, and we hope the nickelodeon has come to stay just as it has in other cities.—*El Reno (Okla.) American.*

* * *

Nevasota, Tex.—Just at the opening something went wrong, the reel caught fire, and in an instant the oil-soaked tent housing Kent & McInnerberg's moving picture show was destroyed. The tent, reel and chairs were consumed; loss, $400 to $500. The showmen have secured a place in the Creagor block and will reopen in a few days with a machine to meet the fire risk requirements.

[This is like locking the door after the horse was stolen. Why did not these folk use common sense and get the fireproof machine first?—Ed.]

* * *

Moving pictures are a great fad with the public at the present time, and that is one reason why Eldredge Park, Elmira, N. Y., is so popular with the public at the present time. The free entertainment of moving pictures each evening is an excellent one and first-class pictures are shown. Great illustrated songs are also a feature. The whole entertainment is also free, no charge for seats being made. The park itself is in splendid condition and the public seems to enjoy it more this year than in many seasons past. It is a great resting place and as a place to recuperate it holds a strong place with the public.

* * *

The Electric Theater on Military street, Port Huron, Mich., will open about September 1. Captain Slyfield has remodeled the building and it will be an ornament to the street. The theater will be supplied with the latest opera chairs, have a handsome stage and is elegantly decorated.

* * *

Moving Pictures.—The nickel theater has a legitimate place in the life of the people. Although a comparatively old idea in Europe—especially in Paris—it is of recent growth in the United States. Its development has been one of the curious amusement wonders of the day. There is scarcely a city of 10,000 population in this country that has not seen the introduction of the "Vaudette" idea. These nickel theaters wouldn't pay if the public didn't want them. And the public wants them because, at a nominal price of admission, they provide an entertainment that runs —or can be made to run—the entire gamut of amusement and instruction. It is the theater of the poorly paid—the little playhouse of the masses. It gives in a great measure the knowledge acquired by foreign travel to thousands who will never be able to go beyond their own narrow environment. It brings the sea to the dweller in the inland city. It familiarizes the resident of the coast States with the wonders of mountain and prairie. It makes men—and women—think. "I never realized what a battleship was until I saw the Maine in a moving picture," a laboring man told me. "I have never been across the ocean, but I have seen so many motion pictures of Paris that the French capital seems to be familiar to me," was the comment of another. The same thing might truthfully have been said of London, Berlin, Cairo, Constantinople, Rome, the fjiords and mountains of Norway, the windmills and low-lying landscapes of Holland. For these—and many other instructive travel scenes—are portrayed with almost startling realism in the nickel theater. And there is comedy, too—plenty of it—rich, roaring, fret-destroying comedy —comedy that is worth many times the price of admission to the wearied, the worried, the heart-sick! The mishaps of the professor who went to the moon. The adventures of the space-defying auto. The exciting accidents that made baby's first outing memorable. The feminine pursuit of the bachelor who advertised for a wife. Laughter, jolly, clean, every one of them! Just the kind of a tonic that thousands of tired women and dissatisfied men need, and which could not be paid for anywhere else than in a nickel theater.

* * *

Moving picture machines are a great menace to property, according to the report filed by Inspector of Inside Wiring McCall with the Board of Safety at Toledo. Inspector McCall and his assistants have been working hard since his office was created, placing the proper safeguards about the nickel theaters in Toledo. In his report McCall says that 75 disastrous fires in Ohio within the past year have been caused by moving picture machines. Mr. McCall is at present engaged in supervising the wiring of the big Winter playhouses in the city.

* * *

Two Hartford men started out on the road with a moving picture show in which they planned to make quite a bit of money, but a lawsuit is the culmination. The men are Nathan Herbert and Edward Schwartz, and the moving pictures of the Fitzsimmons-O'Brien fight comprised the principal film which the firm showed. They traveled under the name of the "Great Eastern Cameragraph Company," and after giving a show here they went to Rochester, and then to Utica. When they entered into the partnership it had been agreed that Herbert should buy Schwartz out if the latter at any time wanted to sell on a thirty-day notice. When the two arrived in Utica on their tour Schwartz gave notice to Herbert that he wanted to quit the business and return to Hartford. Herbert, it is claimed, agreed to pay Schwartz $450 for his share in the partnership within thirty days. Schwartz came back to this city, but at the end of the agreed-upon time the money had not appeared. Herbert took his machine to Newburgh and gave a show there, but kept the receipts. Recently he came back himself and secured employment in one of the shops. Schwartz saw him on the street and asked him for the $450, but Herbert said that the outfit had been burned up and that he had lost everything. Schwartz claims that Herbert told another friend that the outfit had been stolen. He had made efforts to capture Herbert in New York and Pennsylvania cities, but could not find trace of him. Herbert would not pay the money and Schwartz brought a suit against his former partner, claiming $1,000 damages for fraud.

Film Review.

THE DOLL MAKER'S DAUGHTER.

WILLIAMS, BROWN & EARLE.

At a small shop where a specialty is made of mechanical dolls, the daughter of the proprietor is busy winding up a model about her own height. The doll walks stiffly from her box and goes through many wonderful antics, which the girl copies very cleverly. As the machine runs down in the toy it travels to a corner of the shop and leans against one of the walls just behind a large box out of sight. An idea suddenly striking the youngster, she dons similar clothes to the figure and enters the large case just as the proprietor, her father, ushers in a likely purchaser. The small customer, a Princess, has her governess and an officer in attendance. The imperial child is enraptured with the supposed doll which the shopkeeper shows her, and at once commands the purchase to be made.

The proprietor, delighted at his good fortune, rubs his hands in self-congratulation as the goods are taken out. Starting to re arrange the cases, he is astonished at seeing a doll leaning against the wall. Searching around he discovers his daughter's discarded garments, and the truth dawns upon him that he has just sold his daughter!

In a beautiful room her majesty the child walks in, and as soon as her outdoor garments are removed orders her new dolly to be brought in. Her royal father enters the room just as the figure is being wound up, and watches with much surprise the various movements. One of the officers in attendance on his master closely watches the doll rather suspiciously. Upon being left alone in the room with the figure, which is standing in an awkward attitude, the officer pulls her hair, and drawing his sword, lightly touches her with it on the leg. These efforts to disclose the humanity of the figure being unsuccessful, he obtains a rat and puts it near one of her feet. He laughs aloud, as the poor girl, thoroughly frightened, rushes away and mounts a chair. Going to the scared girl, and lifting her from her position, he kisses and reassures her. As he leaves the room the girl once again assumes a doll-like attitude. His highness, on entering the room suddenly sees the movement of the girl, and going straight up to her looks into her eyes and passes his hand over her face, which makes "dolly" break forth into a broad smile. The man takes her upon his knee and fondles her. At this moment the officer, who has already learned the secret, enters the room and watches with envy and annoyance his master's caresses. He rushes from the room in search of his mistress, as he sees his chief offer to take the girl for a motor ride. Upon the girl's acceptance the Prince leaves the room, to give orders for his machine to be got ready. The girl once again strikes her dollish attitude as she hears the door open. This time, however, it is her father who enters, and he soon brings the girl to her senses. As he catches her roughly by the arm she sinks on the floor and sobs. He orders her to rise, and has the real doll brought in. As soon as they are alone he locks the door, takes out the doll and pushes the girl into the box. The man then leaves the house and has the box containing his daughter carried out. A short time after in comes his highness, arrayed for the motor trip. As he goes down upon one knee his jealous subordinate walks in, accompanied by his mistress. Seeing his wife in the room the man rises hastily, and in doing so the doll falls over, one leg sticking inelegantly in the air. The tables are turned upon the officer, as it is disclosed that the figure is a real doll and not a living being! His mistress shows her annoyance, and the Prince makes the best of a foolish situation.

HAIR RESTORER.

WILLIAMS, BROWN & EARLE.

A gentleman, taking advantage of being alone with his servant, steals a kiss as she sits on the couch. The sudden entry of his wife, however, makes the guilty pair quickly draw apart. The good lady, who is of very muscular proportions, seizes a stick and belabors both man and girl. The maid makes her escape at the earliest opportunity; the woman catches hold of her husband and after soundly trouncing him throws him to the floor. Kneeling on his chest she pulls out his hair by handfuls, not being content until the poor wretch is practically hairless. The man crawls to his feet as his better half leaves the room, and taking his handkerchief from his pocket covers his bald pate.

Rushing from the house the man seeks out the shop of a well-known hair restorer. Purchasing a large quantity he carries it home and goes straight to the bathroom. Holding his head down over the bath he orders his servant to pour the restorer on his head. A good shower of the fluid soon brings a huge shock of hair, and the delighted man seizes a looking glass, viewing himself admiringly. As he is being congratulated by the maid his good wife makes her appearance from her bedroom. When she sees the fresh stock that her hubby has she puts out her hands with joy, hoping once more to make a raid. She makes an attack on him, but he struggles vainly to protect himself. The struggle goes on until the man, getting his wife near the edge of the bath, tips the good lady in, and rushes from the room, closing the door behind him. Almost immediately the door is again flung open, and the onlookers are startled to find the awful change that has taken place. The hair restorer has indeed been effective, and the wife now appears covered in hair, resembling a bear. She chases her husband into another room, out of which he again darts, locking the door behind him.

The man goes out, buys a muzzle and pole and returns to the house, bringing a number of men with him. They attach a rope to the new animal and muzzle her.

In a large Fair Ground crowds are flocking to a tent where a wonderful bear is on show. The performance inside rouses great enthusiasm, the animal answering so well to its master's bidding. As soon as the scene is over the man clasps in his arms the young lady assistant—his late servant.

HER FRIEND, THE ENEMY.

WILLIAMS, BROWN & EARLE.

The news of an army advancing on the town, calls all the garrison out for its defense. A young and eager officer takes leave of his sweetheart who clings to him affectionately, and at the last possible moment releases him fearlessly but with much anxiety.

The defenders going out to meet the enemy offer a stubborn resistance to the oncoming force. Driven back by numbers they are gradually compelled to retire to the town which is finally captured by the enemy. The victorious commander after his arduous toils, and suffering from many slight wounds, enters the house of the officer's sweetheart, where he decides to stay during the time he is in the place. The exquisite appearance of the lady more than pleases him and he settles down in an arm chair and demands refreshment.

She at first refuses, but seeing resistance is useless attends to him and prepares a meal. Alone with the conqueror she plays with a dagger and is tempted to take his life, but throws the weapon down in disgust. The commander having refreshed himself and being attracted by the girl endeavors to make love to her. He is interrupted by his guard, one of whom hands him a dispatch. As he is reading this communication the young lover enters the room and going across to his fiancee clasps her in his arms. At the general's orders weapons are immediately pointed at the rash man. The girl aware of her sweetheart's danger appeals to the officer for her dear one's life, disclosing in her plea her sincere love for him. Ordering the weapons to be put up the commander immediately writes out a pardon for the young man, and allows them to pass out through the guard. Turning as she reaches the door the girl speaks out her heartfelt thanks and gratitude to her friend the enemy.

LIFE BOAT MANOEUVERS.

URBAN-ECLIPSE.

The upper deck of an ocean steamer is seen crowded with immigrants starting off on a voyage to fresh scenes and pastures new. By and by, for the practice of the crew, the boatswain pipes all hands to the life boats, and a very busy scene results from his call. They man the life boats and swing them out on their davitts and a number of immigrants enter. The boats are seen descending the side of the vessel to the water's edge, then pushing off, making a very effective scene of rescue, and showing the dexterity which could be used in a case of actual necessity.

IN AN ARMCHAIR.

GAUMONT.

Shows the sad plight of an innocent young man who pays a visit and seats himself in a strong, narrow chair, whose arms are close together. When he attempts to arise he finds it impossible, resembling in a way a mouse that has gone into a trap easily, but cannot get out again. The film shows the wanderings of the young man with the chair attached and gives rise to many humorous situations.

THE DERVISH'S REVENGE.

GAUMONT.

The "Dancing Dervish" has been a familiar character to readers of far Eastern tales, although the Western mind cannot well grasp the significance of the endless revolutions on one toe which seems to be the favorite religious rite of the Dervish.

This film is uproariously funny. It concerns a white man, presumably a Frenchman, who scoffs lightly at the dancing of a Dervish, and the latter in revenge places a curse upon the stranger, under which the Frenchman dances the Dervish dance, in and out of season, morning, noon and night. The curse following him in his travels, a series of side-splitting situations arise. His friends try to cure him, but to no avail, and he breaks out into this dance at the most inopportune moments.

LITTLE FREGOLI.

SOCIETA ITALIANA.

The scene opens with a little girl at a table, who, instead of attending to her lesson, is trying what she can do with a paper and scissors. The pedagogue, coming in, observing her inattention, admonishes her for the neglect of her studies, commands her to put up the paper and take up her book, which she does until his back is turned.

His exit is the cause of the evolution of the usual child satire of placing the thumb to the nose and outspreading the fingers. As soon as she is certain that the coast is clear she commences her paper antics, and from the paper in front of her cuts out a mitre of an archbishop, which she places upon her head, and then, quickly forming a stole, she imitates the gesticulations of an archbishop while blessing his flock.

Disbanding this costume, she cuts out another to represent a clerk of the justices, and looks very comical as she starts to write down the charges as the clerk would do. Tiring of this, she next produces a chapeau of an admiral, and forming a miniature ship out of another piece of paper, she looks the part to perfection. Cutting out a plume, she fixes it on the admiral's chapeau and makes a very good imitation of a field marshal. This not being quite complete, she takes up a box and empties on to the table a guard of toy soldiers, which immediately follow into line, and then, taking up the baton, she directs her little army of soldiers in a very comical fashion. Then with one fell sweep of her baton she clears the table of the soldiers.

Scissors and paper again come into active use, and she then forms a clown. She next essays the part of a grandmother's cap; then, with the spectacles on her nose and knitting in hand, she looks the part to perfection. From the grandmother, she rapidly changes into a nun, and from this into a barrister, and argues her case with great force and point.

She now essays a difficult task, and the better to perform this, she turns her back on the audience, and on turning her face once more towards them, she looks the embodiment of the illustrious Napoleon. Like him, she finds this great attempt is her last, for the pedagogue coming in at this moment, when the spirit of Napoleon is the strongest, he takes her on his knee and gives her a spanking.

MR. INQUISITIVE.

ESSANAY.

By the time you have finished laughing at this subject you will quickly realize that "if it doesn't concern you, let it alone and attend to your own business," is an awfully good motto, but the young fellow who plays Mr. Inquisitive in the comedy evidently does not think so, but after he gets the worst of everything we can safely say his journey into Noseyland taught him that lesson.

Our friend, Mr. Inquisitive, gets an idea in his head that he has to find out about everything in sight, so he merrily starts on his way; he first encounters a chicken coop and his curiosity leads him to thoroughly inspect it; his first inspection ends up with doors of chicken coops being left open,

(Continued on Page 397.)

Moving Picture Exhibitors' Association.

229 Broadway, New York, Aug. 20, 1907.

To the Members of the Moving Picture Exhibitors' Association:

Dear Sir—At the request of many of the members a meeting of the Association will be held at the Nicola Theater, Seventy-second street and Third avenue, New York, on Monday, August 26, 1907, at 11 o'clock in the morning.

The principal object of this meeting is to unite not only the members of our Association, but also all other exhibitors, to obtain better treatment and more reasonable prices from the wholesalers, and if this cannot be done to establish an exchange owned and controlled by the individual exhibitors.

It is necessary for us to take immediate and aggressive action—we have been working for others long enough—everybody seems to profit by the moving picture business except those who put their money in it.

Let nothing keep you away from the meeting.

Remember the date, Monday, August 26, 1907, at 11 o'clock in the morning, at the Nicola Theater, Seventy-second street and Third avenue, New York City.

Very respectfully yours,

NICOLA SERAPHINE,

President Moving Picture Exhibitors' Association.

President Seraphine, of the Moving Picture Exhibitors' Association, when seen in reference to the above letter, was not only willing but anxious to talk on the condition of the moving picture business.

"Through the efforts of our association single-handed and alone," he said, "the moving picture business was protected from great injury if not destruction by the effort to suspend, on a wholesale scale, the licenses paid for and issued to the holders. On the principle that business is business, three persons who were operating from two to six places conspired first secretly, and on failing in that way then in the open, to the end that this line of amusement should be taken from the hands of the many and placed in the hands of the few.

"In this they also failed.

"The moving picture business is still controlled by the small investor so far as its operation is concerned. The source of supply, however, is not controlled by the small operators and it is the growing greed of the middle man that I shall advise our members and all similarly interested to fight and fight to the bitter end. Why should the middle men be allowed to make us stand and deliver? What do they supply? As the boys in the gallery would say: 'Where do they get off?' They don't get off at all—once they get a hold of you, you are theirs. Leave it to them and they will never let loose until they hand you over to the officer of the bankrupt court, who will search you and finding nothing left will declare you are all in and that you will have to be born over again, financially speaking, to recover from the embrace of the moving picture middle man. These fellows ought to be called the 'end men'—when you finish with them, or, rather, when they finish you, it is time to ring down the curtain and pass out souvenirs for the last performance.

"Our association has stood firm during the severe experience of the past and all members were rewarded with success and all this at a very slight cost. We have fulfilled every promise we made and have accomplished all that we have undertaken. We will not be fooled any longer.

"Wholesalers disguised as middle men are competing with what we may call the retailer and we propose to find out why this rule won't work both ways.

"At the meeting to be held at my place, the Nicola Theater, Seventy-second street and Third avenue, on August 26, 1907, at 11 o'clock A. M., we will take steps to get on a peace basis with a square deal all around, otherwise take such other action as our rights demand."

NEW URBAN ECLIPSE FILMS

PRICE 12 CENTS PER FOOT

The Tooth Ache, Comedy Length 367 ft.
A Big Take of Tunny Fish, Piscatorial Length 267 ft.
Wandering Willie's Luck, Comedy Length 427 ft.
The New Stag Hunt, Descriptive Length 607 ft.
Poor But Proud, Sensational Length 484 ft.
Life in a South African Gold Mine, Industrial Length 527 ft.

Kleine Optical Co.

NEW YORK 662 SIXTH AVE. CHICAGO 52 STATE STREET

THEO. PATHE FILMS

(T. P.—PARIS)

Price 12 Cents Per Foot

"THE BLACKSMITHS' STRIKE"

Sensational Length 1067 Feet

THE film tells the story of a strike by the iron workers in a large factory. Their demands having been refused, they walk out. One of their leaders, the father of a family, is begged by his children to give them bread, and unable to resist their appeals, goes to his fellow-workmen and asks them to yield and return to work. An argument ensues; he is branded a scab and coward, and in his frenzy grasps a hammer and strikes his chief opponent, who is supposed to be killed. He is arrested, tried and acquitted. The strike is compromised, the men's demands having been partly met, and peace again reigns.

A Fascinating Story, which maintains breathless interest from beginning to end.

"TOO MANY CHILDREN"

Comedy Length 734 Feet

EXCLUSIVE SELLING AGENTS IN AMERICA

Kleine Optical Co.

52 STATE ST. CHICAGO. 662 SIXTH AVE. NEW YORK

ESSANAY FILMS

(LOOK FOR THE BOOK)

Every One to Date has Made Good

HERE IS THE BIG SCREAM

"MR. INQUISITIVE"

More good clean comedy to the foot than anything offered for a long time.

LENGTH ABOUT 600 FEET **READY AUGUST 24th**

READ

(1) Letter

GENTLEMEN:
Your film sent us, subject "An Awful Skate," was **very good**, and hope you will continue on with the good work. **Powers Machine and Film Exchange, Buffalo, N. Y.**

(2) Telegram

ESSANAY FILM MFG. CO.
CHICAGO, ILL.
Ship two subjects each hereafter. Ship to-day extra subject "Slow but Sure." Answer.
O. T. Crawford Film Exchange, St. Louis, Mo.

Our films are sure to please; they are in demand, and are recognized by all renters and exhibitors

Remember Two Successes } **AN AWFUL SKATE** 683 Feet
SLOW BUT SURE 647 "

Essanay Film Manufacturing Co.

INCORPORATED

501 WELLS STREET - - - - CHICAGO, ILL.

THE BUYERS' GUIDE.

Films.

MANUFACTURERS.

American Biograph Co., 11 E. 14th st., New York.
Edison Mfg. Co., 31 Union sq., New York
Essanay Film Mfg. Co., Inc., 501 Wells st., Chicago.
Kalem Company (Inc.), 131 W. 24th st., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
L. Gaumont & Co., Paris. American Agents, Kleine Optical Co., Chicago and New York.
Geo. Melies, 204 E. 38th st., New York.
Miles Bros., 259-263 Sixth ave., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
Pathe Freres, 42 E. 23d st., New York.
Selig Polyscope Co., 41 Peck court, Chicago, Ill.
Societa Italiana Cines, Chas. E. Dressler Co. 145 E. 23d st., New York.
T. P., Paris. American Agents, Kleine Optical Co., Chicago and New York.
Urban Eclipse, London. American Agents, Kleine Optical Co., Chicago and New York.
Viascope Mfg. Co., 112 E. Randolph st., Chicago,
Vitagraph Co., 116 Nassau st., New York.

DEALERS.

Acme Exchange, 133 Third ave., New York.
American Exchange, 630 Halsey st., B'klyn, N. Y.
American Film and Amusement Co., 307 State st., Rochester, N. Y.
American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
Amusement Supply Co., 85 Dearborn st., Chicago,
Boswell Mfg. Co., 122 Randolph st., Chicago, Ill.
H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Chicago Projecting Co., 225 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
O. T. Crawford Film Exchange, 14th and Locust sts., St. Louis, Mo.
Harry Davis, Davis Bldg., 247 Fifth ave., Pittsburg, Pa.
Dominion Film Exchange, 32 Queen st., E., Toronto, Canada.
Edison Display Co., 1116 Third ave., Seattle, Wash.
Edison Mfg. Co., 304 Wabash ave., Chicago, Ill.
The Electric Theater Film Co., Bowling Green, Ky.
Enterprise Optical Co., 154 Lake st., Chicago, Ill.
Erker Bros., 608 Olive st., St. Louis, Mo.
Fort Pitt Film and Supply Co., 808 House Bldg., Pittsburg, Pa.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Greater New York Film Rental Co., 24 Union sq., New York.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
F. J. Howard, 456 Washington st., Boston, Mass.
C. L. Hull & Co., 209 E. 57th st., Chicago, Ill.
Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 52 State st., Chicago, Ill.
Kleine Optical Co., 662 Sixth ave., New York.
Laemmele, 196 Lake st., Chicago, Ill.
Laemmele, 407 Flatiron Bldg., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
G. Melies, 204 E. 38th st., New York
Miles Bros., 259-263 Sixth ave., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
New Era Film Exchange, 95 Washington st., Chicago, Ill.
L. E. Ouimet, 624 St. Catherine, E., Montreal, Can.
People's Vaudeville Co., 2172 Third ave., New York.
D. W. Robertson, 407 Park Row Bldg., New York
Societa Italiana Cines, Chas. E. Dressler Co. 145 E. 23d st., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
C. M. Stebbins, 1028 Main st., Kansas City, Mo.
L. M. Swaab & Co., 338 Spruce st., Philadelphia.
Wm. H. Swanson & Co., 112 Grand ave., Kansas City, Mo.
John H. Thurston, 50 Bromfield st., Boston, Mass.
Alfred Weiss, 1525 First ave., New York.
Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

American Film and Amusement Co., 307 State st., Rochester, N. Y.
American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
Amusement Supply Co., 85 Dearborn st., Chicago,
Atlas Motion Picture Co., 223 Havemeyer st., Brooklyn, N. Y.
P. Bacigalupi, 107 Fillimore st., San Francisco,
Boston Film Exchange, 564 Washington st., Boston, Mass.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Consolidated Film Exchange, 143 E. 23d st., New York.
Detroit Film Exchange, Telegraph Bldg., Detroit, Mich.
Dominion Film Exchange, 32 Queen st., E., Toronto, Canada.
Duquesne Amusement Supply Co., 616 Fifth ave., Pittsburg, Pa.
Edison Display Co., 1116 Third ave., Seattle, Wash.
The Electric Theater Film Co., Bowling Green, Ky.
Eug. Cline & Co., 59 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
Globe Film Service, 79 Dearborn st., Chicago, Ill.
Greater New York Film Rental Co., 24 Union sq., New York.
W. E. Greene, 228 Tremont st., Boston, Mass.
F. J. Howard, 456 Washington st., Boston, Mass.
Imperial Amusement & Moving Picture Co., 44 W. 28th st., New York.
Inter Ocean Film Exchange, 99 Madison st., Chicago, Ill.
Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 52 State st., Chicago, Ill.
Laemmele, 196 Lake st., Chicago, Ill.
Laemmele, 407 Flatiron Bldg., New York.
S. Marcusson, 104 Attorney st., New York.
F. Meyers, 123 W. 27th st., New York.
L. Manasee & Co., 88 Madison st., Chicago, Ill.
Miles Bros., 259-263 Sixth ave., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
New Era Film Exchange, 95 Washington st., Chicago, Ill.
National Film Renting Bureau, 62 N. Clark st., Chicago, Ill.
Novelty Moving Picture Co., 876 Eddy st., San Francisco, Cal.
L. E. Ouimet, 624 St. Catherine, E., Montreal, Can.
Wm. Paley, 40 W. 28th st., New York.
Peerless Exchange, 112 E. Randolph st., Chicago,
Pittsburg Calcium Light Co., 515 First ave., Pittsburg, Pa.
D. W. Robertson, 407 Park Row Bldg., New York.
Geo. K. Spoor & Co., 62 N. Clark st., Chicago, Ill.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
C. M. Stebbins, 1028 Main st., Kansas City, Mo.
Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
L. M. Swaab, 336-338 Spruce st., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark st., Chicago,
Temple Film Co., Masonic Temple, Chicago, Ill.
John H. Thurston, 50 Bromfield st., Boston, Mass.
20th Century Optiscope, 91 Dearborn st., Chicago,
U. S. Film Exchange, 59 Dearborn st., Chicago,
Alfred Weiss, 1525 First ave., New York.

Stereopticons.

Chas. Beseler Co., 251 Centre st., New York.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
Greater New York Film Rental Co., 24 Union sq., New York.
Walter L. Isaacs, 81 Nassau st., New York.
C. B. Kleine, 662 Sixth ave., New York.
H. A. Lande, 410 Market st., Pittsburg, Pa.
Laemmele, 196 Lake st., Chicago, Ill.
Laemmele, 407 Flatiron Bldg., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
L. Manassee, Tribune Bldg., Chicago, Ill.
McAllister, 49 Nassau st., New York.
McIntosh Stereopticon Co., 37 Randolph st., Chicago, Ill.
Joseph Menchen Electrical Co., 354 W. 50th st., New York.
Moore, Bond & Co., 104 Franklin st., Chicago, Ill.
Miles Bros., 259-263 Sixth ave., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
Pioneer Stereopticon Co., 237 E. 41st st., New York.
Riley Optical Lantern Co., 23 E. 14th st., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
L. M. Swaab, 336-338 Spruce st., Philadelphia, Pa.

Moving Picture Machines.

Acme Exchange, 133 Third ave., New York.
Albany Calcium Light Co., 26 William st., Albany, N. Y.
H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Ch. Dressler & Co., 143 E. 23d st., New York.
Eug. Cline & Co., 59 Dearborn st., Chicago, Ill.
Edison Mfg. Co., 31 Union sq., New York.
Edison Mfg. Co., 304 Wabash ave., Chicago, Ill.
The Electric Theater Film Co., Bowling Green, Ky.
Enterprise Optical Co., 154 Lake st., Chicago, Ill.
Erker Bros., 608 Olive st., St. Louis, Mo.
German-American Cine. and Film Co., 109 E. 12th st., New York.
Greater New York Film Rental Co., 24 Union sq., New York.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
Wm. H. Havill, 88 S. State st., Chicago, Ill.
Keller & Co., 465 Greenwich st., New York.
Kleine Optical Co., 52 State st., Chicago.
C. B. Kleine, 662 Sixth ave., New York.
Laemmele, 196 Lake st., Chicago, Ill.
Laemmele, 407 Flatiron Bldg., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
McIntosh Stereopticon Co., 37 Randolph st., Chicago, Ill.
Miles Bros., 259-263 Sixth ave., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
Wm. Paley, 40 W. 28th st., New York.
N. Power, 117 Nassau st., New York.
Pittsburg Calcium Light Co., 515 First ave., Pittsburg, Pa.
D. W. Robertson, 407 Park Row Bldg., New York.
Selig Polyscope Co., 41 Peck court, Chicago, Ill.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
L. M. Swaab & Co., 338 Spruce st., Philadelphia,
Wm. H. Swanson & Co., 79 S. Clark st., Chicago,
20th Century Optiscope, 91 Dearborn st., Chicago,
20th Century Optiscope Co., 2 W. 14th st., New York.
Williams, Browne & Earle, 918 Chestnut st., Philadelphia, Pa.

Song Slides.

Boswell Mfg. Co., 122 Randolph st., Chicago, Ill.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
Chicago Song Slide Exchange, 225 Dearborn st., Chicago, Ill.
Chicago Transparency Co., 69 Dearborn st., Chicago, Ill.
Elite Lantern Slide, 207 W. 34th st., New York.
Eugene Cline & Co., 59 Dearborn st., Chicago, Ill.
Kleine Optical Co., 52 State st., Chicago, Ill.
C. B. Kleine, 664 Sixth ave., New York.
Laemmele, 196 Lake st., Chicago, Ill.
Laemmele, 407 Flatiron Bldg., New York.
S. Lubin, 21 S. 8th st., Philadelphia, Pa.
Miles Bros., 259-263 Sixth ave., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
McIntosh Stereopticon Co., 37 Randolph st., Chicago, Ill.
Moore, Bond & Co., 104 Franklin st., Chicago, Ill.
Scott & Van Altena, 59 Pearl st., New York.
Selig Polyscope Co., 43 Peck court, Chicago, Ill.
Alfred Simpson, 257 W. 111th st., New York.
Len Spencer's Lyceum, 44 W. 28th st., New York.
Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
L. M. Swaab, 336-338 Spruce st., Philadelphia, Pa.
De Witt C. Wheeler, 120 W. 31st st., New York.

Calcium and Electric Light.

Albany Calcium Light Co., 26 William st., Albany, N. Y.
Brooklyn Calcium Light Co., 112 Front st., Brooklyn, N. Y.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Carrick Electric Mfg. Co., 218 N. Ashland ave., Chicago, Ill.
Cincinnati Calcium Light Co., 108 Fourth st., Cincinnati, Ohio.
Coleman & Newton, 237 E. 41st st., New York.
Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
Globe Electric Co., 419 W. 42d st., New York.
Wm. H. Havill, 88 S. State st., Chicago, Ill.
Indianapolis Calcium Light Co., 116 S. Capital ave., Indianapolis, Ind.
New England Calcium Light Co., 9 Way st., Boston, Mass.
New York Calcium Light Co., 410 Bleecker st., New York.
New York Calcium Light Co., 309 S. 51st st., Philadelphia, Pa.
Philadelphia Calcium Light Co., 621 Commerce st., Philadelphia, Pa.
Pittsburg Calcium Light Co., 515 First ave., Pittsburg, Pa.
St. Louis Calcium Light Co., 516 Elm st., St. Louis, Mo.
Nelson Weeks, 217 William st., New York.
Windhorst & Co., 104 N. 12th st., St. Louis, Mo.

Condensors and Lenses.

Kahn & Co., 194 Broadway, New York.
C. B. Kleine, 622-624 Sixth ave., New York.
Kleine Optical Co., 52 State st., Chicago, Ill.

Slide Colorist.

E. M. Martine, 29 Patterson st., Orange, N. J.

(Continued from Page 394)

chickens escaping, and the poor butcher making desperate efforts to catch his stray fowl.

He gets his hands on a live wire; he fools with a grain shoot and then wanders up to an innocent water plug, and what that does to him will long be remembered; a coal-oil wagon next attracts his attention, and coal wagon next attracts his attention, and the faucets being something new, he starts them going and brings the vengeance of the driver upon him, who gives our curious friend a good ducking in gasoline.

His eyes then spot a city fire alarm, but he has not fooled with this long before he turns in the alarm; we then have an excellent fire run, showing the department coming out of the house down the street, up to the box, where they find our friend still fooling; they then turn the fire extinguishers upon him. Not content with the damage he has already done, his inquisitiveness allows a prisoner to escape from a patrol wagon, where a policeman has put him for safe keeping until the patrol wagon arrives, and when it does Mr. Inquisitive gets hustled into it in place of prisoner he let free.

Length, about 600 feet. Price, 12 cents.

New Films.

BIOGRAPH.

The Hypnotist's Revenge.....1030 ft.
Deaf Mutes' Ball.....790 ft.
Exciting Night of Their Honeymoon.292 ft.
Fussy Father Fooled.....153 ft.
The Model's Ma.....233 ft.
Dolls in Dreamland.....752 ft.
A Caribou Hunt.....725 ft.
If You Had a Wife Like This.....698 ft.
The Tenderloin Tragedy.....481 ft.

EDISON.

Nine Lives of a Cat.....955 ft.
Cohen's Fire Sale.....900 ft.
Jamestown Exposition .....500 ft.
Lost in the Alps.....830 ft.
Panama Canal Scenes and Incidents.1355 ft
Daniel Boone; or Pioneer Days in America .....1000 ft
Teddy Bears.....935 ft.
Trip Through Yellowstone.....735 ft.
Honeymoon at Niagara Falls.....1000 ft.
Getting Evidence.....930 ft.
The Vanderbilt Cup.....400 ft.

ESSANAY.

An Awful Skate .....614 ft.
Slow But Sure.....600 ft.

GAUMONT.

Buying a Donkey.....
Looking for the Medal.....407 ft.
Croker's Horse Winning the Derby..354 ft.
Servant's Generosity.....847 ft.
Don't Pay Rent—Move.....287 ft.
The Dog Acrobats.....184 ft.
Unlucky Interference.....224 ft.
Prisoner's Escape.....500 ft.
Drama in a Spanish Inn.....404 ft.
Getting His Change.....320 ft.
Fatality .....424 ft.
Scratch My Back.....317 ft.

KALEM COMPANY (INC.).

The Sea Wolf.....655 ft.
The Book Agent.....720 ft.
The Parson's Picnic.....670 ft.
The Tenderfoot .....850 ft.
A Hobo Hero.....760 ft.
Off for the Day.....670 ft.
The Pony Express Rider.....880 ft.
The Gentleman Farmer.....720 ft.
The New Hired Man.....575 ft.
Bowser's House-Cleaning.....675 ft.
The Dog Snatcher.....595 ft.

LUBIN.

Gypsy's Revenge.....900 ft.
A Family Outing.....600 ft.
Snake Hunting.....600 ft.
Oyster Industry .....500 ft.
When Women Vote.....700 ft.
And the Dog Came Back.....600 ft.
Winter Day in the Country.....750 ft.
Too Much Mother-in-Law.....700 ft.
Papa's Letter .....275 ft.
Father's Washing Day.....295 ft.
Jamestown Naval Review.....500 ft.

MELIES.

A New Death Penalty.....400 ft.
How Bridget's Lover Escaped .....500 ft.
The Skipping Cheese .....280 ft.
Robert Macaire & Bertrand.....1060 ft.
Tunneling the English Channel....1000 ft.
Under the Seas.....930 ft.
The Mischievous Sketch.....243 ft.
Rogues' Tricks .....265 ft.
Mysterious Retort.....200 ft.
The Witch.....820 ft.
Seaside Flirtation.....238 ft.
The Merry Frolics of Satan.....1050 ft.

MILES BROS.

Polar Bear Hunting.....620 ft.
True Unto Death.....495 ft.
Catch the Kid.....270 ft.
The Fatal Hand.....432 ft.
Land of Bobby Burns.....330 ft.
The White Slave.....530 ft.
That Awful Tooth.....390 ft.
The Disturbed Dinner.....205 ft.
I Never Forget the Wife.....390 ft.
A Woman's Duel.....390 ft.
The Blackmailer.....585 ft.
Willie's Dream.....400 ft.
His Cheap Watch.....250 ft.
His First Topper.....260 ft.
Revenge .....380 ft.
Because My Father's Dead.....455 ft.

PATHE.

The Smoking Chimney.....311 ft.
The Servant Hypnotist.....459 ft.
Cockfight in Seville.....393 ft.
Red Spectre.....623 ft.
A Glorious Start.....541 ft
Angling in Norway.....328 ft.
Discipline and Humanity..... 410 ft.
From Barrel to Barrel.....196 ft.
First Success .....180 ft.
A Lucky Heiress.....377 ft.
The Dancing Swine .....295 ft.
A Kind Grandfather.....787 ft.
The Express Sculptor.....382 ft.
Poor Little Mites.....295 ft.
Ostrich Farm.....328 ft.

T. P.—PARIS

Governess Wanted .....517 ft.
Cream-Eating Contest .....111 ft.
Non-Commissioned Officers' Honor.800 ft.
Interesting Reading .....184 ft.
Clever Detective .....700 ft.

SELIG POLYSCOPE CO.

All's Well that Ends Well.....600 ft.
Grand Canyon of Arizona.....600 ft.
Roller Skate Craze.....500 ft.
The Onion Fiend.....425 ft.
Western Justice.....700 ft.
The Masher.....440 ft.
One of the Finest.....535 ft.
The Bandit King.....1000 ft.
His First Ride.....500 ft.
Girl from Montana.....900 ft.
Foxy Hoboes.....290 ft.
When We Were Boys.....415 ft.
The Grafter.....535 ft.
The Tramp Dog.....550 ft.
Who Is Who?.....500 ft.
Female Highwayman.....910 ft.
Dolly's Papa.....385 ft.
Trapped by Pinkertons.....750 ft.
Sights in a Great City.....475 ft.

SOCIETA ITALIANA.

Little Fregoli.....245 ft.
File de Chiffonier.....694 ft.

URBAN-ECLIPSE.

The New Stag Hunt.....607 ft.
Poor, But Proud.....484 ft.
Torpedo Attack on H. M. S. Dreadnought .....467 ft.
Life in a South African Gold Mine..527 ft.
Life Boat Manoeuvers.....207 ft.
The Gypsies; or, The Abduction.....447 ft.
The Poacher's Daughter.....507 ft.
Too Stout .....474 ft.
Cairo to Khartoum.....484 ft.
Too Stout.....474 ft.
Diavolo .....147 ft.
Toilet of an Ocean Greyhound.....227 ft.
Humors of Amateur Golf.....434 ft.
Comedy Cartoons.....274 ft.
Toilet of an Ocean Greyhound.....214 ft.
The Near-sighted Cyclist.....334 ft.
Moving Under Difficulties.....400 ft.
Rogie Falls and Salmon Fishing....320 ft.
Beating the Landlord.....157 ft.

WILLIAMS, BROWN & EARLE.

Dick Turpin.....525 ft.
The Poet's Babies.....525 ft.
The Comic Duel.....270 ft.
Bertie's Love-Letter.....
The Tramp's Dream.....450 ft.
Won by Strategy.....408 ft.
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The Official Organ of the Moving Picture Exhibitors' Association.

The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

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EUROPEAN AGENTS:

INTERNATIONAL NEWS COMPANY

Breams Building, Chancery Lane, London, E. C.

Editorial.

Olla Podrida.

The Warwick Trading Company, of London, England, inform us that Mr. Will Barker, their managing director, will, by the time this is on the press, be on his way to the States. He purposes to visit every city of note, and make the acquaintance of film dealers and importers.

His first visit on reaching New York will be to our office to renew old acquaintanceship and learn what is doing. He will probably stay in New York a week or ten days, and letters addressed to him care of MOVING PICTURE WORLD will be handed to him on his arrival.

Recently there appeared in one of the papers twenty maxims for business workers. Like many other maxims they need intelligence in being applied to practical life. Rules for the conduct of affairs, says Mr. T. Sharper Knowlson in *London Opinion,* are often right in aim and purpose, but none the less dangerous taken literally. For too real love of Emerson would make a man an insufferable egotist.

One of these maxims, or rather remarks, just referred to is "That it is easier to do good work than poor." There is a truth in this, but it is nearly out of sight. Most men find it easier to do poor work than good work for the simple reason that good work requires hard work; and not every man loves hard work. Why did not the maxim maker confess the plain truth and say that good work is easier to a man with an ideal than poor work? Then we read, "That only cowards are afraid to venture." Here, again, there is a truth behind the saying—but a long way behind it. Why is a man a coward because he looks and determines not to leap? There is no carping criticism in this question. Be as courageous as possible, once your mind is made up, but count the cost first.

Two remarks about employers are much to the point. One is, that "Your employer often appreciates your work but does not find time to tell you so." There is a certain subtlety in the wording of this remark, and a cynic at my side suggests that "does" should be "will." Perhaps, but the employer who does find time for so pleasant an occupation is never the loser. The other remark is "That every man thinks if he were the employer he would act differently." Quite natural, too. But the employee has necessarily a confined outlook. He is like a soldier fighting under orders—he knows only in part. The big plan is with those who command. There are "feints" in warfare and "feints" in business. "What's the good of it?" is a common kick. As a rule only one man can answer.

British Manufacturers' Association.

The advantages to be gained by operators and their employers from a system of examination and registration of competent operators are universally recognized; at the same time, it was evident that for the success of any such scheme the management must be entrusted to persons who, while possessed of the necessary qualifications as experts, should be entirely independent, impartial and not influenced by trade or personal considerations.

The Association of Kinematograph Manufacturers having been formed with the object of forwarding the interests of the industry, and correcting trade abuses, one of the earliest matters claiming their attention was that of co-operation with operators and exhibitors generally in the matter of increasing the efficiency and safety of kinematograph exhibitions. The association itself comprises practically all British manufacturers of kinematograph films, and a committee was appointed to formulate the scheme, particulars of which are given below.

In order to secure the necessary location for the examinations, as well as to provide educational facilities to those operators desirous of extending their knowledge, the association solicited, and has been fortunate in securing, the co-operation of the Northampton Polytechnic Institute, London, which is an endowed institute well known as being foremost in promoting the educational and other interests of the optical and allied trades. The strictly practical nature of the classes and examinations will be insured by their being under the supervision of a joint committee which includes practical experts.

One or more examinations will be held annually, and will be open at first to every operator and exhibitor by application to the secretary on a form provided below, and on payment of the specified fee.

A prospectus of the classes which the Northampton Institute have arranged to hold, for the instruction of any operators who may be desirous of extending their knowledge of the principles of optical projection, may be obtained on application to the secretary, as above.

Every operator, whether exhibiting on his own account or otherwise, is strongly urged to take advantage of this opportunity of advancing his own status and that of the industry, by early application for examination, and those operators qualified for the higher examination are recommended to apply for the higher certificate, the value of which it is confidently anticipated will rapidly become recognized by those responsible for the engagement of operators and the arrangement of exhibitions with due regard for public safety.

A register of certified operators will be kept by the committee of the Kinematograph Manufacturers' Association, and will contain the names of those who have received one or other of the certificates and have satisfied the committee as to their eligibility to be placed on, and to remain on, the register, under the conditions hereinafter mentioned.

REGULATIONS FOR REGISTRATION

OF CERTIFIED

KINEMATOGRAPH PROJECTOR OPERATORS.

(Issued by the Committee of the Kinematograph Manufacturers' Association of Great Britain.)

Qualifications.—The register shall contain the names only of those projector operators who have passed one or other of the examinations and have secured either the preliminary or the higher certificate. An operator applying to have his name inserted on the register, may be required to produce evidence of general good character to the satisfaction of the committee of the Kinematograph Manufacturers' Association. Every operator applying to be registered shall be deemed, in so applying, to agree to be bound by these and all other regulations issued by the association.

Register.—The Kinematograph Manufacturers' Association shall prepare annually and circulate among those responsible for the safety of public exhibitions, including lessees of halls, insurance companies, secretaries of institutions, public authorities, as well as agents, exhibitors, operators and the kinematograph trade, a list containing the names of all those who are registered operators under the above scheme. This list shall state whether the operator holds a preliminary certificate or a higher certificate. Any operator may have his full name and address inserted as part of his entry, and on satisfying the committee that he has exhibited publicly for a certain length of time may have brief particulars of such experience stated in addition.

Removal from Register.—The committee may remove from the register the name of any operator who shall in or about the performance of his duty, have caused a fire by reason of negligence or the breach of the regulations of a public authority, or who shall be guilty of dishonorable or disgraceful conduct, or who shall for any other cause whatsoever (whether of a nature above specified or not) in the opinion of the committee exercising an absolute and uncontrolled discretion, be unfit to be or remain on the register.

Before exercising the above powers to remove the name of an operator, the committee shall give to such an operator an opportunity of appearing before them and explaining his conduct; but if the committee after hearing such explanation shall resolve on the exercise of the said powers they shall not in any case be bound to give their reason for such resolution, and no action shall lie against the committee or association in respect to the exercise of such power, provided that it is exercised in good faith.

The committee may, in their absolute discretion and in such manner as they think fit, notify or cause to be notified to the public that the name of any operator has been removed from the register. No action or other proceedings shall, under any circumstances, be maintainable by the person referred to in such notification against any person publishing or circulating the same, and this regulation shall operate as leave and license to any person to publish and circulate such notification and be pleadable accordingly.

Every manufacturer in the trade in England is represented in this association with the exception of the Pathe, Freres and Vitagraph.

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When writiug to advertisers, please mention the Moving Picture World.

Correspondence.

The Animated Picture in the Industrial World.

48 Rupert Street, London, W., July 29, 1907.

Editor Moving Picture World:

Dear Sir—While we on this side are delighted to learn from the Moving Picture World of the successful production of an industrial subject illustrating the shoemaking manufacture at Brockton, Mass., and appreciate your remarks on the commercial and educational value of such series, we would like to point out that the particular subject you notice in the issue of July 13 by no means "opens the field for moving picture men for the photographing and exhibiting of the different industries of the world."

The field was opened up by us some years ago, and it is every day opening wider on this side. Witness: Series on "The Building of a Railway"—roadbed, track, cars, boilers, engines, the whole works of the London & Northwestern Railway at Crewe; Slate Quarrying in Wales; Granite Quarrying at Aberdeen; Printing and Publishing the World's News—*The Tatler* (Illustrated Journal), *The London Evening News*; The Making of Whiskey (complete processes); Production of Champagne; Whaling Industry; Herring and Tunny Fishery; Sago, Rubber, Tea, Coffee, Cotton and Tobacco Production; Gold and Diamond Mining; Sbipbuilding, Launching, etc, etc.—all produced by this company in series which illustrate every detail of manufacture and production.

The commercial and educational value of such series is untold, and the possibilities are enormous, affecting every industry, every calling. Dim interiors, with us, offer no obstacles, and photographic results are secured which are superior to those taken by full daylight exposure, inasmuch as they are produced without shadow.

Yours faithfully,

Charles Urban Trading Co., Ltd.,

Thomas Clegg, Publicity Department.

[The following is a list of films and their lengths, and as they may be of interest to our readers we publish them in full; and as the Kleine Optical Co. are the American agents, they will no doubt be willing to order any subject selected by intending purchasers.—Ed.]

Industrial Series of Animated Pictures Published by the Charles Urban Trading Co., Ltd.

Title	*Length*
Comparison of Agricultural Methods, Europe and America	550 ft.
British North Borneo—	
Life in a Lumber Camp	560 ft.
The Sekong Rubber Plantation	110 ft.
Life on a Cocoanut Estate	100 ft.
In a Borneo Sago Swamp	150 ft.
On a Tobacco Plantation	275 ft.
The Whitstable Native Oyster Fishery	500 ft.
What Is Whiskey? (From Barley Harvest to Dewar's Whiskey)	900 ft.
Pottery and Porcelain Works, Japan	125 ft.
Newspaper Publishing (Whole Process), *London Evening News*	250 ft.
Frozen Meat Industry, New Zealand (part of series)	525 ft.
Buenos Ayres, Miscellaneous Industries	300 ft.
Leibig's Cattle Ranches ("Oxo"), Brazil	300 ft.
Launch of H. M. S. "Dreadnought"	150 ft.
Launch of H. M. Cruiser "Natal"	75 ft.
Burmah: Teak Industry	175 ft.
Romance of the Railway: London & Northwestern—	
Preparing the Roadbed	150 ft.
Rail Rolling at Crewe	375 ft.
Making Coach Wheels	225 ft.
Building Passenger Coaches	250 ft.
Building Passenger Coaches and Boiler Making	300 ft.
Foundries and Turning Shops	300 ft.
Constructing Locomotives and Running Trains	300 ft.
Operating the L. & N. W. System	300 ft.
Target Practice in the British Navy	200 ft.
Canadian Industries (included in "Wonders of Canada")	735 ft.
Life of the Bee	550 ft.
Making Foundation for Honeycomb	150 ft.
Launch of an Italian Battleship	75 ft.
Ostrich Farming, South Africa	200 ft.
Tunny Fishing off Tunis	250 ft.
Atlantic Whaling	450 ft
Tweed Industry, Isle of Harris	350 ft.
Granite Quarrying, Rubislaw, Aberdeen	200 ft.
Scotch Herring Fishery	500 ft.
Production of Champagne	325 ft
Publishing *The Tatler* (Illustrated Journal)	365 ft.
Making Electro Plates for *The Tatler*	450 ft.
Diamond Mining (De Beers)	360 ft.
Industries of Natal	475 ft.
Preparing to Launch H. M. S. "Bellerophon" (July 27)	150 ft.
Launch of H. M. S. "Bellerophon"	250 ft.
Lead and Zinc Mining, Rhodesia	140 ft.
Slate Quarrying at Port Dinorwic, North Wales	810 ft.
Fruit Packing in Cape Colony	85 ft.
Life at a South African Gold Mine	480 ft.
Madeira Wicker Chair Industry	175 ft.
Preparing an Ocean Liner for a Voyage	200 ft.
Hop Picking in Kent	175 ft.
Cultivation and Harvest of Strawberries	150 ft.
Ceylon Tea Cultivation (included in series)	985 ft.

The Kinematograph and Lantern Weekly

The English Trade Journal

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E. T. HERON & CO., Publishers

Tottenham Street, London, W.

Trade Notes

In reply to our note in editorial columns August 3 we received several answers; all except one were employees, the exception being Miss E. M. Martine, of East Orange, N. J., who for the past twelve years has been well known to the trade as an expert film colorist. We availed ourselves of an opportunity to call upon her last week, and in the course of an interesting interview learned that her fame was not confined to New York, but from every large city in the States work was sent to her, and it speaks well for the quality of the work sent out that every sample order brings repeats. Films were being colored while we were there for Algeria, Porto Rica and South Africa. From France films purchased from the manufacturers there are shipped to New York, colored at Orange and returned to Paris. English manufacturers also send their products over for coloring.

Visitors to Tony Pastor's this coming week will have an opportunity to see for themselves the quality of this artist's work. "The Diamond" is the headliner with film songs, "Sacramento," "Good-bye, Caroline," "Good-bye, Glory" and a "Fire Song."

Miss Martine aims to give satisfaction, believing that one well pleased customer is worth keeping. We learned that old worn films were very much improved with coloring and that they were given a new lease of life.

The studio at East Orange is fully equipped to cope with large numbers of orders, the employees are carefully trained and know their work, but before leaving the studio every foot of film is carefully examined and if necessary the work is gone over again.

Just a whisper in conclusion: Customers find a journey to East Orange too much for their nerves. So Miss Martine is looking for suitable premises in New York to open a studio; we will tell you all about it in due time.

* * *

Two friends of the writer returned last week from the Jamestown Exposition and were bubbling over with praise for the moving pictures of the Shredded Wheat Co.'s exhibit. They said they had seen hundreds of films and slides, but none to compare with those exhibited by this company. The consensus of opinion among the visitors was that the entertainment would be cheap at 25 or 50 cents each. They advise every one to visit and take note of the way the expert handles the films and slides.

A feather in the cap of our friend, Charley E. Earle, and one well deserved.

* * *

The life motion pictures and stereopticon exhibition which has drawn thousands of people to Celoron Park this season, has been of such a character as to elicit favorable comment on the part of all who have had the opportunity of witnessing it.

The exhibition is given by William M. Conway, of Chicago, who has had long experience with moving picture entertainment and, in addition, has appeared in vaudeville as a raconteur and mimic. Speaking to our representative, he said:

"The prejudice against motion picture shows was caused largely by the unsteadiness and flickering of the pictures together with improper focusing, which had a tendency to injure the eyesight of persons who were given much to that sort of entertainment. My endeavor has been to secure pictures with the minimum amount of flicker and of such a character, ethically, as to afford the kind of exhibition as will best conduce to the welfare of the patrons of my shows. I am positive," he continued, "that these exhibitions, representing as they do the evolution of the old magic lantern, are but in the infancy of their development. The educational value of motion pictures cannot be overestimated. Their power to take one without leaving home to the uttermost parts of the earth and see not only the lands but the people and their costumes and customs will do much to abolish that soul-destroying race prejudice which is the curse of the modern world. I predict that the future has much in store for these shows, that no mean part of the college curriculum of the next generation will be given to life motion pictures. I have been handicapped by scores of electric lights in the open air, yet have by careful and proper adjustment of rheostats and carbons been able to make good in the open air."

From a flat car ahead of a locomotive, Operator Fred Balshufer, of the Actograph Company of New York, journeyed from Fonda to Sacandaga Park, taking a moving picture of the scenery along the F., J. & G. steam division. The trip was made in company with Conductor Scott Houghtaling, General Passenger Agent Robert M. Colt, Leighton A. Hall, private secretary to General Superintendent W. H. Collins, and Manager Mosher for the motion picture company.

Scenes were taken from the train as it approached the local steam station, including a view of the Broadalbin train, which was standing in the station. The film was exposed at all of the picturesque points along the route.

As the train neared Sacandaga Park a picture was taken which shows the beautiful entrance. The pictures, as soon as finished, will be placed on the market after being tried out in the Hale touring car on the midway at the park for a week.

Pictures were taken of the procession of Mecca Temple Mystic Shriners to Coney's hot sands August 14, and a very satisfactory film is the result. We notice in the procession most of the principal officers of the Divan of A. H. 1324-5, also many prominent nobles of Kishmet and other temples. We are promised that when Mecca resumes her solemn commemorations an additional incentive will be presented our own and visiting Nobles to see as others saw us; how we appear when we are out for a good time.

* * *

Ames, Iowa, is to have a moving picture show, the first of its kind in that place.

Janesville, Wis.—Fire which destroyed the moving picture machine and booth at the Airdome Theater caused a panic of patrons at the Myers Theater adjoining, and a panic followed, which was only stopped by prompt action of the police and actors, who reassured the theater patrons.

* * *

William Carroll, twenty-three years old, of 296 St. Nicholas avenue, Ridgewood, L. I., N. Y., was arrested by Detective Engel, of the Eighty-fifth Precinct, for conducting a moving picture show at the Atlantic League Park, Ridgewood, without a permit. He was arraigned before Magistrate Gilroy in the Flushing Police Court and fined $2.

* * *

The oft-pictured fisher couple whose only child was drowned at sea stood silent on the beach at the foot of Twenty-third street, Coney Island, recently. The laughing waters of the gay resort for once took on the sadness of the sad sea waves, and three hundred bathers stopped splashing to gaze in awe.

Clasping their hands the old fisherman and his wife prayed for a child, and as they prayed there came a raft from sea, bearing the body of a mother, about the neck of which clung a little baby, sent from heaven, the simple-minded folk believed, to take the place of their own lost child. Other actors, roughly garbed as life-savers and fishermen—all working for a moving picture concern—plunged into the waves, dragged the raft ashore, pulled the body of the woman up the beach and carried the child to the fisherman's wife.

The acting was so realistic that an old man protested indignantly that the child, Virginia Fulton, aged two, should play the part of the stranded orphan. Virginia lives with her parents in East Sixteenth street, Sheepshead Bay.

One of the moving picture men assured the alarmed spectator that the child on the raft was only a doll, but when the drama moved shoreward the old man, seeing the seemingly lifeless mother with the live baby at the mercy of the waves, ran after useless protest, and called Policeman Whalen, of the Coney Island station.

When Whalen arrived the "mother," Miss Florence Turner very much alive, and the baby, safe but wet, were being bundled into an auto.

* * *

C. G. Human, manager of the Hancock Opera House, will commence building two of the finest and largest high-class vaudeville and moving picture theaters in Texas. They are part of the circuit of fifteen he is putting up in Texas. This new attraction will be something interesting, for the characters shown will be actually heard speaking.

* * *

Hundreds of lives were endangered when the moving picture machine in Alec Mann's nickelodeon, at 1861 Post street, San Francisco., caught fire from an electric wire. But for the prompt action of the operator a panic would have ensued. Several hundred people, the audience of the last performance of the day, were leaving the building, but they had no inkling of the fire owing to the cool head of the operator.

The machine had just shut down for the night. Below the operator the well-crowded theater was slowly being emptied. In the hum of conversation the moving audience did not hear a

sharp explosion, followed by the crackling of burning films.

In an instant the flames lighted the place, but the crowd mistook the danger signal for the flaring light of the moving picture machine. Quickly the operator threw a cover over the blaze and rung in for the fire department. When the engines arrived the flames had been extinguished and the theater was emptied. The damage amounted to about $100.

* * *

Some time ago the store 206 Genesee street, Utica, N. Y., was leased for three years to N. Poolos, of Auburn, a Greek, and he engaged C. C. Darrow, of the same city, to remodel the store and convert it into a place of amusement for the exhibition of moving pictures. Mr. Poolos has a similar place at Burlington, Vt., and he thought it would be a good stroke of business to establish another. He is a successful business man and stands well with the Greek merchants of Utica. Mr. Darrow began to remodel the store, but learned that the police had stopped work on the structure because it did not comply with the 163d city ordinance. This requires that in any building erected, any part of which shall be used as a public hall, the building shall be fire-proof; the plans and specifications shall be approved by the Common Council before beginning the construction thereof, and this shall also apply to existing buildings altered; and it is to be furnished with fire alarm and with automatic sprinklers to be approved by the chief of the fire department. No plans have been submitted to the Common Council, consequently they have not been approved, and the chief engineer has not approved the fixtures. Chief Sullivan regards the place as dangerous.

The work on the building is not yet complete and it is now stopped. Mr. Darrow says he was not aware that there was any such ordinance and he had no intention of violating any ordinance. He has built a score of such amusement places, aad knew that where a new builling was to be erected a permit is to be obtained from the building department; but there is no building department in Utica and in no place is a permit required for repairs. He has constructed the house in accordance with the rules of the National Board of Underwriters in relation to houses of this kind and they are very stringent and are the latest issued, bearing date June 16 last. That part of the structure which is to be occupied by the picture machine is lined with 24-pound galvanized iron and everything has been done to make it fireproof. Mr. Poolos says he has no intention of violating any ordinance and will apply to the Common Council as the ordinance requires. Work on the building has been in progress for several weeks, and the nature of it has been known to all who pass that way.

* * *

The borough of Homestead, Pa., has decided to tackle the problem of regulating the phonograph and Burgess Louis Rott recently placed his signature to an ordinance making it unlawful for nickelodeons or other places to use these instruments to an extent that they become a nuisance.

* * *

The Standard Theater Company has been organized in Hamilton, O., with L. J. Wittman and C. J. Killen as the principal promoters. They will exhibit moving pictures and will occupy the Scott Building on High street.

* * *

Seeing moving pictures in the city jail is the unusual experience of James Cox, who was placed in the inner sanctum of the city bastile, Birmingham, Ala., very much under the influence of strong drink, according to the charge written against his name on the jail register.

Not selfish in his pleasure, the deluded man knocked several times on the jail door and after securing the ear of Warden Schoenfield invited him in to share the pleasures.

"Come in and see the pictures," the prisoner said to Mr. Schoenfield, whereupon the warden's hair stood straight up.

"What pictures?" he finally succeeded in asking.

To humor the deluded man the warden went on the inside and stood awhile with the man looking at the bare wall, commenting on the beauty of the scenery in the pictures.

Disgusted, the warden turned his charge in the cell and returned to his office.

His only remark was: "Everybody is going mad on this moving picture business."

* * *

Proprietors of moving picture exhibitions and other places of amusement in Portland, Ore., must do away with phonographs, electric pianos and other alleged musical devices or forfeit their licenses. This is the decision of the license committee of the Council. Complaint was made that these mechanical players, several of which are operated outside of show places on principal streets, are a nuisance, and the committee decided that it would order them removed temporarily and later pass an ordinance covering the matter.

The protest against the operation of these instruments was directed chiefly at a moving picture exhibition in the Gearin Building at Thirteenth and Washington. This place has an electric piano that is said to entertain or disturb residents for blocks around, as the case may be. There are a number of first-class family hotels in the neighborhood and the boarders constituted themselves a voluntary "Society for the Prevention of Unnecessary Noises" and were represented recently before the license committee. They said that the incessant music had ceased to have a charm and that if it was not stilled the boarders threatened to desert en masse and the proprietors would be ruined.

Members of the committee added their personal testimony as to the unpleasantness of these noises and instructed the license officials to notify the owners to remove the players at once. If the order is not obeyed, the Council will revoke any liecnse it sees fit and put these places out of business at its meeting Wednesday. In the meantime Deputy City Attorney Fitzgerald will draft an ordinance covering the order. Either the players will be declared a nuisance or they will be licensed so heavily as to be practically prohibited.

* * *

Al Reeves and Andy Lewis, two well-known theatrical men, together with about thirty show girls, woke up Fort Hamilton, Brooklyn, N. Y., and had a string of church folk in their wake. They had gone to Fort Hamilton to take some moving pictures to be used in connection with their show, which opens up some place some time next week, or some week, so the press agent said.

It takes too long to tell what they were trying to do, but after stopping at the brewery and washing down the dust accumulated from their long ride, somebody shouted to "get ready."

Out popped a Hebrew from the front door of the brewery and following him an Irish woman. Then came—oh, yes—then came an Irish boy and then a policeman (the first one seen in Fort Hamilton this Summer); and then—The Girls. They all started after the Hebrew, who, by this time, was behind a bush about a block away from the brewery eating blackberries. He saw them all the time; sure, he saw 'em. The man with the picture machine followed in the rear, of course.

"Beat it, Arthur!" (That was the Hebrew's name.) Out popped "Arthur," and the bunch, who by this time were getting closer and closer, started after him again. Arthur made straight for the old dock. Al Reeves and Andy Lewis were mopping perspiration from their brows by this time, but were still in the chase and giving instructions. They arrived. Arthur felt of the water and shivered, and the woman—she shivered, too, in sympathy.

"Come on now, girls; get ready! Stand back, people; make way for us, please. Be nice now; be nice."

"All ready—go!" yelled Lewis, and Arthur (that's the Hebrew, you know) came running down from behind a big tree, followed by the Irish woman, the red-headed boy, the policeman and The Girls.

Into the water went the Hebrew and the old woman and the Irish cop.

"Stand back, everybody, and give us a chance!" shouted Reeves, but the kids wouldn't stand.

"Come on, then," yelled Andy.

About this time fifteen or twenty boys in bathing suits jumped in the water and what they did to Arthur, his wife, the cop and the boy was a-plenty.

"Stung again," said Reeves.

"Oh, Lord, I'm glad it's all over," came from the bunch of chorus girls.

"Any more pictures to be taken, Mr. Lewis?" asked a chorus lady.

"Naw, naw, no more pictures. Not at Fort Hamilton, anyway. Say, kid, where can we get a car for New York? Come on, girls. Ladies and gentlemen, these pictures will be seen at one of the leading New York theaters next week, and"——

* * *

Curb brokers in Broad street, New York, are making wagers as to who will show up best in a series of moving pictures that Arthur Hewitt, a photographer, of 123 Fifth avenue, has taken of them at their work. Three hundred yards of film were exposed at the close of trading, when the stock slump was at its height and the brokers were almost frantic in their buying and selling.

The camera was in the office of F. E. Warner & Co., at 39 Broad street, opposite the curb market, and stocks were for a few moments almost forgotten, so eager were the brokers to get in the picture. In a good-natured rush for the center J. B. Sherman was thrown high in the air and odds of ten to one

are being laid that his will be the most prominent figure in the picture. The films are to be shown on the theatrical circuits here and abroad as illustrating American energy.

* * *

Charles Merrello and Joseph Mateucci plan to open their new moving picture parlors at 159 Smith street, in the Hess block, Perth Amboy, N. J. The picture machine will be under the management of Mr. Merrello.

* * *

Charleston, Ga.—Sheriff Martin is running a moving picture show by order of the Circuit Court. One of the numerous shows was obligated to a building contractor and it was said that the proprietor was preparing to leave Charleston, so the contractor had an attachment issued against the establishment.

A subsequent order of the court was issued, allowing the show to continue business, but appointed a deputy sheriff to collect the proceeds and for the first time in Charleston a business of the kind is conducted under the auspices of the court.

* * *

Another moving picture show is to be opened in the Mausert block, on Park street, North Adams, Mass. It is conducted by Hiller & Dagersch New York Enterprise Company. They will open the show in the quarters vacated by "Wonderland," which was conducted by Baker & Clairmont, of North Adams.

* * *

Robert Patton, of Dayton, O., will in the near future erect a new $6,000 moving picture theater at Fifth and Linden streets. The building will be 26x53 feet, and the theater will be carefully and artistically designed.

* * *

The Oklahoma Film Exchange, of Oklahoma City, O. T., has just opened with all new stock. They also handle machines and supplies. Their address is 221 W. California street.

* * *

Frank W. Spreeter, of Cohoes Moving Picture Exhibit Co., Cohoes, N. Y., opened up to big business last week after running all Summer to fair business. He is going to close for two or three weeks to put in a new front in his theater there.

* * *

Mr. A. A. Hall, president of the Watertown Music Co., is in Troy managing their Wonderland Theater, on River street. The business is increasing day by day, and if indications count, this theater will no doubt do the banner business in Troy.

* * *

LICENSE MOVING PICTURE SHOWS.

The Berlin police has deemed it necessary to warn public school teachers in that city of the perils to which young girls are exposed in attending moving picture shows.

If these are perilous there, they are more dangerous here. Our police is far fewer in number than in Berlin and far less able to watch them. Less supervision over crowds is maintained here than in Berlin. Young girls are allowed to wander here more freely than there.

These moving picture shows are multiplying in this city. They take little capital. They admit crowds of people at 5 cents a head. They are not under supervision as to entrances and exits like theaters and halls. In Berlin, many of them are objectionable. In this city and in this country, while now and then a bit common and vulgar, they are not, save in rare instances, licentious or indecent. But they bring a host of people together at a low price in the dark.

These places of amusement should have a license and supervision. Their pictures should be passed upon before they appear. Their audiences ought to be under sufficient police watchfulness to prevent serious abuses.—*Philadelphia Press.*

* * *

MOVING PICTURE SHOWS LICENSED.

Provisions Under Which Village Board of Trustees Allow Their Operation.

Resolved, That during the pleasure of the Board of Trustees of the village of Canandaigua, moving picture shows, except as conducted in the duly licensed opera house, be permitted to conduct business in this village in accordance with the following conditions and not otherwise, viz:

1. No public operation or exhibition shall be had until there shall be filed with the clerk of this board a certificate of the Underwriters Association of New York State that the electric wiring and fixtures, except service connection, has been examined and found in a satisfactory condition; and that any change therein shall be likewise examined and certified.

2. That no public operation or exhibition shall be had or given until there shall be filed with the clerk of this board a certificate or statement from a Fire Warden that he has examined the assemblage hall or room where the exhibition is to be given and finds that it is safe, the exit or exits of the said hall or room sufficient and accessible, and also stating the maximum number of persons to be permitted to be present at any one time.

3. That the light or picture machine shall be operated only by a competent and experienced person, who shall be a citizen of the United States and over twenty-one years of age.

4. That such operation and exhibition shall be had and given only on week days, so called, and shall not continue later than 12 oclock p. m.

5. That no child of school age, during school hours, and no child under sixteen years of age, at any time, shall be permitted to be present unless accompanied by adult person.

6. For each place or plant conducted as a moving picture exhibition there shall be paid to the Chief of Police of this village for the benefit of said village on or before Monday noon of each week a fee of $6 and his receipts therefor shall constitute a permit to conduct business until Monday noon of the following week, such receipt, however, being at all times given and accepted subject to the conditions of this resolution.

7. Before any pictures are exhibited to the public the same shall be exhibited to and approved by the Chief of Police, also all street advertisements of such shows shall be subject to the approval of said Chief of Police.

* * *

CHRONICLES OF THE KHAN.

Moving Pictures.

I knew Old Bill Teeple's ghost was outside waiting till Big Bill got through picking thistles out of various parts of his body with Aunt Lucy's darning needle. Big Bill has to ride home on the loads of grain, and, as the barley was pretty middling thistley this year, he has been leading the strenuous life. He had a sort of operating table rigged out in the drive barn, and with the assistance of the 'Ome boy and a few large mirrors borrowed from the house he made quite a job of it. When the massacre was over and all was silence Old Bill Teeple's ghost stole into the Wigwam.

"I was over to Jericho Junction the other night," began Old Bill's spook, "and I dropped in to see some movin' pictures in the town hall. I must say that they were mighty crude and not to be compared with some of the moving pictures that I have seen.

"Do you know that every scene and every sound on this earth ever since it has come forth out of the void have been recorded. The measureless depths of space beyond are a vast film which records unerringly every movement and every sound. The sound waves made by St. Paul on Mars Hill are still traveling, and if you behave yourself some day you may be privileged to see Paul and hear his great oration from his own lips.

"Some place far in space you could hear and see the battle of Waterloo; there's a moving picture worth seeing! Or a guide to take you to the spot in space where the battle of Trafalgar is going on to-day, for the waves of sound made by the thunder of its cannon and the shouting of its captains are still rolling outward, and the light waves which display the scene keep them company. You have no idea what space means. It's like talking to an Old Country man about the size of the Dominion of Canada. He can understand distances, say, from London to Glasgow, but when you talk about thousands of miles he thinks you are joshing him.

"I went with some American shades the other day to see Custer's last battle, and it certainly was a lu-lu. Rain-in-the-Face and Sitting Bull and Whistling Elk were along with us. There was an object lesson for you! Such a pitiful sight you never saw. Human beings killing and tearing one another like wolves.

"You know that I'm a Fenian Raid veteran," said Bill Teeple's ghost, sheepishly; "and the other night I hunted up the spot where the battle of Ridgeway was goin' on. I had a 'Merican friend 'long with me—a very decent chap, too—and I sure thought he would hurt himself laughin', but after it was over I got the guide to turn on the battle of Bull Run; and it was my turn to laugh. Talk about Longboat! Why, lots of them fellers had Longboat skinned a mile."

Old Bill Teeple's ghost sat smiling reminiscently for a while, and then continued:

"I had my reasons for wantin' to see the picture of Ridgeway; I wanted to find out how I got hurted. I always thought that I was hit by a spent bullet or something; but I fell over a fence—or, rather, the fence fell over me. I really never thought that I could move as quick as I did that day. That's the way the angels keep a ghost humble. When he gets gay, they take him out, and let him watch himself for one day—for one little day—an' that's generally enough. The sassiest of them come in at night without a word to say. It's a great educative scheme.

The greatest men in your histories are to-day the humblest of ghosts. Nothing breaks up Napoleon Bonaparte more than to go out and see where he made a mess of things.

"This old earth is a great big book of illustrations, for use in the schools of the next world.

"If you want to see what greed and lust and pride and bigotry have done, the living scenes are there for you. I have sat for days watching the Invincible Armada sailing up the Channel. I have watched for weeks the Crusaders struggling toward Jerusalem—another fool procession—and I have seen the mob stone Stephen to death.

"I have seen the fight between Heenan and Sayers, and Heenan certainly got the double-cross; and I have listened to Demosthenes for hours.

"These pictures are for the purpose of teaching people that they are not to spoil the next world as they spoiled this one. There is always a good spirit with you to show you the folly of the thing. He points out to you what a beautiful, what a heavenly world this was, and then shows us the Battle of Gettysburg or Lundy's Lane, or the size of Corinth or Paris or Troy."

"Are there no pleasant pictures recorded in space?" I ventured to inquire.

"Yes—yes, there are," replied Old Bill Teeple's ghost, hesitatingly. "Yes, there are, of course; but I followed one man from his cradle to his grave, and he was only what I would call real happy for a few hours during all that time. I have seen where success—what men hoped and longed for, what they strove for—brought them agony and despair, and I have seen other fellows who were good and lucky that they didn't get what they wanted.

"You people talk about the Recording Angel. That's right; but you're only got a child's conception of what it means. There is a Recording Angel all right, but on a grander scale than human minds can grasp. Hark!"

"Cock-a-doo-dle-doo-oo!"

"Why don't you wring that rooster's neck?" growled Old Bill Teeple's ghost, as he vanished through the wall.—THE KHAN *in Toronto Star.*

(There are a few good ideas in the above for film subjects.—Ed.)

Moving Picture Exhibitors' Association.

Regular Meeting.

A meeting of this association was held at Nicola Seraphine's theater, Third avenue and Seventy-second street, New York, Monday, August 26. Nicola Seraphine, the president, called the meeting to order, with a fair sprinkling of renters and nickelodeon proprietors, but it was found there was not a representative gathering of members, so that very little business could be done. Mr. Mosher, of the Actograph Company, was called upon to voice the sentiments of the renters and their attitude to the association. In the course of his remarks he said he was not interested in nickelodeons as a proprietor, nor would he or the company he represented ever own one. He did not think it just for manufacturers or renters to own them as it gave them a very unfair advantage, and he suggested that renters should refuse to support all such and get their film from a source that was uncontaminated.

Messrs. Miller, Mercer, Barker and Seraphine having addressed the meeting, it was agreed to adjourn until Thursday, September 5, when it is hoped that a larger number of members would be present, at 11 A. M., in Nicola Theater, Seventy-second street and Third avenue.

Film Review.

THE TIRED TAILOR'S DREAM.

BIOGRAPH.

This production comes at a most seasonable time. Now, when the young man's fancy turns to a new Fall suit and verdant nature takes on its cloak of gold, the knight of the needle and thread toils restlessly for the clink of gold. Herman Stitch, an old tailor, worn out by the arduous task of performing that corporal work of mercy, "clothing the naked," sits dozing in his shop. He falls into a sound sleep and dreams, oh such a dream! Here follows his hallucination: The door opens and Howling Hector from the sun-seared steppes of the Pampas Plains, enters and demands his suit of clothes. It isn't finished—nor even started. With gun in hand the obstreperous ogre points to the clock and warns our friend that he will return in one hour, and, if his suit isn't finished by then—well, he will indulge in a little target practice. Poor Herman is surely up against it. He sits paralyzed with a fearful anticipation of taking on weight by means of leaden bullets, for he realizes his utter helplessness and must needs bow to the inevitable, when his faithful tools get busy. The chalk, arousing them from their hectic inertia, starts off with the square and, as the bolt of cloth unrolls itself, they mark the pattern, followed by the shears which cuts it out. The clothes brush, anxious to do its share of the work, smoothes out the cloth. The disintegrated suit now goes to the machine, which sews it up with lightening-like rapidity. Finished, it places itself on the ironing table and the tailor's goose presses it out. As the coat, vest and pants are pressed they make their way to the hangers, where they await the return of the human arsenal. All this is accomplished without the aid of helping hands. The various articles seem endowed with human intelligence and go about their work in a business-like manner. When our bellicose bully re-enters, the suit, still possessed of apparent life, proceeds to place itself unaided upon his Apollo-like figure in lieu of the old one, which he discards. As he departs, he, in payment, throws into the air a roll of notes big enough to choke a chimney. Herman now awakes with a start and is relieved to know that all this happened during his sojourn in Nodland. This is undoubtedly the funniest film ever made, as well as the most mystifying.

THE FIREMAN AT THE THEATER.

ITALIANA CINES.

No modern theater nowadays is fully equipped without its attendant firemen, and we are introduced to one who is placed on duty behind the scenes. He evidently has a large heart, for as a ballet girl comes toward her dressing room he tries hard to attract her attention and to make love to her, which she repulses, telling him to attend to his duty.

A group of girls now appear and our fireman ogles and grins at the bevy of girls, who treat him with a fair amount of amusement and laugh at his ungainly gait and his awkward love-making. Vanishing into their rooms, they leave him alone to the solitary curtain and the corridor. Tiring of acting as sentinal, he peeps into the dressing-room, where what he sees is vividly brought out on the screen through the peephole showing a ballet girl trying her steps. Having satisfied his curiosity, he comes to another room, where a fat man is seen making up, the result of which is shown to the audience. Hearing footsteps, our fireman is instantly alert, and the leading lady passes by bearing a beautiful bouquet of flowers. He attempts to intercept her, but she scornfully waves him away and enters her room and our peeping Tom immediately glues his eye to the chink and what he sees we also see depicted on the screen. In this instance the make-up is extremely good and the devolution of a perfect woman is complete when we see the leading lady taking off her wig, throwing off her beads, taking off the India-rubber inflated bust, until she stands before us a man. Turning around, he catches the eye of Peeping Tom at the door and he instantly orders him away.

The next scene to which our fireman's curiosity leads him has two occupants, one being the star and the other being a colonel admirer in the full glory of his regimentals, busily engaged in making love to the intense delight of the audience and of Peeping Tom. A merry clown appears in the corridor. His silent footfalls are not heard by the fireman, who is so intent with the scenes that he is witnessing that he allows the clown to approach him, so noiselessly had he appeared upon the scene, and take from his belt the turnkey, and going to the stand Merry Andrew proceeds to turn on the water.

The hose, the nozzle of which is held in the hand of Mr. Fireman in such a way that to his great astonishment he instantly gets a wetting and in his confusion trying to stop the water flowing from the nozzle, he half drowns himself. The actors and actresses, hearing the noise and commotion outside, open the doors of their dressing-rooms to ascertain the cause, with which all

are treated to a cold shower bath, each and all trying to get out of the way of the stream of water. Gradually getting out across the stage, in which a trap door is open, Mr. Fireman, afraid to let go of the hose, is led with them, and not noticing the trap door, falls through to the scene below, where he lays for a moment dazed and half stunned.

This scene represents the fairy coming from underground, and the water being turned off by the same clown who turned it on, the scene proceeds. The curtain is turned up and underneath the stage the working mechanism of the fairy, with Mr. Fireman crouching behind, and having only half recovered his senses, rises with the fairy. Finding himself the observed of all observers, he keeps crouched down behind and then the ballet appears on the stage and our fireman is observed and surrounded. The curtain is rung down and our fireman is ignominiously freed from his position in the theater.

SLAVERY OF CHILDREN.

ITALIANA CINES.

The scene opens in the grape-growing district, where a group of healthy children are busy loading up the baskets. A well-dressed man appears and engages in conversation with the boys, whom he fires with enthusiasm at the thoughts of gold to be obtained according to his promises and shows them bills of large denomination. The boys call their companions, who are told about the fortunes to be gained by going away as apprentices to the gentleman. They lead him to their parents, who are soon willing to sign away the liberty of their children. The man makes the tour of the village gathering in recruits, his last conquest being a girl, who is the only support of an aged man, but on the great inducements offered and promises made he reluctantly signs the apprenticeship bond. Having obtained all available children, he takes them to the depot, where an affecting leave-taking of parents and children is witnessed. The scene now changes to the exterior of a large iron works and the children are led like prisoners through the gates; by and bye they are seen pushing heavy trucks of coal along rails to the blast furnaces, and as the children falter and stagger under the heavy load, they are whipped unmercifully by the men for whom they work. The scene is changed to the smelting furnaces, where the molten metal spurts and hisses from the mouth, and the children are observed performing herculean tasks with the molten steel ingots and fall exhausted. Their taskmasters whip them to their feet; the two oldest, a boy and girl, about fifteen years of age, are seen to be most unmercifully punished and left to recover. The boy cheers his companion with ideas of escape. Darkness now settles down and in the midnight watches round the furnace the two are seen to steal stealthily away, down the winding iron stairs, through the foundry grounds, out, far out, into the country, down precipitous rocks to the seashore. Some time elapses and the scene changes to the woods near their home and the two fugitives are seen footsore and weary, the boy supporting the girl and encouraging her on. At last they reach the home of the girl, who is received into the arms of her father, who goes in quest of refreshment, which, alas, comes too late, for as he reaches her, his daughter falls dead at his feet. The boy consoles him and they vow vengeance on the slaveholders.

CAB 23.

SELIG.

The adventures of Cab 23 and its "skiddoo" driver have been taken advantage of to produce an unrivalled piece of film comedy.

The cab driver's home opens the picture, it being evident that the man is tired—probably from his work of the night before—and does not wish to go out; his wife, however, wishes him to do so, and finally he brings his old horse out of the stable and, hitching him up to the cab, drives off to see what the day will bring forth, which proves to be plenty.

Arriving at the stand, cabbie's first fare is decidedly not a "fair" one, but a negro wench of darkest hue, who deposits her basket of laundry on the seat of the cab and ensconces herself inside. It seems, however, that the fare is not to cabbie's liking and he drives so roughly as to throw both washing and washerwoman out of the vehicle and leaves the wench storming in the middle of the road with her washing scattered around her.

His next fare is a Rube and his wife who are seeing the city, and from whom he obtains their money before he lets them into the cab, and after a short ride induces them to get out to see some sight and drives off, leaving them in despair. Getting back quickly, the cab driver manages to run over and scatter the contents of two push carts and finally regains his stand.

Now the cab driver gets his—a tough citizen appears and insists on getting into the cab; the driver objects and asks for money, but gets a licking instead and the tough taking his hat and coat, kicks the unfortunate driver out of his road and mounting the box drives off himself to look for a fare on his own account. He encounters a gentleman who has been dining much too well and shows it. This looks good to the new driver, who dismounts and persuades the intoxicated individual to get into his cab, after relieving him of all his valuables, but the poor fellow cannot maintain his equilibrium and at last rolls out of the cab and is left to his fate by the heartless cabby.

The next fare is a very portly gentleman, who appears to enjoy his ride, but unfortunately is so heavy that he breaks through the floor of the cab, and being unable to attract the driver's attention, is compelled to run along as fast as the horse can trot, with his legs projecting through the bottom until he finally succumbs and is also left sprawling in the road.

When the driver loses his fare he loses no time in lamenting, but patches up the bottom and drives on till he picks up a couple of ancient ladies, who desire to take a drive. All goes well until, alas! a wheel comes off, the ladies are thrown out, the wheel replaced and the cab man drives off, leaving the ladies minus what they had paid and not knowing how to get home.

The cab driver's next adventure is serious. Being pretty far gone in drink, he collides with a policeman on his beat, who immediately pursues him. At first it seems as if he would escape, but one more accident occurs; a junk dealer drives his wagon across the street and the cab smashes into it, delaying the game long enough to enable the pursuing policeman to arrive on the scene and arrest both cab driver and junk man, and putting them into the cab, drives them off to the station house. Apparently the cab is hoodooed, for on the way to the station the policeman runs into an inoffensive old Irishwoman, and on her complaining, takes her into custody and loads her into the cab also.

The policeman is a poor driver and ends the adventures of Cab 23 in a very unexpected manner; with great carelessness he manages to overturn the cab, ejecting all the occupants; the horse runs away; cab driver and junk dealer escape. "Biddy" is dragged out of the ruins more dead than alive and the cab itself is a total wreck.

A FINE OPPORTUNITY

One of the best paying Moving Picture Shows in the State of Pennsylvania will be sold at a bargain. It is located in a booming little city of 10,000. No opposition. Low running expenses and fine location. Only **$1,400.00** will secure the good will and following articles:

1 No. 5 Powers Machine.
1 Behr Bros. Piano.
1 Electric Sign, Fine Front.
Elevated Floor, 135 Theatre Chairs (need more).
Everything to run business.

Rent payable monthly in advance. No front to put back. Reasons for selling, other business make me leave. Call and see this for yourself. Every one is working in this city and they all have money and spend it. If you want this don't delay, but write quick.

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Lindall's Handbook of Valuable Information for Moving Picture Operators and for Beginners, etc., etc.

By means of this book any man of ordinary sense may quickly learn to run a machine with best possible results. This book is a collection of the best material offered in the cinematograph journals of the U. S. and Europe, augmented by the experimental knowledge and experience of the author and several other veteran operators, who will present some valuable hints never before published. Here is one that will save you many dollars. I tell you of a simple device which will positively keep Condensers from Cracking.

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The following letter is self-explanatory; Mr. Bullock's offer to pay for this information was declined.

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Your list of films placed on the market during past week came to-day. We prize this more than you know. We are keeping up a film index and this is the best information available. If consistent we will be glad to pay for it and get it regular. Also all back numbers. If this is not asking too much, kindly advise amount necessary to cover trouble and I will remit and be greatly obliged to you. Yours truly,

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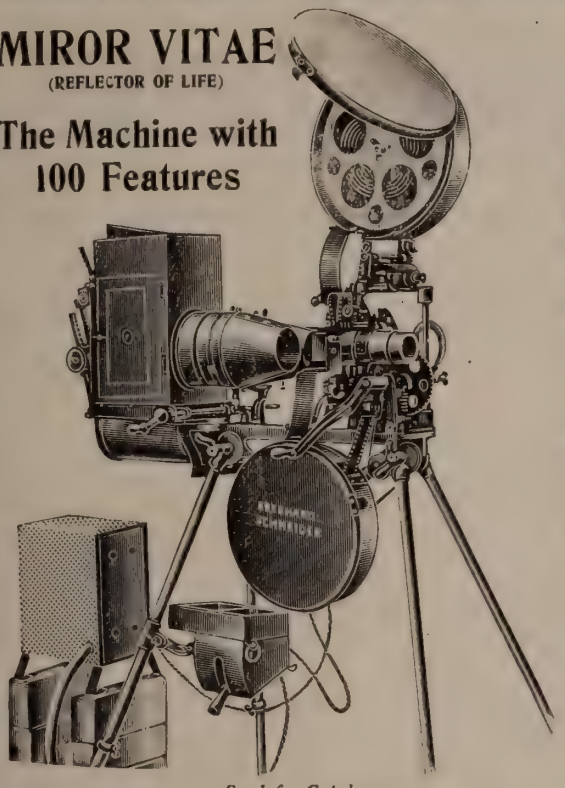

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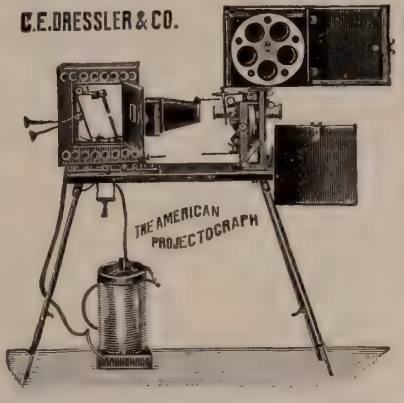

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Editorial.

Cheap Song Slides —— and ——.

The reader can fill in the blank spaces to suit himself. In our "Trade Notes" there is a clipping relating to a firm of slide makers who are putting out a series of illustrated songs, with an idea of cheapening the already too low cost of production. A firm of music dealers is at the back of the concern, and we read with surprise that a firm like this should be the pioneers of a cheap and nasty grade of work, such as lithographed slides. The public is long suffering and puts up with a large quantity of shoddy, simply because they will not take the trouble to complain and make a bother about it. But, if these slides take the place of photographic productions, there will be such a rousing of indignation at the insult to an intelligent audience, that the makers and exhibitors will be glad to withdraw such rubbish as it is proposed to manufacture. Not only this, but it will bring stereopticon exhibitions to such bad repute that the people who now patronize them will either hiss or execrate the exhibition, or stay away altogether, and tell their friends why; and the proprietors, vocalists and operators suffer in prestige and pocket. Apart from this we hope there is not an operator who would demean himself by exhibiting the ridiculously grotesque productions.

It was our misfortune to be present on two occasions when lithographed slides took the place of photographic transparencies. The first neither the lecturer nor we will ever forget; it taught us both a lesson. The lecturer (one of the Cambridge professors) had prepared an elaborate and scholarly oration with slides, but unfortunately broke four at the last moment. A hasty visit to the slide dealers could not replace them, except with lithographic ones. He remarked, "Oh, well, they won't notice these," and took them. When the first one appeared the audience gave a quiet hiss. The second caused distinct disapproval, and at the third one-half the audience left. The professor then explained and apologized, but this did not alter matters; the effect of the lecture was quite spoilt.

The second instance was at a sacred service, the renter, being out of the regular set, sent a lithographed one of a hymn, which was so crude it quite spoilt the whole of the service.

Instead of cheapening the cost, the dealers ought to increase it and get still better results and effects. Some of the illustrated songs now on the market are badly posed, poorly photographed and the coloring is a disgrace to those who turn them out. An artist told us that one of the largest makers of song slides in New York paid her the magnificent (?) sum of seven cents a slide for coloring, and the most she could turn out is about fifteen to

eighteen per day. No wonder the dyeing is so crudely and poorly done. We hope to see quality and not quantity become the rule, and a living wage paid to skilled workers. Therefore, in the interests of all who use illustrated songs, we trust they will not demean themselves by using cheap and gaudy productions from the lithographer's stone.

Moving Picture Exhibitors' Association.

In reference to the Moving Picture Exhibitors' Association, held on August 26, Mr. Herbert Miles ,of Miles Bros., expressed himself very freely as follows: He touched more especially upon a claim made by a speaker before the association that manufacturers and renting exchanges should not have a proprietary interest in nickelodeons and moving picture theaters.

Mr. Miles stated that this Summer, during the warm weather, hundreds of the smaller moving picture theaters were closing all over the country, and in every city could be seen boarded up and dilapidated theater fronts which had a tendency to create a bad impression in the minds of the general public concerning the moving picture business in general.

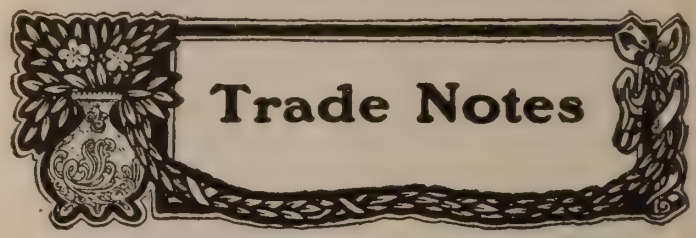
The moving picture exhibitors as a whole, we think, should be very thankful to any concern with enough capital and business acumen to jump in and prevent these tombstones of the moving picture industry from becoming so numerous as to throw discredit upon those houses which remain open during the dull season.

Mr. Miles stated that any concern like his, that would be so short-sighted as to favor one of their own houses against any other house, which they did not own but which was taking service from them, could not last a season. He claims that they have only the good of the business in view in every move they make, and any house they own is in the market for sale to any of their customers wishing to purchase.

He further stated in this connection that theirs was the only concern that did not decrease their standing orders with all film manufacturers during the dull season. This helped to enable the manufacturers to keep turning out good productions throughout the dull season, the benefit of which was felt by all houses that did keep open.

The great trouble with most nickelodeon proprietors is that they imagine film manufacturers can keep putting their money forever in new productions, and taking the chances of disposing of enough copies to pay them for the original expense of making the negative and maintaining their manufacturing plants. The principle thing for these proprietors to bear in mind is that the more they pay for their film service, the better service they should receive and the better service an honest, reliable renting concern is able to give.

Mr. Miles stated that he was sorry that he could not have been present personally as treasurer of the association, which was not formed for the purpose of advertising any particular renting concern, but for mutual protection against unjust and discriminating legislation.



Mr. Kilder, of Travers City, Mich., has fitted up a first-class moving picture illustrated song and novelty theater in Ironwood, Mich., after having the house in readiness once, and being burnt out by some unknown firebug. He will endeavor to fit the place up in grander and better style than before and we feel that even though the fire was set for mischief it also was a good advertisement.

Mr. M. P. Witherell, of Detroit, Mich., who has been in the business for the last five years, will operate and introduce some new features in the way of noise effects and with a little lecture with each picture will endeavor to hold the people to an interested point.

* * *

Annisley Burrowes, late editor of the Sunday News-Tribune, of Detroit, Mich., has embarked in the moving picture business at Kingston, Ont. Mr. Burrowes has secured a splendid location in the most crowded part of the principal shopping thoroughfare —Princess street—and will operate a strictly high-class place. During the past six months he has been studying the business in Pittsburgh, Pa.; Toronto, Ont.; Detroit, Mich., and smaller places in Pennsylvania, Ohio and West Virginia, and has many good ideas. Mr. Burrowes is a man of varied experience ranging from the backwoods of Canada to the boulevards of Paris and the clubs of London. He has been at odd times a labor agitator, a surveyor, a commercial traveler, a book agent, a telegraph operator, a farm laborer, but chiefly and most of the time a journalist. He has served on the New York Herald, New York World, New York Journal and New York Times, and the high quality of his work is attested by many letters. Mr. Burrowes is a native of Kingston, where his family has been well known for nearly a century.

* * *

Fire Marshal Lattimer has just at present no more important duty than to see that audiences in the moving picture shows are protected from the peril of fire. But it is unnecessary to wait a year for the Legislature to license them. Let councils act. It can include them in its general classification of amusements and clap a license on as well as require safety and the requisite supervision of their films. But $25, proposed by Fire Marshal Lattimer, is far too low. The theaters pay $500. They are under burdensome restrictions. The space they can sell to the audience is restricted by law. Their exits are required to be large; their stairs are widened to the loss of space. Their expenses are heavy. They carry a large pay roll. Their taxes, direct and indirect, are numerous and yield a considerable revenue.

The moving picture show ought to pay a license of at least $100 a year. This will improve their quality, prevent transitory shows coming in to vex a neighborhood where they are not wanted and restrict the business to responsible persons, excluding casual speculators. As it is now, these shows are swarming over the city. They are springing up where they are a nuisance. Over ninety have been opened. In New York 300 have been licensed in a year. Two or three make a block too noisy for many a business and trade which pays taxes and disburses large sums in wages. If one on Market street can afford, as it has, to pay a $500 theater license, the rest can at least pay $100.—*Press*, Philadelphia.

* * *

The kinematograph is something which has advanced by leaps and bounds into popularity; places of amusement of this variety spring up here and there like mushrooms in a night all over the city, and because they are inexpensive they are widely patronized. In a great percentage of them the picture shown is very evidently of a made-up film showing scenery of historical event or parade or ceremony are few and far between. The so-called "funny" picture has the floor.

This is very much upon the order of the fun in the colored newspaper supplement. We are shown children who play at elephantine pranks of incredible mischief; who deface statuary

or clothes or dump their elderly relatives in water, or cause them to fall down steps or out of windows. Or there is grown-up fun of the same species, with a knock down or drag out in every picture; and, truth to tell, the audience as a general rule looks on in more or less tolerant silence, not laughing as much as you might expect. If the moving picture is harmful to the eye it should be improved upon; if it is harmful to public morals or to childhood, it should be abolished.—*Philadelphia Telegraph.*

* * *

At the last meeting of the New England Insurance Exchange the following new rule relative to moving picture machines was adopted, being a modification of the original recommendation of the executive committee and adopted by the Exchange for a 1 per cent. increase in the rate on all policies without exception covering buildings where these machines were used:

"Local committees may promulgate a reduction of not over 75 cents from the 1 per cent. minimum charge for the installation of moving picture machines when installed in strict compliance with the rules of the National Board and the national electrical code." All theaters controlled and operated by the Middle West Managers' Association will, after September 1, devote three evenings of each week to high-class vaudeville. This action was determined at a meeting of the officers and board of directors of the association, held in the offices of Arthur Fabish, 167 Dearborn street. "The action of the meeting to-day," said Mr. Fabish after its conclusion, "was for the purpose of combating the inroads made in the theatrical line by the 5 and 10-cent theaters. They are thriving, and where our houses were closed two and three evenings of each week, our loss was the gain of the smaller houses. Our circuit controls 280 legitimate playhouses in many cities in the States of Iowa, Indiana, Ohio, Nebraska, Arkansas, Missouri, Indian Territory, Michigan and over forty cities in Illinois alone. Vaudeville is securing a hold upon the people, who demand popular priced attractions."

* * *

The assembly at St. Paul, Minn., voted to transfer the license of Francis H. O'Rourke to maintain a moving picture show to Frank Seifert. The place of business is 219 East Seventh street, and before the transfer was accomplished counsel was heard for both sides. The troubles of the parties involved are complicated. The argument began before the committee on license, previous to the meeting of the assembly. Counsel for Mr. O'Rourke objected to the transfer of the license because of the methods used in obtaining possession of the picture business from Mr. O'Rourke. Mrs. Henderson owned the building which a year ago Mr. O'Rourke rented for his moving picture show. It was stipulated in the lease that if the property was transferred during the three years the lease was to run Mr. O'Rourke was to vacate on sixty days' notice. Mrs. Henderson sold the property and O'Rourke was notified that he would have to vacate on July 30. O'Rourke is then said to have sold the picture outfit to Frank Seifert for $700, and Mr. Seifert's counsel claims that he was well satisfied with the price. O'Rourke professes to believe that Mrs. Henderson in some way was connected with the sale of his picture business, and that he was forced to sell for less than the business was worth. He has brought suit in the court and said last night that the transfer of the license would give Seifert an advantage over him. The assemblymen failed to see how the litigation over the property involved the transfer of the license and adopted the favorable report of the committee.

* * *

Fire Marshal John Lattimer has declared himself that he nor any members of his department shall rest until they make the local 5-cent picture show establishments safe for women and children. Chief Lattimer and his assistant, "Teddy" Wilkins, realize the need of greater precautions in these establishments. They know that many of them are not fire-proof, nor do they afford proper protection to the public. Therefore both Chief Lattimer and Assistant Wilkins have been devoting their time to the investigation of these shows. Mr. Lattimer had a bill introduced in the last Legislature for that purpose, which somehow failed to pass. The fire marshal said that so far as he knew there had been no open opposition by the proprietors of such places, most of whom, he thought, favor the licensing of their houses, on the ground it would give them a better standing. Mr. Lattimer says there are about ninety of these amusement places in Philadelphia. They pay no license fee, mercantile or otherwise, and are under the supervision of the fire marshal solely. These places are scattered all over the city. Between Eighth and Thirteenth street, on Market street, there are a number of the larger and better equipped kind. The proprietor of one of these has paid $500 for a theater license. The others are to be found, mostly, on such streets as Germantown, Lancaster and Ridge avenues, and in the southern and northeastern parts of the city. Of late their number has rapidly increased. Small stores and even dwelling houses have been remodeled to make these moving picture amusement halls, which are crowded nightly, the audiences being composed mostly of women and children. Some of these halls are 7 or 8 feet long and only 15 feet wide with a narrow aisle down the center. Although standing room is said to be prohibited, every night in many places large groups of spectators stand behind the seats. The little closets containing the moving picture machines are almost invariably placed at the front, or entrance end, so that if the films should catch fire the source of danger would be at the usual place of egress.

The fire marshal, whose inspectors exercise close supervision of these places now, insists that every hall shall have one or more fire exits at the side or rear, shown by red lights and the word "exit" over them. But in some of these long, narrow halls the danger of a panic's jamming the aisles so that rapid escape would be hindered is obvious. One of the sources of danger is the operation of the machine by an inexperienced man, who might not work the apparatus at the proper speed and thus cause a fire that would in turn cause a panic. For this, too, Mr. Lattimer has a remedy. He would forbid the operation of machines except by persons who had been duly examined for ability and made to register and pay a small license fee.

* * *

Arrangements are being made to open the "Superba," a moving picture and high-class musical act establishment at 143 Bull street, Savannah, Ga., early in September. It is claimed for the place that it will be different from anything of its kind ever opened in Savannah. Mr. H. A. Bandy, of Birmingham, will be the manager of the Superba. He says the building in which the amusements will be given will be finished in white and gold and cooling and ventilation provisions will be made. What are known as first service pictures will be shown with a change of films every day. The Superba will cater to the best class of patrons in the city.

* * *

An exhibition of moving pictures representing wild animals in their natural environments was given in Colorado Springs by C. J. Jones, better known as "Buffalo" Jones, in a tent east of North Park. Mr. Jones was for years game warden of the Yellowstone National Park and is known all over the United States for his efforts at preserving the wild animals, especially the buffalo. He has the most complete collection of moving pictures of animals in the world and his lectures have attracted attention at Harvard, Yale, West Point and all the large colleges and universities in the country. He has on exhibition two live mountain lions which he recently captured near his ranch in Arizona.

* * *

MOVING PICTURE PERVERSION.—The province of amusement in this workaday world is a very large one and its boundaries are expanding and its interests developing and multiplying at a marvelous rate. In these facts the optimist finds much satisfaction, and, not strange to say, those pessimistically inclined discover a thoroughly disheartening tendency.

Most of the popular amusements of the day are mere time-killers. They are silly, unrefreshing, when not positively destructive of good taste and right impulses. From Sunday supplements of daily papers at a cent a copy to pleasure parks with a multitude of catch-dime allurements, and roof-garden spectacles at $2 a seat, the bulk of the entertainment offered is not merely frivolous and of the moment, but actually judgment-warping and thought-stifling. And this in spite of the possibilities latent or misdirected in all of these variant devices.

One of the great inventions of the closing years of the nineteenth century was Edison's kinetoscope or "moving-picture" machine. Its designer planned it for noble purposes, and could see instruction and inspiration in the work it would do. In the beginning there was at least partial fulfilment of its benign intent, but that idea has been submerged in the trifling and even vulgar uses to which the ingenious mechanism has been perverted. The biographs, vitascopes, cineographs, polyscopes and optigraphs which are now important, if not the leading attractions in thousands of the vaudeville theaters, museum halls and nickelodeons of the day, are occupied in producing "comic" pictures. For one series of pictures scenic views given here and there infrequently there are scores of fictitious creations representing trains of mishaps and blunders in real life or fanciful inventions like the half-remembered visions of delirium.

A single novelty is noted. During the time "The Mikado" was under ban, an enterprising manager presented moving-picture scenes from the Gilbert and Sullivan comic opera, photographed from a private production, and had some of the solos and concerted music sung by professional singers, avoiding the strictures of the censor and attracting profitable patronage.

This last-mentioned feature should be something more than a novelty. The nearest approach to it here is a minstrel "first-part" scene, in which the singers give songs and choruses from

behind the screen upon which the pictures are projected and time their music and dialogue to the movements of the pictured actors. In several of the interior "circuits," as they are known to the showmen, there are traveling exhibitions made up of semi-automatic machinery—a moving-picture instrument, a phonograph and a player-piano. To the people of the smaller communities these are welcome additions to their circumscribed round of amusements, and often they are actual improvements on the musical and dramatic offerings presented in village halls.

It is easy to imagine a really meritorious entertainment made up of such features. Views of foreign scenes, such as those given in earlier years—London streets on the occasion of the coronation of King Edward VII, the Dunbar at Delhi—or even pictures of the great events and buildings of the United States; notable scenes from the legitimate drama and from the operas; accompanying music of a grade a little higher than the "coon songs" and mushy sentimentalities of the vaudeville stage—these should be attractive. Unfortunately the popular taste is for illustrated farces and rag-time diversions. * * *

The great, careless, easily tickled public bestows its favors with increasing liberality on the trifling and mererícious "shows," yet still has patronage to give the better attractions. Its capacity for what it calls amusement seems immeasurable. Everybody goes to vaudeville now, yet the serious drama was never given more respectful or better-paying consideration.* * *

As with the habit of reading, so with the habit of play-going. Those who begin with an addition to light reading usually come in time to appreciation of the masters, and those who are drawn to the amusement hall or theater first by comic trifles may advance to the enjoyment of sterling plays. No appetite can be satisfied forever with cream-puffs or lemon drops. The fashions in shows change gradually, and always for the better it may be admitted, but in the end there is progress in the right direction. The time will come when the real value and some of the hidden possibilities of Edison's kinetoscope for amusement, and for culture as well, will be realized.—Extracts from Geo. L. Shoals in *Argonault,* San Francisco.

* * *

There will be no more vaudeville at the old Portland Theater and the moving picture shows will continue there until the opening of the new Keith Theater on Preble street, when the lovers of variety will be furnished with the best that the Keith circuit can present. This was decided upon by B. F. Keith, the manager of the Keith theaters, on a recent trip to this city. It is planned to have the new Keith Theater ready for the opening some time in November. Portland's theatergoers will miss the regular vaudeville and most of them had hoped that September would bring a list of vaudeville attractions at the old Portland Theater until such time as the new theater would open. Mr. Keith's decision, however, destroys that hope and meanwhile the work on the new theater is being rushed.

* * *

A story is told of a remarkable dream had by the operator of a moving-picture machine in Middletown, N. Y. In operating the picture machine, the operator continuously turns a crank and the habit has grown upon him so that it is said he often while asleep goes through the motions of turning a crank. The other night the moving-picture man's wife wanted some ice-cream, it is claimed, and decided to make some, but her husband was too tired to turn the crank of the freezer. He laid down on the sofa and went to sleep while the good wife prepared the freezer. On entering the room where her husband lay, after she had been turning the freezer for a time, she saw that his arm was going through the motions of turning a crank and, thinking that he might as well do his share of making the cream, she took the freezer into the room and put his hand on the crank. All went well and the sleeping man made the cream. When his wife awakened him to partake of the cream, he stated that he had dreamed that he was turning the picture machine and that there was something wrong with it which made it turn very hard. He was greatly surprised when told that he had made the cream.

* * *

The moving pictures are very exciting and highly humorous. There is always a chase. A man does something he ought not to do. Then a mob gets after him and chases him across about twenty-seven miles of very rough country. He falls down mountains, swims rivers, but the mob is relentless and grows bigger all the time. At last the offender is caught and gets his face punched. That is all.

* * *

F. B. Schultz, of Chattanooga, Tenn., proprietor of three of the leading moving-picture shows of the city, the Crescent and Crystal, on Market street, and the Palace on Montgomery, is very indignant in regard to the statement that all the moving-picture shows were to open on Sunday. Mr. Schultz writes: "The report that all the picture shows would open at 2 o'clock in the afternoon was false. A Chattanooga man who operates a moving-picture show came to me Saturday afternoon and asked me to join their agreement and open on Sunday. This I refused to do for several reasons. First, because I was raised a Christian and do not care to break the Sabbath; second, that I thought if a man could not run his business without doing so he had better quit, and third, that I did not believe in making my help work on Sunday, as every one should have a day of rest, and Sunday was given to us for that purpose. My three places were closed and will remain so every Sunday, and if I find that the people will not patronize me because I don't keep open on Sunday I will quit the business before having to break the Sabbath."

* * *

Lexington is to have two new amusement features in the near future in the way of continuous performances. L. H. Ramsey and two other men whose names have not been divulged, have formed themselves into a company to be styled the Hippodrome Company, and will put a vaudeville show, moving pictures and illustrated songs. The theater will have a seating capacity of 450 and will be equipped with every modern convenience. The floor will be elevated and inclined, a foyer of 30 feet depth being left in the front part of the house to hold those who wait. One matinee and two night performances will be given daily, lasting an hour each, the admission being 10 cents all over the house, an extra charge being made for reserved seats downstairs. The balcony price will be 10 cents. On Saturdays two matinee and two night performances will be given. The theater will be ready for the opening performance about September 16.

* * *

Three young men of Bridgeport, Conn., are now under arrest charged with a very serious case of assault and attempted robbery. The victim of the trio was a Chinese laundryman, Hop Sing, who was attacked in his own store at 243 Railroad avenue and beaten into unconsciousness with a heavy club. The Chinaman's cries frightened the would-be bandits and they did not wait to rob the place. The young men under arrest are William O'Brien, William Lynch and Owen Ward. They attended a moving-picture show at which one of the principal attractions was a highway robbery. This set the minds of the trio working and after the show they planned the attack on the laundryman for the next day. The details were carefully arranged, Ward being assigned to "slug" the Chinaman, while O'Brien ran behind the counter and grabbed the money and Lynch kept guard outside. They carried out their plans as far as the Chinaman was concerned, and left Hop Sing cut and bleeding on his own floor, but after they had laid him out their lost their nerve and did not wait to rob the store. The boys were arrested by Detective Fox and Policeman Hazel and at first put up a stout denial, but afterward admitted their crime. They are held in bonds of $500 each.

* * *

Hereafter in Butte, Mont., even fake robberies will be illegal if the ordinance now drawn up and filed as a council bill in the city clerk's office goes through. No more can Dick Sutton, Manager Nelsonia or the various electric theaters about town show how the big "stick up" jobs were pulled off. Even pictures of crime are to be legal. Butte's city council will meet and this grave question will come up. The small boy who sees the train robbery and then goes home and hangs the family cat, is the person whom this new law is assigned to protect.

Butter will be the original "closed" town when pictures of crime are oppressed. Nothing will be tolerated that makes a noise like a crime; the proposed bill is not without merit in spite of the humor that appears at first sight.

* * *

Pittsburg, Aug. 28.—There will be no more moving pictures for the entertainment or spiritual succor of prisoners in the Western Penitentiary. The farewell performance has "queered" this form of Sunday pastime. The last exhibit was billed "The Life of Christ" and started out all right. But while portraying the early childhood of the Saviour, there suddenly butted in on the screen a troupe of scantily clad burlesquers going through a "dance" of that variety that is not performed with the feet. Amid yells of approval from the prisoners, the clergyman in charge of the services put his hand over the nozzle of the moving-picture machine and the entertainment was over for the day.

* * *

A correspondent in Piqua, O., reports: "The moving-picture business has gotten to the point where even the city officials are asked to co-operate in giving the public a chance to see how much foolishness can be shown in one film. This morning Mayor Hughes received a circular letter from an H. L. Seaman in Massilon, with an enclosed postal card. Mr. Seaman requested the Mayor to write and tell him whether there are,

or have been, any moving-picture shows in the city. City Auditor Bert A. Reed has received several letters from film companies, requesting the names of the moving-picture companies now showing here. About two years ago these shows, of which there are now so many, first started springing up. They proved a success financially, and since then they have steadily increased in number, until now there is scarcely a village in this section of the country that has not at least one moving-picture show. While there are but two in this city now, there was at one time four, and many have been run for a short time. The shows have been organized in many places into groups of ten or more rotating the films. In many cities the public officials receive letters such as those mentioned above, and the business does not seem destined to give out for some time, as the shows prove popular at the price for a few minutes' entertainment."

* * *

A fine example of a deep sea appetite, illustrated with moving pictures, was given in a restaurant in Newspaper row the other evening. A hale and hearty looking deep sea sailor moored up to one of the near mahogany tables and without hesitation started to gauge his appetite as follows: "I would like a nice tenderloin steak, some broiled mackerel and half a dozen scrambled eggs. You may also bring me if you will a mess of lettuce and some sliced cold tomatoes." The waitress with 16-inch waist forgot her usual smile in her anxiety not to forget anything. Before she reached the slide her confidence failed her, and she communicated her doubts about the sanity of her patron to the manager. The latter decided to investigate. With all sails set he tacked up to the deep sea sailor and anchored alongside. "Have you given your order yet?" he inquired, trying to look unconcerned. "I have," was the frank reply. "What is it?" inquired the manager, a little timorously. Then the deep sea order was repeated, and on looking up and seeing the blank look upon the manager's face the sailor asked, "Well, can't I get it?" "You shall have it; you shall have it," said the manager, slightly embarrassed. "Didn't the girl think I meant it all?" said the sailor, blushing like a poppy. "That is all right," said the manager, sailing away. It was the girl's turn to blush when she placed before her patron the full order, with half a dozen buns and five potatoes. And as nearby patrons glanced around they saw the deep sea man eating slowly, but surely, until there did not seem to be seven crumbs left of any part of the order. "He should have had six potatoes instead of five," said the waitress, "and I'm sorry that he did not get them all." "Amen!" said a chorus from the next table.—*Boston Post.*

* * *

Shaefer & Boyce, of Belvidere, have leased a room in the European Hotel block, Sterling, Ill., for a number of months and will open a moving-picture show and a vaudeville entertainment therein. The city council granted them permission to operate by the payment of a fee of $5 a month and paying three months in advance.

* * *

Sterling, Ill.—Boston's moving picture show and electrical theater on First avenue, attracts a large number of people and three splendid performances are given each evening. When Mr. Boston decided to open his show in this city there were those who doubted if it could be made a success. Mr. Boston, however, has proven that a well-conducted electrical theater could be put on here and be a success. So far the attendance has been large, all due to excellent pictures.

* * *

The Adams Novelty Company has been formed to promote the sales of cheap slides, patented by F. J. Adams, the inventor. They will be lithographed on cardboard and can be sold at a profit to the music publisher or dealer for from 80 cents to $1, according to Maurice Shapiro, the publisher, who is largely interested in the venture. The slide industry has grown to large proportions in this country. Mr. Shapiro estimates that not less than $250,000 annually is spent in purchase of the glass plates, which have retailed at from $5 per set upward. The coloring, careful packing and shipment have been expensive items, but no improvement in the manner of producing slides has come forward in years. Under the Adams plan, says Mr. Shapiro, slides can be placed in an ordinary envelope and sent anywhere without danger of breakage. The patent has been tested and found satisfactory. Another inventio of Mr. Adams is dissolving views, a fault of the present slides. Mr. Adams has now perfected what is called "The Natural type," a sort of photographic instrument which will reflect faithfully on a sheet the motions of any person seated behind it. This is chiefly depended upon for comedy pictures when desired.

Projecting Machines and Their Manufacturers.

No. 1. Eberhard Schneider's Miror Vltae.

The "Miror Vitae" is by no means an experiment, or even a new machine; earlier models of this machine have been in constant use for many years, but were reserved for use in exhibitions given by this firm in and around New York City.

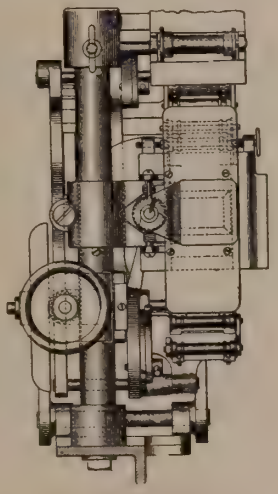
Every part of the "Miror Vitae" is strictly guaranteed, the material is the best that can be obtained, all parts carefully finished by hand. Simplicity of construction, adjustments easy and convenient. Improved fireproof magazine and two safety cut-off shutters are points the maker claims.

The machine head has a rigid steel aluminum frame on which all gearings are mounted. All bearings are made of bearing bronze, as hard as glass and built especially heavy and long, thus reducing the wear of bearings, shafts and spindles to a minimum, also causing the spindles and gears to run with greatest accuracy. All gearings are cut from hardened bronze and steel of finest quality and required to stand the most rigid tests.

The intermittent movement (the star wheel and pin wheel) are cut from stub steel, made unusually heavy, thus giving a large wearing surface, causing the parts to run with utmost precision, and stand wear without cutting or getting out of adjustment.

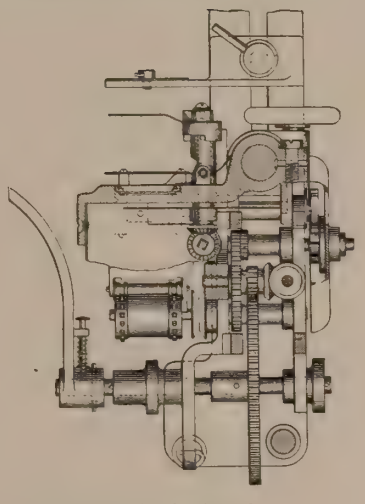
The star wheel and star wheel shaft are also made of stub steel and both are brazed together with silver, mounted in a phosphor bronze bearing of fully 2½-inch length, adjustable by eccentrics which operate from one screw.

The intermittent is a one pin movement requiring only 20 per cent. shutter, thus dispensing with the flicker.



Centering Top Device.

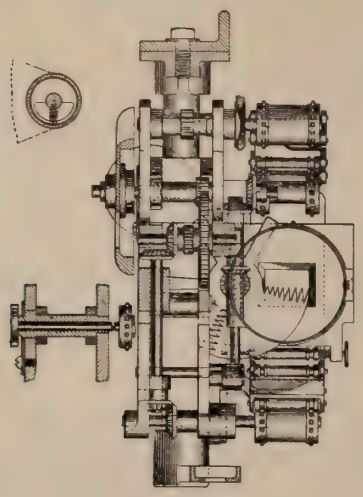
The framing or setting device is a new idea entirely, with an adjustment of 1½ pictures, and without moving the shutter from its fixed position, thus requiring a much smaller shutter and consequently that much less flicker. Operators will readily recognize this decided advantage This framing device also allows the bearings and gears to remain in a fixed position which overcomes the usual grinding noise in the gears.



Centering Device Looking from Abrve.

Only the extreme edges of the film come in contact with the film shute, sprocket, etc., in passing through the machine, therefore rendering it impossible to scratch either side of the film. The film is held in proper position on each sprocket by means of two rollers or idlers placed ½ inch apart; this holds the film snug against the rim of the sprocket. This is of vital importance, especially with the intermittent sprocket, where the film is apt to drop away from the sprocket slightly and thus receive a sharp stroke from the points of the sprocket teeth, instead of their basis,

which cuts out the corners of the sprocket holes.



Section Showing Shutter.

The friction gravity shutter responds immediately to the slightest motion of the gears. It has been necessary with other shutters to run the machine at a very high speed before the safety shutter would raise and likewise necessary to bring the machine almost to a standstill before the shutter would drop into place again.

Among the 100 features claimed by the maker are:

Best material obtainable used; metal, nothing but metal, except mica, fiber and (no wood whatsoever) asbestos used for insulation and handles, etc.

The light weight, and yet strong—most parts made of steel alumium.

The small space it takes when set up, the small space when packed up.

The short time it takes to set up and to take it apart after the show; five minutes will set up the machine complete for calcium.

The easy way to operate it; a novice will understand it in fifteen minutes.

The new one-rod lamphouse slide rest, dispensing entirely with a long table.

An entire new idea of lamp house, large enough to accommodate 7-inch top and bottom carbons.

The new vertical lamphouse shutter works between lamp and condenser.

Saving of condenser breaking 85 per cent.

Our new lamphouse transport spindle to shift from moving pictures to stereopticon, no more burning of fingertips.

A solid (not soldered) brass screw condenser, oxidized, with two 4½-inch condensers.

Condensers of 8 and 9-inch back focus are used exclusively.

Arc lamp focus fully 4½-inch between carbons and plano surface of back condenser, saves condensers from breaking.

A quadruple insulated arc lamp.

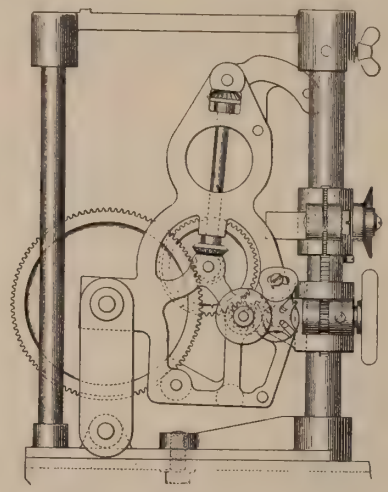
The lamp mechanism outside of lamphouse, therefore keeps cool and doesn't get out of order.

No live carbon arms (on account of the quadruple insulation).

Patented ball joint socket for the stereolense enables the operator to project the stereopticon picture in exact unison with the moving picture, no bending of the stereo-arm necessary.

A 5-inch diameter water cell held by a special bracket with metal cone and located between condenser and movng picture aperture plate, intended when filled with alum water to cool the rays of light for film protection.

The gear train, intermittent movement, flywheel, etc., are all arranged away from the operator, leaving spacious room to tread the film and to handle sprocket and film clamps.



Showing Geneva Eccentric and Set Plate.

The Geneva cross or starwheel is in one piece with the shaft, cannot get loose and can easily be replaced; both parts are made of stub steel.

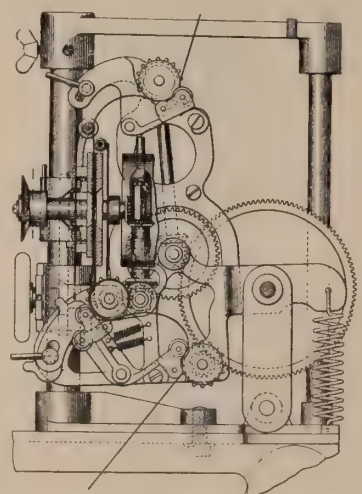
The starwheel with shaft is mounted in a single eccentric bearing of fully 2½-inch length.

The dead motion between driver and starwheel is adjusted with only one screw and slotted steel set plate, fastened to the long eccentric bearing.

Running off of the film from either of the sprockets is impossible, therefore a great saving of films.

An absolutely free passage for the upper and under film loop.

Our new film centering device, a quick knob adjustment with friction spring.



Section Showing Cheeks and Knee Bracket

Film centering device feeds 1¼ of one film picture in a straight vertical line.

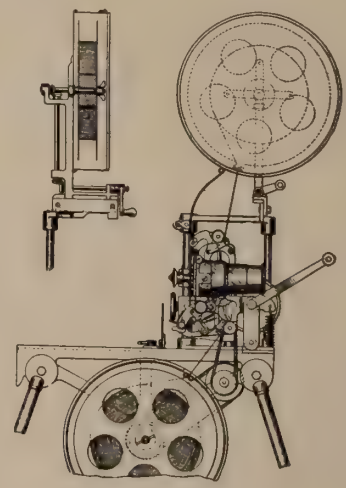
An absolute stationary film shutter (not traveling up and down) only 3 inches in diameter.

Film shutter is provided with dissolving edges, three fingers are passing over the aperture while the picture is projected, eliminating to a minimum the contrasty pulsation of light and dark from one picture to another.

The automatic shutter does not act as a brake against the driving mechanism.

A safe, strong, self-locking picture machine crank of proportionate size.

Machine is geared high and noiseless—32 pictures per crank revolution.



Showing Magazine, Rewinder, Film Shields, and Double Belt System.

Round magazines, large enough to accommodate the film reel without too much air space.

The upper magazine is mounted on a rewinder bracket and has a notch crank to lock if in use and to unlock if not in use.

The under magazine is stationary, fastened to the table web.

The under film reel receives its wind up power by steel belt transmission over another set of pulleys from a small pulley mounted on the under sprocket shaft.

If the exhibitor desires to rewind the show film right after the performance he can do so by using the upper rewinder, without taking the reels out of their magazine; upper magazine does not need to be taken down and replaced by a naked, left-handed rewinder as usually done.

All parts are interchangeable.

All pinions, miter, level, spur, intermittent gears and sprockets are cut in our factory on our own special machinery, under expert supervision.

Built strictly observing the rules of the fire underwriters.

GAS Oxygen and Hydrogen In Cylinders. - - -
Lime Pencils, Condensors, Etc.
Prompt Service, Reasonable Rates
ALBANY CALCIUM LIGHT CO.
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Lindall's Handbook of Valuable Information for Moving Picture Operators and for Beginners, etc., etc.

By means of this book any man of ordinary sense may quickly learn to run a machine with best possible results. This book is a collection of the best material offered in the cinematograph journals of the U. S. and Europe, augmented by the experimental knowledge and experience of the author and several other veteran operators, who will present some valuable hints never before published. Here is one that will save you many dollars. I tell you of a simple device which will positively keep Condensers from Cracking.

PRICE, ONE DOLLAR

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Film Review.

LENA AND THE BEAUX.

BIOGRAPH.

Lena, a German maid servant, has a strong dislike for one of two admirers of her mistress and sets about to arrange matters to suit herself. While enjoying that privilege of trying on her mistress' new outfit, the unfavored suitor arrives at the house and, in answer to his ring of the bell, receives a pot of flowers on his head. Realizing that "faint heart n'er won fair lady," he persists until admitted. Here he suffers further indignities. The maid, treating him with extreme insouciance, finally informs him that the object of his visit is not at home. Such contretemps! Crestfallen, he departs leaving his cane, which he had hung on a Japanese screen. Almost immediately the favored one arrives and receives an effusive welcome. The rejected lover returns for his cane and the maid conceals the couple behind the screen. A search for the cane discovers the party in hiding. Amazement! Twice in the same place! Now furious, the unfavored one departs haughtily. He out of the way, a stroll is suggested and, while the mistress is out of the room getting ready, the lover rewards the maid with a substantial tip, to which the maid makes an osculatory response, just in time to be caught by her mistress. It is now three and twenty for the hitherto successful one. The maid finds it up to her to straighten out the mess and bids the lover return pretending he has met with a serious accident, and thereby play upon the tender sympathies of the mistress. The scheme works finely and Lena is delighted, feeling that she has played Cupid's understudy in the affair, and from behind the portieres watches them as the gallant knight pours forth calorified air into the shell-like ear of his fair charmer. Her pleasure is short-lived, for down come portieres, pole and all, and she is forced to beat a hasty retreat. The story is well defined, the antics and blunders of good-natured Lena are funny in the extreme, making the film one continuous laugh.

NEIGHBORS.

BIOGRAPH.

A farce comedy from real life, showing how easily a feud between two families may be started. Two boys are having a friendly bout in the art of self-defense, when one of their mothers appears and, thinking it a genuine fight, makes for her son's opponent and belabors him. The other mother now mixes in, and the melee becomes a veritable maelstrom, when the husbands appear and leap into the vortex of the battle. Things are humming and, as their energy wanes, they realize the humor of the situation. Peace being restored, they go off to bathe their wounded feelings at the Fonut of Bacchus.

STAGE STRUCK.

EDISON.

Walking along the railroad track carrying his grip, appears a forlorn Thespian. Wearied by his forced means of travel, he stops, sets down his grip and mops the perspiration from his brow. He espies a farm-house and turns from the track to make his way toward the object of his vision, but meets a country maid, to whom he bows and smiles. A few words are exchanged and she learns to her delight that he is an actor and while he is eulogizing his profession, impresses upon the maid the fact that a few victuals would be gratefully received.

The actor accompanies her to the farmhouse, where she enters and immediately emerges with two more girls, to whom she introduces her new-found actor friend. He produces from his pocket a poster, which he shows to them. It represents a ballet dancer, and he informs them that they may become such if they will go with him to the city.

The maiden then requests that he meet them later at yonder hay-mow and he leaves for the appointed place. He is soon joined by the three girls, bringing with them a basket of lunch for his especial delectation. He takes a pie from the basket and proceeds to eat the same quite rapidly, and also starts a dance, the three girls following his motions. He instructs them the meanwhile how to dance properly for the stage by constantly directing their attention to the manner in which he dances. But, alas! they had not counted upon the farmer. He witnessed his girls leave the house with the basket and with his wife followed them. They come upon the dancers and begin beating the actor, putting him to flight.

At nightfall the actor returns and from the rear of the house signals the girls to come out. They appear on the first story shed, to the edge of which he places several planks, forming an incline to the ground. The girls with their bundles, slide down this improvised method of escape, intent upon becoming actresses. Two horses are pressed into service and with two on each animal they proceed to travel. The farmer, however, has discovered their scheme and follows.

The actor with the three recruits to his profession arrives at the railroad station and boards a train for the city. The farmer with his shotgun arrives too late, as the train is now moving away, and in great rage he vows vengeance.

A short time later the farmer, with his wife, visits a seaside resort, and while there they enter one of the concert gardens. A comedian, in whom we recognize our actor friend at the farmhouse, appears on the stage, followed by three dancing girls. The farmer's wife, after viewing the girls for a few minutes, discovers they are the ones whose whereabouts have been sought, and she calls his attention to them. He immediately leaps upon the stage, followed by his wife, and the actor having then appeared, gets a good beating from the irate farmer. The girls rush behind the scenes with the farmer after them, while his wife continues the beating of the actor with her umbrella. The girls re-appear, leap from the front of the stage and escape to the street with the farmer in pursuit, joined on the street by a policeman and an ever-increasing crowd.

The girls enter the attraction called "Helter Skelter" and slide down its irregular chute, then on to the "Inclined Slide," and down this arrangement with the policeman, farmer and crowd following and falling on each other in an amusing manner.

They next endeavor to lose their pursuers by jumping on the "Human Roulette Wheel," and after various amusing actions on it successfully elude their would-be captors, the latter being continually thrown off this device in their efforts to catch the girls.

The girls continue their flight to the beach, where a policeman standing at the bathing line, raises the rope, which trips the girls and throws them on the sand. Before they can arise they are caught and given a sound spanking. Thus ends the short but lively career of these "Three Little Country Maids" who were stage-struck.

LIFE OF A BOOTBLACK.

ESSANAY.

A picture of this kind has long been wanted by the film market, and we think we have stepped in at the opportune moment with our new feature, "Life of a Bootblack."

"Life of a Bootblack," as the name signifies, depicts the type of a street urchin, who is blackening boots to keep his poor mother and drunken stepfather in the necessities of life. Our story opens with our little hero running away from home, not being able to stand the unwarranted abuse given him by his stepfather. We then follow him through his career, picturizing all the happenings that generally constitute the life of one from this walk of life.

There is so much good stuff in this picture that it is useless to try to describe it on paper. Suffice it to say that it is beautiful in its simplicity, full of heart interest in its story, dramatic in its construction and very laughable in its comedy scenes. and above all it will prove very influential in its moral, which is based on "Honesty Well Rewarded."

DISASTROUS FLIRTATION.

GOODFELLOW.

Picture of residential street. Foppish dressed young man on one side of the street and young lady passing in opposite direction on the other. He now tips his hat to her with a broad smile and strong action, which the young lady ignores. When he catches the next glance of her she has decided to tantalize him a little bit. Waving her handkerchief at him, he immediately starts across the street. The young lady taking pity on her victim, still standing on the sidewalk, splitting her sides laughing. Her actions do not seem to bother him in the least, as he steps closer to her and makes a date with her for later on. The lady now passes from sight and he is left standing in the street bewildered as well as broke. He has invited the young lady to take an automobile ride without first consulting his pocketbook, pulling his pockets inside out from his trousers. With finger to head he strikes an idea.

A house in the background with a lawn in front. The dude is seen walking down the street at a rapid gait until he comes upon a spot of grass on which there is a sign which reads "Please." He immediately takes off his coat, turns the sleeves inside out and pushing down the crown of his silk hat and taking a pair of automobile goggles out of his pocket and turning his back to the passers-by, slips them over his eyes. Picking up a drinking cup, he now sits down back of the "Please" sign and the game is working fine. The passers-by are chipping in their coin very rapidly. The young lady that he has been flirting with now passes by and also drops in her mite, but does not recognize him. When he thinks he has secured enough money he walks around the corner and the picture shows him back of a billboard turning his coat right side out and putting the goggles in his pocket and brushing himself up in general. He calls at garage and rents car to fulfil his engagement, but as she enters the cab the money is seen to drop from his

pantaloons to the ground and a number of boys pick it up.

The pair are seen rushing around the park in the auto and dodging here and there and when they return to garage foreman he demands his money. The dude is broke, the money is lost, but he tries to square matters, but that does not do and the driver insists upon having his money. Help is called and the situation is explained. The sympathy of the young lady is so touched that she pays the bills, agrees to meet the young man on the corner to get the return of the $7 for the auto ride. He puts his wits to work again and must raise the money. He is seen walking down the street and meets an Italian and wants to rent his banana cart, for which he agrees to pay for rent of it on its return. He now starts up the street with silk hat, stops a painter, who paints a sign. "Buy fruit of me for charity's sake." Tacking the sign on the banana cart, the extraordinary scene of a fancy dressed gentleman pushing a banana cart, everybody is eager to buy fruit of him. Among the purchasers is the sweetheart of his mash, who is simply horrified, but after considerable time manages to explain himself that he is doing it for charity's sake. She now meets him on the corner and demands $7 from him, which of course, in his embarrassing condition and situation, he immediately pays from the money secured from selling fruit. She is now satisfied and makes her exit from the crowd with a proud and haughty walk At this point the Italian from whom he had rented the banana cart puts in an appearance and wants the rent for his wagon, which he also pays from the money secured from selling the fruit.

Going back to his old tricks, the first lady he meets is the young lady with the haughty walk. She tries very hard to get by him, but he insists upon holding a conversation and finally induces her to get on a rubber-neck car and take an outing. The couple are seen to make their exit from the street car, walking down the lane to the lake. The interesting picture shows some boys a short distance away boring holes in the bottom of the boat and tacking a piece of cloth over the hole. The boys now lie in wait for their first victim, which, of course, is the young lady and the dude, who walk down to the water's edge and he induces her to get into the boat and pushes off. The water begins to come into the boat through the holes and the boat is gradually going down. The lady trips lightly over the board to the shore and the boys immediately pull in the boat, leaving the poor dude standing in the water. The girl immediately hastens away and the boys demand rescue money. Again he promises to pay to-morrow. The boys are now anxious to get their money and proceed to follow him wherever he goes. In a very short time a crowd of boys accumulate and assist the two boys in enforcing their demands. When they see their actions are fruitless they begin to plan a line of action whereby they can secure their money. The boys secure a rope with which they lassoo the dude and drag him on the ground until they make him pay. Along comes an organ grinder and the dude rents the organ and monkey to replenish his pocketbook. He starts down the street an entirely different looking man, weak in the knees, round shouldered and head bowed. At this point the same young lady individual puts in an appearance, but he passers her by without even a nod. The following question appears on the screen: "Did it ever occur to you?"

THE FOUNTAINS OF ROME.

SOCIETA ITALIANA.

Visitors to Rome who do not see the fountains have never properly seen the ancient city. The tourist guides always make a point of showing their beauties to the visitors, and it seems as if they must exhaust their vocabulary of praise by the wonderful word pictures which they paint The words of the guides are plain in comparison to the reality, and they must be seen before they are appreciated.

This film of the fountains gives a very good idea of their beauty, and brings Rome to New York. The Plaza of St. Peter's, with its grand architecture, is still more embellished by the beautiful fountains playing in its midst. This film takes us on a panoramic tour of the beautiful architecture that is to be seen in this world-famed city. We are shown the side fountains where the water gushes out in streams and falls into an artificial lake.

We are shown the grand square, where fountains are seen throwing up their spray, and again to the market place, with its wonderful display, on which the Romans seem to gaze with a never-ending ecstasy. In the Arts block, the sculpture there exhibited represents Aquarius, the man who pours the water out of his pitcher, represented by the true artistic spirit in which the Roman sculptors excel. From here we journey to the esplanade, where the magnificent fountain, the water-nymphs, is seen in all its grandeur, with small fountains playing over the sides and seeming to drench her with the spray. Then through the gardens, viewing the drinking fountains, and then a panoramic view of the grandest and most exquisite sculpture that can be found the world over.

KIDNAPPING A BRIDE.

SOCIETA ITALIANA.

At a modern cycling hostel, there are seated three men, while in a stand adjoining are stored a couple of cycles. Another cyclist rides up. Placing his wheel in the rack, he proceeds to join the other two cyclists in an animated discussion. A fourth, noting the all-absorbing interest with which they are discussing their point stealthily makes his way to the rack and takes the newcomer's cycle, with which he rides hastily away. Finishing their conversation, they turn towards the rack for their cycles, and at once discover the loss of one, and pointing in the direction in which the cyclist had gone, they start to follow the thief. Up hill and down dale, through country lanes the chase goes merrily on.

Two policemen stop the cyclist, who has thrown off his coat and hat and appears in cycling costume. He persuades them that he is only off on a heat or speed test, and they allow him to go away. An automobile which the pursuers have pressed into service comes along and explains to the policemen the situation. They invite him to a seat, and follow quickly after the cyclist, who is seen proceeding down a number of stone steps, and half-way down he knocks over a couple and rolls them to the bottom until they arrive at a fountain, when they are stopped. He descends still more steps, they seeming almost interminable, and dashes into a window in which a party are partaking of a wedding breakfast. In his haste, running over the table, he drags the bride from her seat of honor and takes her along with him, clinging to the cycle, and falling down to the yard below. So rapid has been his ingress and exit that the guests have hardly realized what has happened to them, but, missing the bride, they proceed to follow the cyclist to get her back. Not knowing what to do with the fainting woman, he puts her on the cycle before him, and rushes off just as they are about to catch him, after breaking through a wall.

Breaking away again, rushing through country districts, he comes to a quagmire, where it is very hard pedaling, and the police, making a short cut, intercept him in his traveling through the morass, and, after braving many dangers, the bride is restored to the waiting arms of her husband, thus ending an exciting kidnapping with another man's bride.

DOT LEEDLE GERMAN BAND.

KALEM COMPANY.

The orchestra is not often catered to by the moving picture manufacturers, and every enterprising leader will be glad to know that the Kalem Company are bringing out a new film which will give the piano and trap drummer a big chance. It covers the experiences of a German band in a country village from daybreak to nightfall, the various serenades in each instance being interrupted in a more or less violent way until the band is reduced to two men, the leader, with his cornet, and the bass drummer. Nickelodeons which go in for effects will find this film one of the best of the season.

DRINK.

MELIES.

Shows a drunkard in a mad man's cell, raving. He sleeps and dreams that he has a huge flask before him; this he attempts to grasp, but awakens, finds that it was a vision and then falls back and expires. The last picture is a tableau showing Sisters of Mercy round the departed inebriate.

THE BEWILDERING CABINET.

MELIES.

A hat, trousers and coat are placed on a chair, and they come to life with a man in them; he makes a cabinet of four slats and places his hat inside, when it pops out again; he puts it back and again this occurs, but the third time it comes out, bringing with it about twenty other hats, which come shooting out like cannon balls The man makes several disappearances, when suddenly, on opening the cabinet, he finds two pretty girls cuddled in it. He calls his assistant and helps them out, but when they attempt to embrace them they find themselves fondling two ugly ogres. The film concludes with a number of ingeniously arranged quick changes from ogres to girls, the manipulator of the cabinet being the sufferer by these.

"IRISH SCENES AND TYPES."

URBAN-ECLIPSE.

This unique series illustrates with wonderful clearness and photographic perfection the city of Dublin, a capital teeming with historic memories and items of general interest, with monuments and buildings which speak of days of strife, noble deeds, patriotism and enterprise. After a tour of its principal streets, Phœnix Park is visited, and a lively march past of the Royal Irish Constabulary is witnessed. Next the Vice-Regal mounted Guard is projected, a smart body of veterans.

A complete demonstration of the Irish

Urban-Eclipse Films

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IRISH SCENES AND TYPES

Length 717 Feet

View of Dublin, Review of the Royal Irish Constabulary, Cork, Limerick, River Shannon, the Peat Industry, Rural Scenes, Types and Characters

This unique series illustrates with wonderful clearness and photographic perfection the City of Dublin, a capital teeming with historic memories and items of general interest, with monuments and buildings which speak of days of strife, noble deeds, patriotism and enterprise. After a tour of its principal streets, Phoenix Park is visited, and a lively march past of the Royal Irish Constabulary is witnessed. Next, the Vice-Regal Mounted Guard is projected, a smart body of veterans.

A complete demonstration of the Irish Peat Industry follows, which illustrates with great minuteness this peasant avocation in one of the congested districts. The pictures were taken at a bog three and a half miles from Castlebar, to which town the peat is carried by donkeys and carts. Two loads a day are taken, each load averaging from 80 lbs. to 100 lbs. in weight, and a day's earnings for donkey and attendant, who tramp fourteen miles in the process, is 8d. Cart loads are valued at 1s.; big loads at 2s. Cost of fuel and haulage are included in these prices. The peat must be cut and stacked through spring and summer for sale in the subsequent autumn.

ORDER OF PICTURES

O'Connell Bridge, Dublin—Panorama of Dublin's Principal Buildings—General View of Sackville Street—Phoenix Park Barracks of the Royal Irish Constabulary—The Vice-Regal Guard—The Peat Cutting Industry—General View of Cutting and Stacking the Peat for Drying—Scores of Children Drivers and Their Donkeys—On the Road to Town—Types of Young and Old Donkey Drivers—Woman, Mounted on Donkey, Returning from Town—Caravan of Donkeys, Peat Laden, in the Market Square—Blarney Castle—Limerick—The River Shannon above Limerick—The Treaty Stone, 1690—Thomond Bridge, Limerick—Lower River Shannon—Cork, the Coal Market—Stuck in the Ditch—Irish Method of Transport—Cabin in a Congested District—Milking the Family Cow—Rural Irishman at Work—An Irish Beauty—Irish Town Crier and Crowd—The "Gintleman That Pays the Rint"—Herding a Flock of Geese—Gathering "Faggots" for Kindling Use—An Old Faggot Carrier of 84—Four Generations on the Grandmother's Side—Pat and Mike Discussing Tobacco and National Affairs—Men Who Have Lived—At Eventide, Rest.

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The Warwick Pageant
DESCRIPTIVE **Length, 380 Feet**

The Strength of Cheese
COMEDY **Length, 400 Feet**

The Life of the Bee
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Peat Industry follows, which illustrates with great minuteness this peasant avocation in one of the congested districts. The pictures were taken at a bog three and a half miles from Castlebar, to which town the peat is carried by donkeys and carts. Two loads a day are taken, each load averaging from 80 pounds to 100 pounds in weight, and a day's earnings for donkey and attendant, who tramps fourteen miles in the process, is 8d. Cartloads are valued at 1s.; big loads at 2s. Cost of fuel and haulage are included in these prices. The peat must be cut and stacked through Spring and Summer, for sale in the subsequent Autumn.

O'Connell Bridge, Dublin, with its three graceful arches spanning the Liffey. One of the widest bridges in the world.

Panorama of Dublin's principal buildings. Photographed from the top of an electric tramcar.

This picture presents the Bank of Ireland, formerly the Irish Parliament House —"The Old House at Home"—its magnficent portico characterized by surprising dignity of proportions. This fine building is nearly semi-circular, and stands in an acre and a half of ground. The style of architecture is Grecian, and it is generally regarded as the handsomest structure in Dublin. Trinity College, opposite the bank, was founded in 1592, and erected on the site formerly occupied by an ancient nunnery.

General View of Sackville Street, considered to be one of the finest streets in Europe. Its monuments and public buildings are graceful, interesting, historic and numerous. Among others are shown the Nelson Column, 134 feet in height, the monument erected to Father Mathew, the great temperance advocate—a beautiful piece of statuary—O'Connell Monument, a fine piece of work by Foley, erected in 1882, and the General Post Office, with its imposing Ionic portico.

Phœnix Park: Barracks of the Royal Irish Constabulary. A scene of animation and military precision is here introduced, as the mounted and dismounted members of this grand force march past in review, every man fit and well set up.

The Vice-Regal Guard. Inspection and departure to duty. Horses well groomed and accoutred, men war-worn and bemeddled; veterans every one.

The Peat Cutting Industry.—Cutting the peat. Close view of the men and children engaged. The spade used is peculiar to this industry and is deftly handled by the peat cutters.

General view of cutting and stacking the peat for drying.

Scores of children-drivers and their donkeys, with peat loaded in creels ready for transport to Castlebar.

On the road to town. Peat bearers and their burdens.

Types of young and old donkey drivers and peat vendors.

Woman, mounted on donkey, returning from town. She has earned her 4d!

Caravan of donkeys, peat laden, in the market square. An unusual and quaint assemblage.

Blarney Castle.—Three views of this massive donjon tower, a romantic ruin 120 feet in height, with its surrounding beautiful pleasure grounds.

Limerick.—One of the Irish Round Towers, the most perfect specimen remaining. This tower is practically intact, though its history is lost in antiquity.

The River Shannon above Limerick, winding its way in haste to the sea.

The Treaty Stone, 1690. Limerick has been named "the City of the Broken Treaty."

Thomond Bridge, Limerick, on which is placed the Treaty Stone.

Lower River Shannon, showing the rapids whirling and eddying through the rocks as the tide recedes. The Shannon provides endless opportunities for anglers. Panoramic view of the town.

Cork.—The Coal Market. Irish peasant scene. Countless children are thrust aside by a cheerful woman who wishes to monopolize the camera—and nearly succeeds.

Stuck in the ditch. Girl and boy with cart. An Irish colleen to the rescue; a friend in need.

Irish method of transport—a loaded donkey.

Cabin in a congested district. An Irish home; eleven girls of various ages.

Milking the family cow—who would only consent to the operation after the bribe of a cabbage.

Rural Irishman at work—smoking.

An Irish beauty.—Shy, sedate and modest, it is only by an evident exercise of self-control that she preserves a grave demeanor, and even so a glimpse of Irish humor is apparent through the studied decourousness. The expert who secured this picture has a large experience of the charmers of many countries, but this Irish girl dwells in his grateful memory as a sweet experience.

Irish Town Crier and Crowd. Only after much persuasion was he induced to pose, on an assurance that the American public would appreciate the result. He abhors the picture post card.

The "gintleman that pays the rint"—who happens in this case to be a lady (and more valuable on that account), with her litter of eight porkers. The sow objects most strenuously to the camera, both for herself and her offspring, and various comical devices were resorted to before the picture could be secured.

Herding a flock of geese which have been grazing on common land—a typical Irish scene.

Gathering "faggots" for kindling use. Girls and women chiefly engaged.

An old faggot carrier of 84 and her load. The back is still strong enough for the burden of about 100 pounds weight.

Four generations on the grandmother's side.

Pat and Mike discussing tobacco and national affairs—favorite occupations.

Men who have lived. Old peasants calmly enjoying their leisure.

At eventide, rest. Types of old Irishwomen similarly engaged.

With people living under conditions far removed from any sign of luxury, the problem is—what conduces to such longevity? That there is cause or reason, the last two excellent and typical pictures prove. Contentment is visible on every countenance, however wrinkled and old—especially upon the features of the ladies who are indulging in tobacco—pipes and cigarettes: the latter, one is afraid, an extravagance seldom indulged in; another proof of the operator's vulnerability to the charms of the sex.

LIFE IN A BURMAH TEAK FOREST.

URBAN-ECLIPSE.

This realistic picture of life and work in the Burmese teak forests opens with a view of huge elephants pushing their way through the thick undergrowth of the jungle, where natives under British overseers are cutting down the huge teak tree trunks, many of which weigh over two tons. The chaining up of the trees for traction is well shown and the marvelous sagacity of the many elephants engaged on the operations is beautifully depicted. The views of work in the thick jungle parts is in many places quite stereoscopic in effect.

Bullocks and elephants are afterward shown pulling the teak logs on huge wagons along soft sandy roadways to the woodyards, and their strenuous exertions when the unwieldly wagon wheels stick fast in the sand together with the clouds of dust are exceedingly typical of India. The film finishes by showing "human" sagacity of the elephants in arranging, sorting and stacking the logs in the yards; the whole combining makes up a most remarkable picture.

MOUNT PILATUS RAILWAY.

URBAN-ECLIPSE.

Showing eight views of the most difficult portions of the railway, including the steepest gradients, practically, hanging on to the sides of the precipitous cliffs and mountain slopes with the peculiar trains ascending and descending over the roadway.

"HANKY PANKY CARDS."

URBAN-ECLIPSE.

In this series the cards of an ordinary pack are made to undergo, in most extraordinary manner, many mystifying movements and transformations.

The magician presents himself, holds out his empty hand in view of the audience, and immediately a full pack of cards appears therein.

With these he performs—and the cards themselves perform—in a most ingenious manner.

Cards rise singly from the pack, fall to the floor, and return unaided to their former place. The ten of hearts goes and comes, is transformed into a club, rolls itself into a tube, is fired and consumed, without apparent human agency.

A king appears, materializes in minute form, deals the cards of his suit, and disappears.

The magician opens out the pack until the cards stand in line, when a king and queen rise, step from their cards, give ocular and graceful demonstration of their affection, and retire once more into private card life.

An ace next arises, the center filled by a jocund face, whose features work in a most ludicrous manner, after which it divides and sub-divides into four aces, each with its own animated center face—a comic picture. These arrange themselves in a row and indulge in facial contortions of a most humorous character, and the series concludes with the mysterious formation of the whole pack, face outwards, on the sheet, with a smiling, animated "Joker" in the center.

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Owing to the great demand on our space this week for TRADE INFORMATION, several interesting articles are held over.

LATEST FILMS.

BIOGRAPH.

The Hypnotist's Revenge.....1030 ft.
Deaf Mutes' Ball.....790 ft.
Exciting Night of Their Honeymoon.292 ft.
Fussy Father Fooled.....153 ft.
The Model's Ma.....233 ft.
Dolls in Dreamland.....752 ft.
A Caribou Hunt.....725 ft.
If You Had a Wife Like This.....698 ft.
The Tenderloin Tragedy.....481 ft.

EDISON.

Nine Lives of a Cat.....955 ft.
Cohen's Fire Sale.....900 ft.
Jamestown Exposition .....500 ft.
Lost in the Alps.....830 ft.
Panama Canal Scenes and Incidents.1355 ft
Daniel Boone; or Pioneer Days in America .....1000 ft
Teddy Bears.....935 ft.
Trip Through Yellowstone.....735 ft.
Honeymoon at Niagara Falls.....1000 ft.
Getting Evidence.....930 ft.
The Vanderbilt Cup.....400 ft.

ESSANAY.

An Awful Skate .....614 ft.
Slow But Sure.....600 ft.

GAUMONT.

Buying a Donkey.....——
Looking for the Medal.....407 ft.
Croker's Horse Winning the Derby..354 ft.
Servant's Generosity.....847 ft.
Don't Pay Rent—Move.....287 ft.
The Dog Acrobats.....184 ft.
Unlucky Interference.....224 ft.
Prisoner's Escape.....500 ft.
Drama in a Spanish Inn.....404 ft.
Getting His Change.....320 ft.
Fatality .....424 ft.
Scratch My Back.....317 ft.

KALEM COMPANY (INC.).

Who'll Do the Washing?.....595 ft.
One-Night Stand .....760 ft.
The Sea Wolf.....655 ft.
The Book Agent.....720 ft.
The Parson's Picnic.....670 ft.
The Tenderfoot .....850 ft.
A Hobo Hero..... ..... ft
Off for the Day.....670 ft.
The Pony Express Rider.....880 ft.
The Gentleman Farmer.....720 ft.
The New Hired Man.....575 ft.
Bowser's House-Cleaning.....675 ft.
The Dog Snatcher.....595 ft.

LUBIN.

Gypsy's Revenge.....900 ft.
A Family Outing.....600 ft.
Snake Hunting.....600 ft.
Oyster Industry .....500 ft.
When Women Vote.....700 ft.
And the Dog Came Back.....600 ft.
Winter Day in the Country.....750 ft.
Too Much Mother-in-Law.....700 ft.
Papa's Letter .....275 ft.
Father's Washing Day.....295 ft.
Jamestown Naval Review.....500 ft.

MELIES.

A New Death Penalty.....400 ft.
How Bridget's Lover Escaped .....500 ft.
The Skipping Cheese .....280 ft.
Robert Macaire & Bertrand.....1060 ft.
Tunneling the English Channel....1000 ft.
Under the Seas.....930 ft.
The Mischievous Sketch.....243 ft.
Rogues' Tricks .....265 ft.
Mysterious Retort.....200 ft.
The Witch.....820 ft.
Seaside Flirtation.....238 ft.
The Merry Frolics of Satan.....1050 ft.

MILES BROS.

Great Lion Hunt..... 700 ft.
Female Wrestlers ..... 508 ft.
Happy Bob as Boxer..... 262 ft.
Don Juan..... 666 ft.
Polar Bear Hunting.....620 ft.
True Unto Death.....495 ft.
Catch the Kid.....270 ft.
The Fatal Hand.....432 ft.
Land of Bobby Burns.....330 ft.
The White Slave.....530 ft.
That Awful Tooth.....390 ft.
The Disturbed Dinner.....205 ft.
I Never Forget the Wife.....390 ft.
A Woman's Duel.....390 ft.
The Blackmailer.....585 ft.
Willie's Dream.....400 ft.
His Cheap Watch.....250 ft.
His First Topper.....260 ft.
Revenge .....380 ft.
Because My Father's Dead.....455 ft.

PATHE.

Children's Reformatory.....754 ft.
Three Chatterboxes.....164 ft.
Half Caste's Revenge.....360 ft.
I'll Dance the Cakewalk.....295 ft.
Lost Umbrella.....295 ft.
Rival Sisters.....492 ft.
Modern Painters.....442 ft.
The Smoking Chimney.....311 ft.
The Servant Hypnotist.....459 ft.
Cockfight in Seville.....393 ft.
Red Spectre.....623 ft.
A Glorious Start.....541 ft.
Angling in Norway.....328 ft.
Discipline and Humanity..... 410 ft.
From Barrel to Barrel.....146 ft.
First Success ....180 ft.
A Lucky Heiress.....377 ft.
The Dancing Swine .....295 ft.
A Kind Grandfather.....787 ft.
The Express Sculptor.....382 ft.
Poor Little Mites.....295 ft.
Ostrich Farm.....328 ft.

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The Masher.....440 ft.
One of the Finest.....535 ft.
The Bandit King.....1000 ft.
His First Ride.....500 ft.
Girl from Montana.....900 ft.
Foxy Hoboes.....290 ft.
When We Were Boys.....415 ft.
The Grafter.....535 ft.
The Tramp Dog.....550 ft.
Who Is Who?.....500 ft.
Female Highwayman.....910 ft.
Dolly's Papa.....385 ft.
Trapped by Pinkertons.....750 ft.
Sights in a Great City.....475 ft.

SOCIETA ITALIANA.

Kidnapping a Bride.....530 ft.
Fountains of Rome.....215 ft.
Slavery of Children.....536 ft.
The Fireman.....295 ft.
Modern Youth.....1082 ft.
Ragpicker's Daughter.....694 ft.
Little Fregoli.....245 ft.
File de Chiffonier.....694 ft.

URBAN-ECLIPSE.

Irish Scenes and Types.....717 ft.
Rail Laying at Crewe.....260 ft.
The Strength of Cheese.....400 ft.
The Warwich Pageant.....380 ft.
The Life of a Bee.....587 ft.
Hanky Panky Cards.....247 ft.
The Tooth Ache.....367 ft.
A Big Tale of Tunny Fish.....267 ft.
Wandering Willie's Luck.....427 ft.
The New Stag Hunt.....607 ft.
Poor, But Proud.....484 ft.
Torpedo Attack on H. M. S. Dreadnought .....467 ft.
Life in a South African Gold Mine..527 ft.
Life Boat Manoeuvers.....207 ft.
The Gypsies; or, The Abduction.....447 ft.
The Poacher's Daughter.....507 ft.
Too Stout .....474 ft.
Cairo to Khartoum.....484 ft.
Too Stout.....474 ft.
Diavolo .....147 ft.
Toilet of an Ocean Greyhound.....227 ft.
Humors of Amateur Golf.....434 ft.
Comedy Cartoons.....274 ft.
Rogie Falls and Salmon Fishing....320 ft.
Beating the Landlord.....157 ft.

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Starving Artist .....650 ft.
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Fountain of Youth.....375 ft.
Liquid Electricity .....470 ft.
The White Man's First Smoke.....500 ft.
The Boy, the Bust and the Bath....425 ft.
The Bargain Fiend.....500 ft.
The Window Demonstration.....275 ft.
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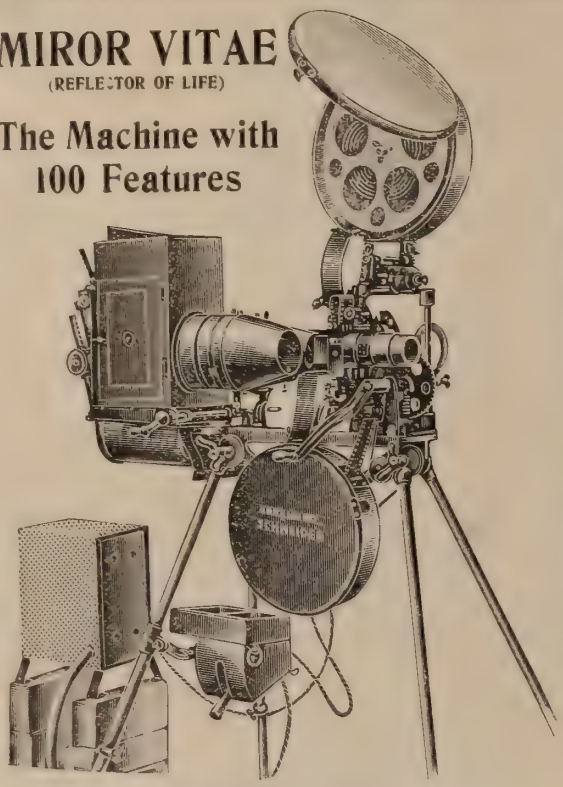

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Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of All Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Vocalists, Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 28. September 14, 1907 Price, 10 Cents.

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THE MOVING PICTURE WORLD
ANIMATED PHOTOGRAPHY · LANTERN PROJECTION · ILLUSTRATED LECTURES · ILLUSTRATED SONGS

PUBLISHED EVERY SATURDAY.

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ADVERTISING RATES ON APPLICATION.

Editorial.

Subjects for Films.

There seems to be a dearth of ideas among the manufacturers of films when they have to steal those of their competitors, and we would like to see a cessation of such tactics, which only tend to lower the dignity of the firms in question.

The selection of subjects is so vast that there should be no difficulty in getting material together for the story. The daily papers teem with incidents comic and otherwise which would make splendid copy in the hands of those who have the plots to prepare. Take, for instance, the woman with a child, oppressed by the heat, fainting in the subway. A benevolent doctor unscrews an electric bulb from its socket, inserts the plug of a small electric fan and revives her. This idea could be elaborated with many comic settings.

The question of the "affinity" is full of humorous possibilities. Child-life, in its various phases, is always acceptable to an audience. Educational and industrial subjects are in order; and what country on the globe can supply them better than America? English manufacturers are alive to the possibilities that America can supply along these lines; we already know of three firms who have exposed a lengthy quantity of film, and two others are coming over, if they are not already here, and in a little while dealers will be receiving films from abroad of scenes taken next door to them.

We are glad to observe the upward tendency of the quality issued, and feel sure this will be maintained; at the same time, we feel a word of caution is necessary. We have the highest respect for the two tribes of Israel, viz., Judah and Levi, and we think anything tending to reflect dishonesty, or discredit, upon them, is a travesty of good taste. There are many in the other ten tribes whose business methods are far more shady and disreputable, and to make invidious distinction is not wise. Besides, there are many honest dealers in Judah who purchase these films, and a still larger number who witness their exhibition, and we hope no further cause for offence will be given.

Who is the Pirate?

We again caution our readers about buying pirated or duped film. *We know there is some on the market.* If in doubt, send the film back to the manufacturer with particulars of purchase, etc., and aid in bringing the culprit to justice.

The Perfection of the Phono-Cinematograph.

The combination of the phonograph and the cinematograph has at last become a thoroughly practical success. One for the picture and the other for words or sounds, they instantly seize and afterwards reproduce at will living scenes, enabling interesting and useful records to be preserved of a period, an industry, or an art.

If, separately, the phonograph and the cinematograph record interesting events, it is evident that their combination in one apparatus, producing at the same time a living scene and voices of all kinds which accompany it with rigorous exactitude, presents a far greater interest.

Perfect synchronism between the phonograph and the cinematograph is indispensable. All illusion would disappear if, for example, the voice continued to sound when the mouth of the image had already closed and was not moving. Originally the synchronism was only obtained by the skill of the operator in turning the crank handle of the cinematograph more or less quickly while following the sounds emitted by the phonograph. The phonograph, operated by a special electrical motor, governs synchronously the motor of the cinematograph, whatever may be the speed adopted for the whole apparatus. Two motors operated by the same continuous current are connected together by means of wires. It is necessary also to be able to establish this synchronism in case the point of the phonograph leaves the furrow and jumps into a neighboring furrow. This is obtained by the interposition, between the motor and the mechanism of the cinematograph, of a deferential apparatus, operated by a small special motor. This is started by the operator only in case of such an accident. A commutator is employed to cause this mechanism to start in the necessary direction, either forwards or backwards, The taking of negatives is made generally, for the sake of facility, in two operations. Records are made first of the words or the music, then the two apparatus are united, and while the subject re-enacts the scene, accompanying it by his own voice, the cinematograph records the actions. Sometimes also the two apparatus record simultaneously the actions and the sounds, but it is naturally necessary to have very skilful operators to operate thus at some distance from the subjects. The makers of phono-cinematographs have private theaters furnished specially for taking records. The lighting is obtained from two powerful batteries and arc lamps.

The brief description which we have just given of the ingenious apparatus which absorbs the varied resources of mechanism, photography, acoustics, and electricity, shows the great amount of minute work which underlies a phono-cinematograph scene, and the great expense which it entails. No doubt this recent industry, which is being perfected from day to day, promises success and a development similar to photography. Its role of usefulness will no doubt also become as important as its role of pleasure, and no doubt we shall soon see new applications in this direction.

The Flicker Problem Again.

The problem of flickerless projection has been attacked by various experimenters with equally varying degrees of success; but it must be admitted that the majority of shows given to-day are not entirely minus the undesirable element. What is the reason of this failure? We are inclined to think that it is because the real cause of the flickering is not always understood. It must not be forgotten that there are different kinds of flicker, as well as varying conditions under which flicker may be produced. When we are looking from a railway carriage window, a flicker is sometimes observed in the natural landscape. This happens when the natural composition is made up of patches of white (such as chalk cliffs) with some form of fencing intervening. Two fences made up of uprights and crossbars, and running parallel with each other, always give rise to flicker because the image of the near fence is larger than that of the more distant one, and the two fences thus act as a series of eclipse shutters momentarily opening and closing; giving snapshot views of the object beyond them. This kind of flicker is equally apparent in certain film subjects. If, for instance, the subject as seen from the train was kinematographed, then what was visible in nature would be faithfully reproduced upon the screen. In a similar manner, in all compositions in which the relative positions of dark and light objects are constantly changing, flicker of a sort inherent to the subject would present itself upon the screen, whatever precautionary measures may have been taken to prevent it.

Then there is the flicker which must be immediately associated with the shutter, and which becomes increasingly apparent as the speed of operating decreases. This, of course, is caused by the intervening dark period, or the absence of light during the time taken in changing the picture in the machine. Flicker of this kind is reduced to a minimum by using a semi-transparent sector, or a sector pierced with a number of small holes. Finally, there is the flicker caused by inequality in the density of the film, and it is this form of the evil we wish particularly to dwell upon. There is far too little notice paid to this defect, to which we attribute more flicker than is generally supposed.

The physical effect upon the eyes when a projection fluctuates in the respect hinted at, is calculated to tire an observer far more than the flicker caused by intervals of darkness. If the successions of dark intervals are perfectly regular in occurrance, the optical system of the eyes can adapt itself to the circumstances, and in a way become familiar with the phenomenon. On the other hand, inequality of density, not being regular in occurrence, renders it impossible for the eyes to become acquainted with the fluctuation, and therefore calls for spasmodic energy of the muscles and irregular accommodation of the eye's refractive media. This is the precise reason why many people get headache at kinematograph shows.

It is at once evident that the cause of the flicker can be dismissed by taking the necessary measures to produce series of images which do not vary as regards density. Going back to the printing operation, it is possible, by care, to obtain a fairly even positive, even from a negative film that fluctuates very much as regards density.

It is better, however, to remove the cause than to apply a remedy, and as prevention is possible it should have the most careful attention of all kinematographers. The prevention of flicker caused by fluctuating density can be prevented by ensuring that exposure of the negative film is absolutely regular, but unfortunately for the amateur, absolute regularity of exposure cannot be sustained by operating the kinematograph camera by hand. The nervous system of the human frame is such that impulses are by no means uniform in force, so that the transmission of human energy is of a very uncertain order. Nor does it matter how well balanced the mechanism of a camera may be, it still remains a physical impossibility to sustain a constant regularity. We are therefore driven to mechanical operating, not merely of the projecting apparatus, but also of the camera by which our pictures are to be taken. The time is not far distant (and, indeed, we should not be surprised to learn that it is already in vogue) when all kinematograph pictures will be taken by electric motor driven appliances. We predict that the future camera will be one fitted with its own compact motor, receiving its power through a system of wiring that can be temporarily connected up at any station. The mechanism will be absolutely silent, and the camera fixed at any vantage point will be operated at a distance when circumstances make it desirable so to do. This will constitute a detective system for kinematography that will enable the taking of otherwise impossible subjects. The animated photography of animals and birds of the most timid disposition will offer no difficulty to the camera. In this case the "nature" photographer will fix his taking machine at any distance from the subject he pleases, and he will situate himself at a great distance, watch his subject through a telescope or field glasses, and operate the camera by electrical connections. Thus motor-driven cameras will open up new fields, hitherto closed to the kinematographer, who will not only by the improved means dismiss from the screen the irritating defects of irregular density, but will be enabled to place before his audience subjects never before obtainable.—*From the Kinematograph Weekly.*

Trade Notes.

Miles Bros. will offer on Saturday, September 14, two new and original productions. One is from the poet, Holger Drachmann, and is a splendid fairy tale. It is entitled "Once upon a time there was ——," and it may safely be catalogued as being one of the season's best offerings. The other subject is a well told drama from the days of chivalry. "For a Woman's Sake" is the attractive title. It is bound to meet with instant public favor.

* * *

In its funny column an exchange cackles over the fact that a subscriber in Cleveland sent a telegram to learn why his copy of that paper did not come to hand. Well, it is to laugh!

* * *

We congratulate Walter H. Gunby on his appointment with George H. Diamond, the prominent vaudeville entertainer with the Cinematograph. Mr. Smith, who has been associated with Mr. Diamond, has been induced to start in the rental business. Walter H. Gunby has been operator for the Biograph for the past two years. He joins the show at Binghamton, en route on the Keith circuit, from now until July, 1908, when they expect to go to London, Eng., opening at the Palace.

* * *

Three Providence, R. I., men are at the head of a new amusement enterprise incorporated under the laws of that State, which is to run vaudeville and moving picture theaters in several New England cities. Those most prominently connected with the corporation are H. I. Dillenback, president and general manager; George W. Graham, vice-president, and George H. Berry, secretary and treasurer. The list of stockholders includes the names of men in this city and other nearby places. The concern, known as the Scenic Amusement Company, has opened a vaudeville and moving picture theater at Meriden, Conn., on Labor Day. Mr. Dillenback is well known as a newspaper man and as a manager of amusement enterprises.

The inflammable nature of the celluloid used in casting the motion pictures at Jennen's Wonderland theatorium, on Main street, between Markham and Second, almost started a costly fire at Little Rock, Ark. The deck on which the lantern is operated was the only thing damaged by the blaze except three reels of films. The interior of the building was drenched by the fire department, which promptly answered the alarm, but within an hour or so the show was running as usual. Only three or four spectators were present at the time of the fire, and they had no difficulty in making their escape. The operator of the lantern had stopped the mechanism, but had neither taken away the reel nor shut off the powerful electric light, which is a part of the machine. As a consequence the highly inflammable celluloid films being exposed too long to the blaze of the light, took fire. Ordinarily when the machine is in operation and the reel is swiftly rotated, no part of the celluloid ribbon is exposed to the light long enough to be in danger of catching fire, but for some reason the reel was stopped, and as the light was not turned off, it soon was aflame.

* * *

Plans were consummated whereby Holyoke, Mass., will have another amusement place added to its list and Main street will take another step toward returning to the importance that its name implies. David F. Murray has bought A. M. Potvins' block on Main street for $28,000 and will turn it into a moving picture place as soon as the necessary changes have been made. Mr. Murray expects to be able to start his moving pictures by October 1.

* * *

The cinematograph is to be employed to still further attract attention to this country, and a gentleman from London, M. Clougher, is now in Victoria obtaining views for that purpose. Mr. Clougher, who is arranging for the visit of the British engineering and scientific students, is representing Messrs. Hepworth, Ltd., the great cinematograph manufacturers of England, and is compiling a selection of views for them. Incidetally the Dominion Government is having sets taken, illustrative of farm life in Canada, and these will be employed to attract immigrants from the Old Land. Dominion Government agents will employ these in their lecture tours, and a proposal is being made to the local government with a view to having the industries of this province photographed for reproduction in the same way. These views, which will be of a high standard of excellence, will portray in progressive form the detail of lumbering, mining and other industries as well as scenery, and should be most effective for the purpose. Hepworts supply films with descriptions in five different languages to amusement houses all over the continent, and hence a wide advertisement will follow the use of their films. It is possible the local Tourist Association also may have some taken for use in their publicity work.

* * *

The Academy of Music, Baltimore, Md., will put on a novelty during the coming season in the shape of a fine collection of moving pictures in colors. The moving picture show will be given twice daily in the concert hall of the theater, and will take the place of the roller skating rink, for which the concert hall was used last season. Manager Lehmayer was in New York and by accident he met Archie L. Shepard, who had just been brought from Paris by Manager Al Hayman, of the firm of Klaw & Erlanger. Mr. Lehmayer saw the pictures and decided that it was a fine opportunity to give Baltimore an excellent show, and he made arrangements at once for Mr. Shepard to show his pictures in Baltimore for the season. The show will begin next week. The show will be put on at popular prices.

* * *

Capt. Robert C. Soper delivered a capital stereopticon lecture, in Provincetown, Mass., on whales and whaling, interspersed with talk concerning the mackerel and cod fisheries of the past and the story of the loss of his fine ship Zouave, with several of her crew on his last voyage in the merchant service. The views owned by Capt. Soper were many and fine, and added materially to the pleasure of the occasion. The finback, humpback, right and sperm whale, and the blackfish, with pictures of whaleships and boats engaged in catching, cutting in and rendering whales, views of harbor and beach scenes were thrown upon the screen, vividly portraying incidents described by the lecturer. All in all, the lecture was graphic and well worth hearing.

* * *

Walter T. Marris, of Chelsea, Mass., petitioned that the city grant him a lease on the old armory for one or two years, with the chairs, for the purpose of giving moving picture exhibitions. He offered $125 a month. He would furnish heat, light and janitor service. He would like to open September 1. There would be no boxing or anything of the sort. Later, Alderman Stout offered an order that the mayor be empowered to furnish such lease for two years on above rates. He spoke at some length in favor of the propsition and urged suspension of rules, but Alderman Stone objected and the propositon was laid over.

* * *

St. Louis, Mo.—Moving picture shows seem to be paying, as they are springing up in all parts of the city. According to the records of the License Collector's office there are twenty-three of these establishments in the city and every indication of more. To secure a license the applicant must go through more formality than a saloonkeeper would in asking for a dramshop license. Not only must the applicant secure signatures of a majority of those residing or doing business in the block in which the show is located, he must have the consent of those in that portion of the block immediately opposite his place. The Building Commissioner then is asked to sanction the place, the police are called upon to verify the signatures, and lastly the Mayor must direct the License Collector to issue the license, which may be revoked by the Chief Executive for cause.

* * *

The proposition to license moving picture shows, and subject them to supervision by the Department of Public Safety, is one which might well receive the earnest attention of the Scranton authorities. Philadelphia is taking this method, mainly as a precautionary measure. The increasing number of this class of amusements in Scranton suggests the need of suitable regulation in this city for the protection of the public. Even under the most careful scrutiny the danger of fire is always imminent in the manipulation of moving picture shows. Some years ago there was an alarming demonstration of this fact in the Y. M. C. A. building when it stood on Wyoming avenue. The rapidity with which the ignited films shot destruction in all directions is still vividly remembered by all who witnessed that exhibition, and the possibility of a similar accident occurring in a crowded audience, with few means of swift exit, should be sufficient to exact extreme caution in connection with the supervision of all moving picture shows. *The Truth* is not actuated by hostility to any rational or safe form of amusement, but it insists that they shall be surrounded with proper safeguards for the protection of those who witness them. Moving picture shows are increasing rapidly in Scranton, and we believe that, as in the case of Philadelphia, they should be licensed and placed under suitable restrictions and regulations to guard against possible disaster.—*Scranton (Pa.) Truth.*

* * *

A five-cent theater is to be opened at 617 Seventh street, Longford, Ill., this month. Charles S. Gilbert has interested several business men of the street in the plan and they will immediately begin the work of remodeling the front of the building and fitting up the interior. Mr. Gilbert will act as manager. The men interested in the new theater assure the public that it will be a high class place in every respect.

* * *

M. Wiltse, Chattanooga, Tenn., the popular proprietor of the "Nickelo" moving picture show, says the item in regard to the sale of his place is a mistake, as he has not sold nor does he contemplate doing so. The Nickelo is one of the most popular of Chattanooga's many moving picture shows and is doing a splendid business. Mr. Wiltse does not keep open on Sunday and in spite of statements to the contrary his place was closed last Sunday and will remain so every Sunday.

* * *

Trenton, N. J.—There will be no more moving picture shows in Masonic temple and the International Moving Picture Company gave its last show to more than a thousand persons. This company has been giving weekly shows since last November and had built up a regular patronage, mostly women and children. A recent decision of the National Board of Fire Underwriters brought the moving picture shows to such an abrupt ending. The decision was reached after the show started, when C. L. Patterson, representing the Masonic Hall Association, announced to P. E. Wurfflein, president of the International Moving Picture Company, that the rates on the entire Masonic Temple building would be raised more than 70 per cent. Mr. Patterson made the announcement to the thousand spectators that there would be no more picture shows in Masonic temple and that old patrons would have to go to Wonderland in the Hippodrome for the regular shows in the future.

* * *

New Brunswick, N. J.—Two pieces of fire apparatus, rushing up Livingston avenue, with steam up and bells clanging, aroused that exclusively residential section, and many hundreds of people gathered to see the fire. They did not run far when they discovered a moving picture machine man hard at work, and turned in disgust. Phoenix Engine Company is planning an entertainment for this month, and the picture taken is to be reproduced at that time.

Columbus, Ohio.—A fire on the sixth floor of the Wheeler building caused a small panic among the occupants of the building. The fire was started by a moving picture film with which a young man in the National Film Company's office was working. His pipe went out and in relighting it a spark from the match fell on the film and ignited it. Rather than throw it out on a tar roof just below him, he laid it on the window sill of the toilet room and tried to put it out, but it had gained so much headway on him by that time that he turned in the fire alarm. The building was full of smoke and the elevator man was flying from one floor to the other in his machine warning the occupants of the danger. They did not take much time to think about leaving or which of their valuables they had better stop to get. One of the young women in the office of the National Film Company could not think of anything to take, so picked up her clock and ran with it, leaving her pocketbook and wraps behind. The fire department soon had the blaze out, which during the excitement had set the window casing on fire. Loss about $25.

[Does this need any comment, other than to say that the Legislature ought to make it as criminal for an employee to smoke while handling films, as it is for one who smokes while handling gunpowder?—Ed.]

* * *

Are the five-cent moving picture shows that infest Paterson a menace to the morals of young girls? If this question were put to the Rev. Thomas H. Hampton and Rev. William J. Carlin, curates at St. John's church, they would unquestionably reply in the affirmative, and, what's more, explain just why they are inimical to the ladylike deportment of the young women who patronize them. Not that the pictures aren't nice, and all that, but in order to exhibit them properly the lights have to be a trifle subdued. At the several masses at St. John's church recently, either priest, in brief sermons to the congregations, cautioned young women against frequenting "these places." Parents were also adjured to educate their daughters to higher and more elevating forms of amusement. Both priests spoke in a similar vein. Neither hesitated to declare in plain language that temptation lurks behind where the footlights aren't. Neither priest denied that the pictures may be educating to a certain extent, but they inferred hat the education thus gained is a bit too broad to be beneficial or uplifting. Besides, the cosmopolitan audiences which frequent the places oftentimes go beyond the bounds of propriety in their enthusiasm over the pictures.

[This is a very narrow and prejudiced view to put forward, but Patersonian nickelodeon owners can take courage; it's a good "ad" for them. A well-known axiom is "Those whom the church condemn, ofttimes increase their takings in spite of 'em." We hope to hear reports of increased business through this uncalled for attack.—Ed.]

* * *

M'Kinney, Texas.—In attempting to make a "slide for life" under the auspiecs of a local moving picture show, in the presence of a crowd of 1,500 people on the public square, Carroll McCown, a youth of 19 years, fell from above the second story of the court house, a distance of forty feet, while completely enveloped in flames, and escaped with comparatively slight injuries. A wire had been stretched from the top of the court house to the Southwest corner of the square, and the act had been flaringly advertised as "dangerous, death-defying." At the appointed hour the boy, who was born and reared in this city, having dressed himself in proper attire to protect his body from the fire, a torch being applied to his gasoline-saturated colthing, started to make the slide, when the wire broke and he fell the entire distance. The telephone wires below broke the force of his fall and undoubtedly saved his life.

[This is about as foolhardy a proceeding as lying on railroad tracks.—Ed.]

* * *

Beatrice, Neb., is to have plenty of amusement in the moving picture line even though it is unable to witness operatic productions.

J. L. McClinton, of Marion, Ohio, and a young Greek from New York are both intending to open up a show at 408 Court street, similar to the Lyric. Mr. McClinton and the Greek both have leased the building, the Greek from Mr. Sheldon, the former from the owner, Mr. Harrison, of Waterloo, Ia. McClinton appears to have the better of the contention, as he is in possession of the room. The Greek is expected to take some action to enforce his lease.

Mr. McClinton informs us that if he retains posession he will have the room remodeled at once. He will run a 5-cent moving picture show, giving entertainments in the afternoon and night. Illustrated songs will be a feature of the entertainment. The new theater will be known as "Dreamland."

With the Lyric, "Dreamland" and the new show to be opened by Mr. Clancy, Beatrice people will certainly have plenty of places to while away an idle hour this Winter.

* * *

Orders have been received in this city by Fire Chief Samuel Hunter, of Springfield, Ohio, from the State fire marshal, asking him to visit all the moving picture theaters in this city and notify the managers that unless they enclose the machines in fireproof booths, no more moving picture exhibitions can be put on. There is great danger of fire breaking out in them and the audience badly hurt, as the result of a panic to reach the street.

The managers of the machines will obey the order and immediately steps will be taken toward putting the machines in proper shape.

* * *

Woonsocket, R. I., September 3.—The city property committee of the city council held a meeting and voted to let Harris Hall for an indefinite period to the Woonsocket Motion Picture Company for motion picture shows. There were two parties seeking the hall, the Woonsocket Motion Picture Company and Eli Chabot. The former agreed to give $35 a week for the hall. Chabot's bid was $30 weekly. The company which has secured the hall will give the first show Monday afternoon.

The committee in letting the hall to the Woonsocket Motion Picture Company reserved the right to take the hall at any time and let it for rallies, firemen's ball, high school commencement, poultry association exhibition and for any other purpose that the committee feels is consistent with the public good.

There will be motion picture shows daily in the hall, in which Abraham Lincoln once spoke.

* * *

MOVING PICTURE BUSINESS ENJOYS A FRENZIED BOOM.

The moving picture business is something new under the sun, but it is already something big. It engages the efforts of thousands of men; it involves the exchange of thousands of dollars a day. And yet a few years ago it was unknown.

It is a business that by its very nature is bizarre and unusual. Any enterprise that caters to the passing craze of a moment is sure to have odd features, from the strain of its rapid growth.

It has matured and swept with such rapidity throughout the Occidental world, in Europe just as much as in America, that it quite surpasses ordinary comprehension. Travelers say that the moving picture is beginning to penetrate even Asia; that beneath the gates, even, of Mohammed's capital it flickers out a strange string of pictures to gaping Asiatics.

To comprehend just how great a hold the moving picture business has upon the public one need only look around him in his home town. In Baltimore, for instance, there are at least ten moving picture theaters. Three of them are situated cheek by jowl in a line along East Baltimore street and others are on Eutaw and Lexington streets and elsewhere.

A moving picture show has just closed a month's engagement at Ford's Opera House, and it played to big houses twice a day. Another show is soon to begin an indefinite engagement at the Academy of Music Concert Hall.

Someone in authority not more than a week ago estimated that there were 5,000 moving picture theaters in the United States to-day. The estimate seems reasonable enough.

Just one month ago a Mr. Kleine, of Chicago, made a comparison between the amount of new films placed on the American market in November of last year and the amount offered each month now. His observations were that in November, 1906, about 10,000 feet of new films were put in circulation. To-day, he said, at least 30,000 feet of new films appeared every four weeks. This is an increased of 300 per cent. in just a little over six months.

Mr. Kleine put the proposition in another way. In November last, he said, the average American broker of films could not have supplied one moving picture parlor with three complete changes of film a week throughout the month, reckoning on the supposition that 1,000 feet of films would be used for a change. Now, however, he said, two rival picture parlors next door to each other could be supplied with three changes a week and neither house would run a series of pictures shown by the other.

This shows the remarkable growth of the business in little more than half a year, and the end is certainly not yet, because new factories and new brokerage establishments are every day coming into existence.

The business has certain natural limits beyond which it cannot grow, however—a sort of maximum to which the bubble may attain without bursting and where it hesitates for a brief moment before destruction—and these limits seem to be near.

One year ago, it is said, an enterprising business man might have started into the film brokerage business with a capital of $3,000, with every prospect of success. Now, it is said, he would

need at least $15,000 to have a surety, with good management, of success.

The reason is that with the growth of business, the keen competition and the continual demand of the public's whetted appetite for something new, more and more money has to be invested in a stock of films to keep it up to date.

The time will certainly come when a limit to the amount of money that can be invested with profit will be reached. Then every investor, finding that his investment brings only a small return, will make a hasty recall, and the whole house of cards will fall. In the meantime, however, like a boom town or an ant-hill, the moving picture world is in a wonderful ferment, inspiriting and interesting to watch.

Chicago seems to be the great distributing center for films in the United States. Perhaps geographical situation gives it this advantage. At any rate, it is now pre-eminent in this peculiar field.

In a theatrical magazine last week there were advertisements of at least 30 Chicago brokers of films and only three or four of brokers in other cities. The Chicago houses, too, are larger and older than most others in the country.

The manufacture of films seems to be confined to no one nation. Every country contributes a fair quota to the whole sum and each nation uses the production of the other country with huge enjoyment.

Like music—according to John Philip Sousa—the moving picture world has no nationality. L. Gaumont & Co., one of the largest manufacturers of films in the world, are in Paris. In London there is the Charles Urban Company; Berlin and Turin have Rossi.

In the game of catering to the public the manufacturer seems to have the better end of the bargain. This is, no doubt, due to the fact that he has the greatest amount of money invested.

Individuals consider longer when they have a large sum of money to place at hazard, and especially on so fickle a thing as public fancy, and this consideration and the simple barrier of the size of the necessary amount of funds have kept many ambitious persons out of the manufacturing end.

In the brokerage, or middle man, part of the game, in which Chicago excels, almost anyone with nerve and moderate backing is able to enter. The result is that this circle is almost overcrowded. There is the keenest competition, and profits have been cut down almost to nothing.

The manufacturer has been able to keep prices just about where he has wanted them. He has controlled the output; there is not so keen a rivalry that he need "cut," and so his prices have always carried a satisfactory profit.

The broker at the present day—the middle man who buys the factories' films and rents them to the small theater owners—seems to have been caught between the upper and the nether millstones—the factory and the impatient public.

He has got to go on, because the public demands it. He has to pay the manufacturer steep prices, and, because of competition, he has to content himself with small profits. It is a dramatic sort of situation.

The manufacturer's price for a film is about $150 per 1,000 feet, or, in other words, about 15 cents per foot. To give a renting service to one person the broker must buy at least 3,000 feet of new film a week. The cost of material, then, is about $450. The cost of selling—office expenses, etc.—is about one-half as much more, so, to put one set of films upon the road costs the broker about $675.

He receives $30 to $40 for each rental. His set, then, must go the round of 22 or 23 establishments before it pays for itself, and in the round it is often so injured that it is of no more worth as a money getter. Thus it can be seen that competition has cut profits down to a woefully low margin.

Two great evils that have sprung up in the broker's business are "subrenting" and the "first exhibit" course, the first of which is due to sharp business practice and the second to the natural demand of the public for fresh, new stuff. It does seem from the last that the picture people will advertise themselves out of business. They work up the public to such a pitch of appreciation that it becomes fatal to themselves.

The first of the two evils mentions occurs when a legitimate lessee sublets the film he obtains to cheap exhibitors in small towns. Film is thus "staled" without having earned its value. The remedy seems to lie in ironclad contracts.

The second evil seems to require more radical methods and is thus described by Mr. Kleine, of Chicago, in the Bill-Board of August 24:

"Supposing a manager in Podunk demands three changes a week. That means 1,000 feet of film for each change, or 3,000 feet in all, which, at least, costs the film renter $350 in material alone. Now, fully one-third of this amount, or $116, is consumed in operating expenses and losses. To give a three-change service, therefore, costs the film renter $465. The manager in Podunk expects to pay $25 for this service, or a little more than 5 per cent. on the investment.

"That film, under such circumstances, must go to 17 different customers before the cost to the film renter is got back. In many instances, complaints begin to pour in when the film has been used by two or three people, on the ground that the subject has been exhibited by a competitor; and, frequently, after six or seven customers have used it, complaints come in about the poor condition of the film itself. How is the film renter to get back the balance of his investment, not speaking of profits?

"On account of the enormous demand for 'first run' and the lessening in value of the film as it becomes older, it seems to me a proper price to be charged the 'first run' customer would be one-third to one-half the cost of the film to the film renter; or, in the illustration in mind, one-third or one-half of $350."

Like most amusement enterprises, the moving picture business passed through a disreputable state. Those who cater to the public seem never to wholly realize that the public, as a rule, does not care for salacious and suggestive subjects of entertainment.

Not long ago suggestive pictures were the vogue in moving picture shows. That was in the days when a moving picture parlor was a disreputable place. Then enterprising men began to cater to the better classes and the present rage began.

Nowadays broad comedy of a clean, wholesome type seems to be most popular with Americans. Sensationalism of the awesome "His'st, the villain!" sort is popular in some localities, especially in rustic centers, where the blood needs something startling to enliven it.

"Educational" themes and scenes of travel are most warmly welcomed in others, especially at chautauquas. In colleges and schools pictures of operations and matters of scientific interest are often demanded. Sentimentality flourishes at other places.

The broker must know his public very well, but as a general thing it may be said that broad comedy, broad pathos, melodrama, anything in which there is a hearty, healthy laugh, or where the heart thrills and the breath catches will please.

A look through the advertising pages of a theatrical or amusement magazine of the kind published especially for the benefit of the "profesh" is an education in the moving picture business. Every advertiser seems to spend his time in declaring that he only is original and that all others are to be avoided. Finally, that he is not in the least afraid of competition!

For instance:

"A filmsy talk is much different from a 'flimsy' talk.

"Then, too, the sayings of an old concern in the business, with the actual reels of film and moving pictures right in the house ready for shipment, are different from the 'small talk' of other youngsters, who, when they get an order, have to send out and get the goods before they deliver it.

"If we should tell you how many new customers we took on last week you wouldn't believe it. We have a notion to tell you anyway, but what's the use of making the little fellows downhearted.

"This name was never identified with any service but the best," etc. Again:

"Have you been stung?" (Sounds like 'Are you a Mason?' Doesn't it?)

"Here's a little dope on the film situation:

"Not long ago several competitors got hold of a list of my customers.

"My customers immediately began to get letters offering service just as good.

"A few wrote in and asked if it was true that I was overcharging them.

"Half a dozen DID try the other proposition. One of them wrote to me like this afterward:

"'Please resume sending films and slides as heretofore. I was stung, and I am man enough to admit it.'

"Jim James.

"Now."

Here is another:

"STRIKES!

"Do not worry us. No competitors bother us. We give every man just what HE IS LOOKING FOR."

Or again:

"ARE YOU READY

"FOR THE FALL BOOM?

"WE are, with our hair in a braid and our teeth pinned back.

"Nothing will ever equal the BOOM that will strike the M. P. business with the first cool weather.

"We are on the job.

"Flash us a wire at our expense and get in on the ground floor."

Don't they show a frenzied condition of the mind? The

whole world seems soughing around them with money.

Here are some new films advertised:

"2,000 Miles Without a Dollar.—Dan buys new hat for his wife—Doesn't suit—Quarrel—Dan leaves home, goes West—Becomes cowboy—Months later cowboy delivers telegram proclaiming him a father—Steals cowboy's horse—Caught—Nearly hanged—Message saves him—Takes train for East—Telegram is his passport—Arrives New York—Rushes into cab—No money—Again message saves him—Reaches home, grandpa brings out tiny baby, then another, and finally third one. A grand surprise after traveling 2,000 miles without a dollar."

The American Mutoscope Company advertises:

"The Deaf Mutes' Ball.—Two deaf mutes attend a masquerade ball, one made up as a polar bear, and the other as an Italian bear trainer. After the ball, having unduly indulged in the hop-brewed beverage, they start for home. On the way they become separated and the human bear, bereft of his powers of communication in sign language, being securely fastened up in the costume, with his hands incased in the claws, terrorizes the town. His plight is sad, indeed, for his docility is misjudged and he wanders about, getting into all sorts of scrapes, until finally he is captured by a squad of policemen and dragged to the bear pit of Central Park, where he is about to be incarcerated when his companion rushes up and, in sign language, explains matters, thus saving him from an awful fate. This may be a bit of nature faking, but it is funny enough to arouse the risibility of a marble statue."

The Kalem Company has:

"Fun, Fast and Furious, with Bilkin's Barnstormers and Wampsville. 'A One-Night Stand' is the last word with the 'profesh.' It means everything that is annoying to the actors. And to strike town as the company did—with no paper up and the advance man missing—is about the limit. But the paper had to go up, and the toss of a coin decided that the leading man must do the job. He tackles it with no good grace, and his adventiures make up the various scenes of the production. He plasters the bills on everything in sight until he arouses a regular riot among the villagers, which results in his being mobbed and chased into the millpond."

And the Edison Company has "Nine Lives of a Cat," which reminds one of a story in one of last month's English funny papers.

In this a farmer is portrayed holding up a cat by the tail. In front of him is a shrinking motorist. The motor is in the background.

"But I thought cats had nine lives?" says the motorist.

"Well, yours is the tenth car that has gone over him today," answers the farmer.

The kinetoscope was invented by Edison in 1893. It has, of course, undergone much change since it was first put upon the market. For many years after its invention it was looked upon simply as a scientific curiosity and was exhibited in popular elctures as a novel toy.

A forerunner of the kinetoscope was the "zoetrope," an apparatus of slits on an axis through which one gazed at photos taken in a series of moving objects. It was used and given prominence by Muybridge, the English photographer, who showed by it how mistaken were popular conceptions and artists' drawings of animals in motion.—*Baltimore Sun.*

* * *

Pictures of Orby's Derby.—A unique and interesting feature of next week's vaudeville bill at the New York Theater will be a faithful reproduction in moving pictures of the last English Derby, showing Richard Croker's horse Orby, with Johnny Reiff up, being returned the winner. Klaw & Erlanger have secured the rights to this remarkable film, and the scenes from 4 o'clock in the morning of the race leading up to and including the most classic and coveted of all British and turf events will be faithfully depicted.

* * *

Congratulations are in order to Mr. Harry M. Warner, president and manager of the Duquesne Amusement Supply Company, Inc., Pittsburg, Pa., who was married last week to Miss Ray Levison, and left the same evening for their honeymoon, visiting Mt. Clemens, Buffalo, Niagara Falls and parts of Canada. We wish them much happiness.

In Mr. Warner's absence the business will be looked after by his brother, S. L. Warner. Mr. A. Warner, who is also connected with this firm, has signed contracts with Pittsburg contractors for a vaudeville house at New Castle, Pa. He will make it as pretty and comfortable as possible, regardless of expense; it will have 730 seats and run high-class acts; it will open the first of next month. The firm were also awarded the contracts for T. K. Albaugh's circuits of houses in Ohio to run the Sunday concerts this season, to consist of moving pictures and illustrated songs.

THE CHRONOPHONE.

After the many failures that have been made by various inventors who have tried to produce a machine that would project talking and singing pictures, it is a revelation to those who have seen these attempts, to find themselves in the presence of the Gaumont Chronophone; to find this very diffifficult problem completely solved, and to see pictures that really sing and talk as in life. This is what Mr. Gaumont, of Paris, has achieved after ten years of constant experimenting, and there can be little doubt but that this invention is destined to revolutionize the moving picture business of the present day, giving to it a vigor and freshness that will most certainly cause another boom. The news of this invention is made all the more important to amusement purveyors by the fact that the machine is not only experimentally perfect, but that it is also practically perfect in that the Gaumont Chronophone Company, of Cleveland, Ohio, have the machine ready for the market with hundreds of American and foreign subjects to choose from—grand opera, vaudeville, drama, and comedy. Naturally it is by means of electricity that this is achieved; electric motors are combined together so that on the pressure of a button the moving picture machine and the talking machine run together in perfect time from beginning to end, no handles have to be turned, everything is mechanical—once the button is pressed the operators have nothing to do but watch their light. At the same time, by the movement of a switch, all ordinary moving pictures can be projected. This machine is now being shown publicly for the first time in the States at Cleveland, Ohio, and the manufacturers point out that it must not be confounded with the many failures that have been placed on the market lately and bearing a similar name. The phenomenal success of this instrument at the London Hippodrome, where it was engaged for a week, and has been running for eight months as chief feature, is a pretty sure criterion of what it can do, and of the measure of satisfaction it gives to the spectators. Not only London, but the various other big cities of Europe have the same tale to tell; in Paris, Berlin, St. Petersburg, Vienna the verdict is the same. The inventor of the animated picture little dreamt of the gigantic strides that would be made from this invention, and that in the short space of a dozen years it would be possible, for instance, not only to see, but to *see* and *hear*, as in the life, President Roosevelt delivering a speech hundreds of miles away for years and years after. However, it was bound to come, progress demanded it, and it has remained to Mr. Gaumont to bring about this wonderful realization of what a dozen years ago was but a fantastic dream.

Correspondence.

"Ben Hur" Film.

Akron, O., September 2, 1907.

Editor Moving Picture World:

Dear Sir—Kindly advise the writer as to whether a "Ben Hur" film is on the market. It is just recently that the writer has noticed an announcement of a nickelodeon having this subject for its opening night a week hence.

On inquiring of the exchange furnishing the writer's film, he was advised that a "Ben Hur" film was talked of, but not yet on the market. This is, of course, contrary to the article published, and the writer desires definite information with a view to using the same.

If on the market, where can the same be had? What length? Hand colored or not? The writer is a subscriber to the Moving Picture World, but to save time requests that the reply be made by mail at your earliest convenience.

Any information given will be gratefully appreciated.

Yours very truly,

The National Amusement Company,

Per A. Schiappacasse.

[We replied by mail, as requested. Two other requests came for information, and in reply, we are not aware of any film illustrating this story. We understand the

royalty asked by the publishers is too prohibitive for reproduction. If any of our readers are better informed, we would be glad of the information. Either someone is a little too previous, or we a little behind, although from our inquiries to dealers and renters we failed to locate "Ben Hur."—ED.]

AUSTIN, Minn., August 30, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—The MOVING PICTURE WORLD is looked for regular here every Monday morning by myself and staff. Enclosed find a clipping from one of our daily papers here in Austin, Minn. The people are certainly getting the habit. Your paper is well worth the patronage of all the moving picture men in this country. Wishing you the best of success, I remain,

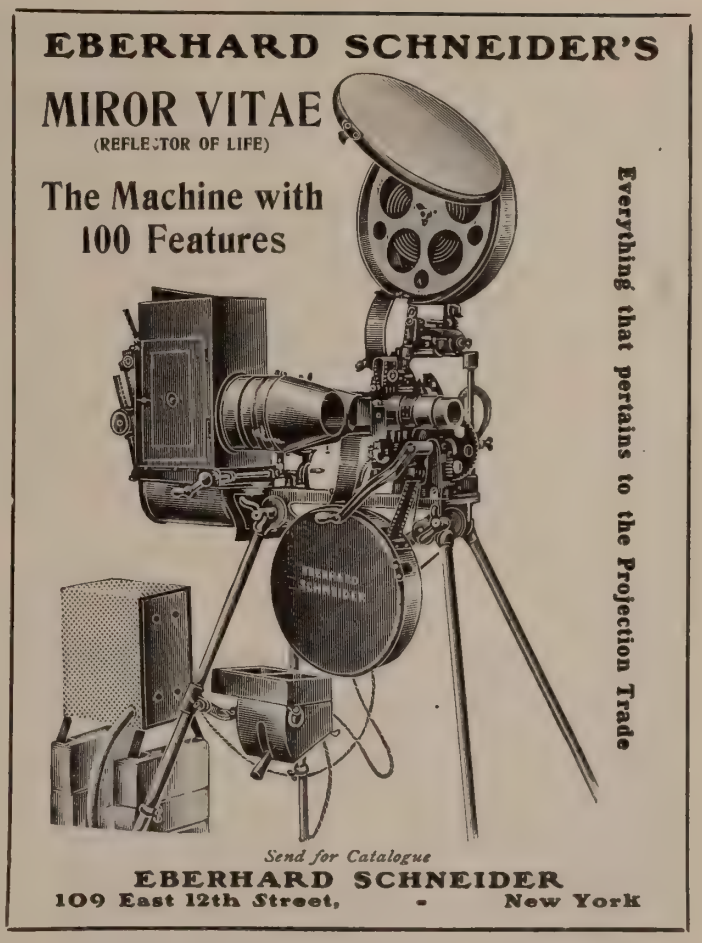
Respectfully yours,

W. J. MAHNKE.

[Here follows the clipping referred to.—ED.]

"As is evidenced by the large crowds that visit it nightly, the Gem Theater of this city is gaining in popularity. Its large clientele of patrons has been gained by showing only the best, cleanest and latest of motion pictures. Nothing is shown which can possibly offend the most fastidious and refined person and the fine bill presented for such a nominal price of admission is remarked on all sides.

"Moving picture enjoyment is not confined to any class of people. The honest laborer and the wealthy merchant mingle together for an hour of pure unadulterated amusement. Moving picture quality is also at a great variance from those pictures which used to be the delight of the "ten twent thirts." No longer are the "Great Train Robbery" or the "Bold Bank Robbery" considered good taste. Panoramic views and pictures of educational merit are rapidly forging to the front, leaving the sensational "thrillers" fallen by the walside, and the comedy is of the clean, snappy kind, full of vim, life and ginger.



Film Review.

AN ACADIAN ELOPEMENT.

BIOGRAPH.

Lovers of Longfellow are here transported to the beautiful scenes so dear to him, the Normandie of the New World with its blossomy fields, and lanes shaded with masses of pendulous foliage, colored with ephemeral clusters of wild flowers. To this spot comes a New Yorker to spend his vacation. In the little Arcadian village dwells a pretty Quaker maiden whose heart he wins; but fearful that his proposal may meet with a storm of disapproval from her staid old father, he persuades her to elope. She consents and at night the bold Amoroso assists his fair Amoret out through the window and down to the gate, where a neolithic buggy and a meditative horse await them. Into the carriage they bundle, and off they go for that goal, the "Gretna Green" of Nova Scotia. Further on they are met by that snorting centaur of obstrusiveness, a motor car. In this they proceed to the minister's and a hurried marriage ceremony is performed on the front porch. Two souls now made one start on their honeymoon, and such an eventful one it proves to be! At a railway station the happy bridegroom resents being jostled and is pretty roughly handled in consequence. Next they visit a restaurant. The clam chowder doesn't suit his epicurean taste, so he refuses to pay for it. During a heated argument with the water, he receives the chowder full in the face and is strenuously assisted out of the place. From here a visit to the beach is made, where a novel scene is shown of the natives opening clams for the market. While at the beach our hero pokes fun at the clam diggers, who retaliate by carrying him bodily out to sea and giving him a good ducking. This evidently chills his pugnacity, for we next find the happy pair walking arm in arm along Lover's Lane, a most magnificent avenue of Nature's shaping, through which no doubt the beautiful Evangeline strolled in the Summer twilight with her gallant Gabriel. Their ecstatic joy is short-lived, for they are pounced upon by an escaped lunatic, who, after frightening them almost to death, makes for the woods, and after a hard chase is captured. An Arcadian sight-seeing equipage—an ox-wain, heaped high with rustling salt hay—next strikes their fancy. The last scene shows their return to the old folks, where they are received with open arms, with a "Bless-you-my-children" trimmings. This is without doubt one of the most picturesque films ever made as well as the most amusing. It is photographically perfect.

A MODERN SAMSON.

CINES ITALIANA.

Samson of ancient history was strong until his locks were shown by Delilah, so was the modern Samson of our story, which opens at a country fair, where the usual paraphernalia attendant at a country fair is apparent. Our attention is turned to the strong men's tent where three herculean fellows who lift heavy weights, showing the strength of their muscles, are challenging all to compete with them.

Our modern Samson, with hair that had not been trimmed by a barber for many months, puts in an appearance, and, listening to the challenge, he there and then agrees to accept the same, and, followed by his wife and all their country friends, he enters into the tent. Placing himself in the center of an admiring group, he asks for number one to come out, when the man who was lifting the two-hundred pound weight comes to him. They shake hands, and to the great astonishment of the Strong man, Samson, with scarcely any effort, lays him in the dust. The second is treated in like manner, and the third, a large, herculean figure, strides forward as though he would make mincemeat of Samson, proceeds to use his strength, but to his great amazement, he finds himself whirled round and round by Samson, and when he comes to his feet, he stalks off acknowledging his defeat. The reserve man now comes along and is served in a like manner.

No greater laurels are now to be won, and Samson is lifted high on shoulders and carried out into the fair grounds to a cafe. He treats his wife to all that is best, but incidentally upsets a table at the rear of his seat, and jumping up to apologize, he squirts the seltzer water all over his wife, and the waiter, who has come upon the scene, and who begins to retaliate, but Samson merely puts out his hand and his assailants go down like ninepins. They call the police, complaining of their damaged bodies, and give him a charge, but at a push, one on each side, down go the policemen, and Samson takes to his heels, leading his pursuers a prety chase, throwing down the policemen, and all who come within reach of his hands.

He seems to bear a charmed life, for every one who touches his person seems

to go over, but by force of numbers he is finally overpowered, and is led to a cell. This does not suit Samson at all, who at once commences to investigate how he can get out. Trying the door, he finds it a little too strong for him, so he turns his attention to the bars of the window, which he proceeds to bend as though they were laths in his hand. Tearing down the upright bars, he now takes hold of the cross bars, and, gripping one of these, he pulls, and half the wall comes with it into his cell. The aperture now being large neough, he jumps out of his cell. The police, hearing the noise, opening the door of the cell, find that their prisoner has gone, and seeing the aperture in the wall, rush after him, but he escapes them all.

Finally reaching his home, he appears before his astonished wife, whom he orders to prepare his dinner. She resents his imperiousness, and he proceeds to force her to obey his commands. She puts before him his food, and after eating and drinking he falls asleep, in which condition he is found by his wife. She, like Delilah of old, taking a pair of scissors in her hand, proceeds to clip off the flowing tresses of Samson, and letting them strew the floor, awaits results.

By-and-by Samson awakes, and seeing the floor covered with his hair, is about to belabor his wife, but he finds that in the loss of his hair his strength is also gone and the tables are turned. The poor, helpless wife proceeds to wreak vengeance upon him for all the ignominious wrongs she had received at his hands. Samson, not fully realizing his condition, takes hold of a chair to beat his wife, but has not even strength to lift that, and so he becomes helpless as a babe in her hands, and receives his due and just castigation from her hands.

FOR A WOMAN'S SAKE.

MILES BROS.

Imagine yourselves transported to the days of the Thirty Years' War at a castle, that is still one of the very finest in the world and that to the latest times will be a precious memento of the genius and magnificent intelligence of a great king.

Visitors are coming to the castle. A young knight is riding into the splendid palace yard. He is rich and of old, noble birth, like the castellan himself, by whom he is being welcomed. Another young knight, whose name is Knud, has already come to visit the castle, and it is clearly seen that the magnet that has drawn the two young men hither is none but the pretty daughter of the castellan. Both of the young knights are wooing her, and both hate one another from the first moment they meet. Apparently the knight Kuno, who arrived last, has, besides his physical advantages, the basis of an old acquaintance to work upon in the fight for the heart of the young lady.

Already at the first meeting the girl and Kuno succeed in being left alone, and a moment later the two young people are clasped in close embrace, while the rival Knud is eavesdropping at the door.

Wild with jealousy, Knud follows the loving couple, when they are walking beneath the leavage of the blooming apple trees arm in arm, and at night when they are sailing in the castle moat, the girl sitting at the rudder and the knight at the oars.

At last Knud cannot control his anger longer, and when meeting his successful rival at the back wall, he picks a quarrel with him, and they engage in a duel.

At night Inger is kneeling at her prayer desk. Knud, who lives in the floor just below Inger's room, restlessly walks to and fro in his chamber, while Kuno is standing in the yard gazing attentively at Inger's window. Now the girl opens the shutters and throws down to her beloved one a thick silk rope. He catches hold and climbs up the rope. When just outside Knud's window, the rope being taut, the demon of jealousy is aroused in Knud, and gets the better of him. He pulls out his sword, cuts the rope, and thus avenges himself.

The knight Kuno lies dead in the palace yard. The castellan, Inger and some men are standing around the dead body, staring at it with speechless terror. Knud, too, comes and stands in the background, looking at his victim.

His guilt is quite apparent. He is convicted on Inger's evidence, and the old castellan orders two men to carry him away to the punishment.

"ONCE UPON A TIME THERE WAS——"

MILES BROS.

The old king has a daughter as fair as the sun, but haughty and proud is she.

Quite a number of suitors from all parts of the world are wooing her, but none find favor in her eyes. She refuses all of them; in fact, she is having several of them disgracefully turned out of doors by the guards. Even the handsome Prince John, who, to everyone, seems the embodiment of all manly beauty and chivalrousness, is not able to move her heart. She leaves the advice of the old king totally unheeded, and she takes the sceptre from him in order to show that it is she who reigns and decides who is to become her husband.

Prince John, however, is not easily discouraged. What cannot be attained in one way must be accomplished in another. Together with his faithful companion, Caspar, he, in the disguise of a gipsy, returns to the castle, where the Princess is playing ball with her ladies in attendance.

By playing the fiddle and showing the Princess a fine bauble, he attracts her attention. Of course she at once wants the toy. To the terror of the ladies in attendance, the dirty gipsy, in payment of same, claims a kiss from the Princess' lips. She complies with his request, and with one foot upon the step of the throne he receives his reward and gives the plaything to her.

A moment later the wilful lady gets tired of this plaything and wants something new. But the gipsy is high-priced with his favors. For a magic kettle, which can tell anything the inhabitants of the town are chattering about, he demands to sleep one night in the Princess' bedroom. This price seems to the Princess rather too high. At any rate, she leaves him with her ladies quite offended. But after a little while one of the young girls comes back to him and hands him the key of the castle gate. The gipsy has gained his point.

At night the Prince vaults into the bedroom of the Princess with his kettle in his hand, and, after having proved the magic power of the vessel, he is allowed to lie down at the foot of the bed, while the ladies are most strictly ordered to keep watch; but a little later deep breathings announce that the whole of the female guard is as sound asleep as the Princess herself. Now it is time for the Prince. He claps his hands three times, which is the signal for Caspar to make his appearance, and then he leaps into the Princess' bed. A moment after the old king, Caspar and the guard are rushing into the bedroom. The angry old king, who is set upon by Caspar, turns his daughter out and with her the gipsy.

At a poor cottage in the wood the shabby gipsy and his wife, the late Princess, stop. The handsome face, the long fair hair, the fine white hands and the proud bearing belong to the Princess, but the dress is that of a poor gipsy woman. It is proverbial that a shrew can be tamed, and in this case, too, the old saying turns out correct.

When some time has elapsed the Princess not only subjects herself completely to the will of the gipsy, but she loves him, too, with all the ardent love a women has for the man who, at the same time, rules over her by virtue of his power of will, and protects her with his strength. However, she most carefully hides her love. With touching patience she stoops to make and sell earthen pots. She can stand anything on account of her love.

One day she comes home with her pots broken to pieces. The disguised Prince scolds her and makes her believe that now it is quite necessary for him to go out deer-stealing in order to provide food. She will not yet lower her pride, and, even when, a little later, he is returning, pursued by the Prince's gamekeepers, she does not show any signs of her love. At last, however, when once more he exposes himself to the danger, she cannot help but giving herself up. She implores him to stay at home—because she loves him.

Now the Princess' trial has come to an end. In a festive procession the Prince comes to the cottage to fetch his bride. She does not recognize him at once in his festival attire, but soon she realizes her happiness in full.

The only thing that has now to be done is to return to the old king, who is longing for his daughter, and for someone to whom he can transfer the burden of the crown. All the courtiers are exceedingly pleased to see the young princely couple again, and under public exultations the old king crowns the young King John, and, with the faithful Caspar, he rejoices at the sight of the fair couple's happiness.

THE CHEATERS CHEATED.

WILLIAMS, BROWNE & EARLE.

This subject is an exceedingly fine headliner. The photographic effect is splendid and the subject is worked out in a thoroughly first-class manner. The first scene shows a party playing cards in the Nemo Club, with the result that one of the party is cleaned out. He leaves the table and we see him leaving the club house in despair. He goes to his lodgings and there plans a hoax with his room mate. They procure the uniforms of a sergeant and a policeman. The sergeant orders some of the regular members of the force to assist his substitute in raiding the Nemo Club. This they do very effectively. The regular police clear out all of the gamers. The bogus sergeant and his policeman follow them, gather up all the money and make their escape. In order to further disguise their movements, after reaching the club they change clothes with a peddler. The hoax is soon discovered, however, between members of the Nemo Club, and they start out on a hunt for the raiders. They are finally found, dividing up the spoils, and are treated to a surprise in a way that they hardly expected, and which any audience will thoroughly enjoy.

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REGGY'S

CAMPING PARTY

A

Summer Satire Replete with Humorous Situations

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REGGIE'S CAMPING PARTY was a great event in Reggie's life, for he had never been so far from Brooklyn before. With his friends he started off for the woods, and the opening scene shows the party coming up to the landing place on the lake shore in their boats and canoes. Reggie makes his opening sensation by falling over board from his canoe. Next the party is seen packing through the woods, and Reggie is almost shot by a gun in the hands of a careless guide. Next the party is seen putting up the tent. Reggie bungles things, and the tent comes down with all the boys and girls beneath it. Evening comes and moonlight, and all the couples are out a-spooning. The old maid is left alone, but is hugged by a bear that comes out of the woods. Reggie shoots the bear and spoils her fun, but in the last scene the dago organ grinder who owns the bear appears with the constable, and Reggie and his guests are put under arrest.

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1. Reggy's Camping Party.
2. Reggy's New Canoe.
3. Reggy Almost Gets Shot.
4. Reggy Busts the Tent.
5. Reggy Kills a Bear.
6. Reggy Pays Up and is Arrested for Trespass.

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COMEDY — LENGTH 320 FEET

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Dear Sir:

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To use the expression of one of our satisfied subscribers, "Miles Brothers' film rental service is a little better than really seems necessary." Perhaps you have already ordered our service, but if not, let us make these additional remarks. Don't consider that because the Miles Service is a little higher in price than some others that you can't afford it. The truth is you cannot afford anything else.

You can buy a dozen of eggs for two bits a dozen, and you can buy a dozen for four bits. Which do you prefer? Just so with our service. Try it, you can't lose.

We have statistics to prove that we, in conjunction with our San Francisco house, manufacture, purchase and distribute more new films each week than any other five firms in the business. So if we can't give you the goods, no one can.

If this request meets with your approval. we should appreciate an expression from you, and in the event of your coming with us, rest assured that we will do everything in our power to make our business relations with you long and mutually profitable.

Thanking you in advance for your valued order or further advices, we are,

Yours very truly,

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THE

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The only Weekly Newspaper in America Devoted to the Interests of All Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Vocalists, Lantern Lecturers and Lantern Slide Makers.

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Vol. 1., No. 29. September 21, 1907 Price, 10 Cents.

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FILM RENTERS OF PHILADELPHIA

TAKE NOTICE: There are a few fake renters of film in this city, composed of itinerant musicians and pedlars, disqualified barbers and second-hand clothing dealers, who have butted into the rental business and who claim to give you films a week and two weeks ahead of all others.

Some offer club schemes and some will eventually offer trading stamps, ***but,*** if you will "stop, look and listen," you will find the

SWAAB RENTAL BUREAU

to be a legitimate, responsible concern, whose contracts are gilt-edged.

The hungry pedlars are croaking because, with all their wildcat schemes, ***"we are it,"*** and we are going to be ***"IT"*** in spite of their silly vaporings

We are the ***Largest Leading Dealers,*** and only ***exclusive*** and ***Independent Renters*** in this city, and ***Sole Agent for Power's Cameragraph.***

To the smart guy who said he had $5,000 to bet that we are not Power's Sole Agent here, we say: "If he can borrow that amount for about five minutes, we will cover it so quick ***with real money,*** that his pin head will swim. Here's a chance for the fakir to win more money than he ever had or will have unless he finds it."

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THE MOVING PICTURE WORLD

PUBLISHED EVERY SATURDAY.

The World Photographic Publishing Company, New York.

ALFRED H. SAUNDERS, Editor.
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ADVERTISING RATES ON APPLICATION.

Editorial.

Films Pirated and Duped.

We have been asked to define the difference between a "pirated" film and a "duped" one.

A "pirated" film is one where the ideas of one manufacturer have been obtained by another, who, using other models, has reproduced the subject. The plots of, say, a trick film—a harlequinade, a burlesque, or a pathetic subject—have been obtained either by espionage, advance copies or purchase from a dishonest employe, and reposed with identical settings and sent out as original to the detriment of the originator of the first production. We know of two or three very flagrant cases of this nature, and by firms of good repute who certainly ought, to say the least, to know better and have more regard for their reputation.

Unfortunately for cases of this kind, there is no legal remedy; we can only show up the firms who stoop to such mean and despicable subterfuges by giving the facts to the trade.

A "duped" film is a different proposition altogether. This is a film obtained from a manufacturer, run through the printing machine with a film coated with negative emulsion, and after due exposure developed, a duped negative being the result. From this duped negative any number of positives may be procured, but they lack the brilliancy of the films from the original negative, and when new films are offered to a purchaser at 7c. or 7½c. per foot retail, they should be looked upon with suspicion and subjected to the inspection of the manufacturer of the subject. Every purchaser of such a film is condoning a PENAL OFFENCE, and renders himself liable for heavy damages. Prominent manufacturers have now decided upon a determined effort to stamp out the "dupe" by taking legal action against all offenders, and we ask all our readers to assist them in protecting their rights, and bringing the dupers to justice.

In recent cases, made to test an old United States law, decisions have been rendered favorable to the plaintiffs, which manufacturers consider gives them a precedence and a standing they have not had fully defined previously. This law describes "duping" as a "conspiracy for the destruction of trade." We hope this warning will be sufficient to deter delinquents, and that no further proceedings will be necessary.

Regarding Ourselves.

We wish again to call attention to the fact that our columns are open to all. If any manufacturer or dealer is not listed in the Guide, the fault is theirs—not ours. Again in the latest production, if films are not mentioned or described in the Film Review, the reason is, the makers do not furnish us with the necessary particulars for publication. All matter for these columns must be in our hands the Saturday morning preceding the week we go to press.

Moving Picture Exhibitors' Association.

As we recently reported, at one meeting of this association, there was not a quorum of members present to take into consideration the question of inducing renters to lower the price for reels to their customers. A second meeting was held the week following, at which there were present four or five. Another meeting called for last week produced, besides our stenographer, one other. They waited an hour, then decided to abandon the meeting.

This goes to prove that the proprietors of nickelodeons in New York and vicinity are well satisfied with the conditions as they exist and do not desire any cheap or shoddy service.

We have time and again in these columns contended that it is better to pay $40.00 per week for service, *and get it good,* than it is to pay $20.00 and receive *bad service.*

The first service will bring results from satisfied audiences, while the latter will reduce the receipts for the week by *two-thirds.*

The members of the Association are wise in letting well alone, as is clearly shown by their attitude in resisting the effort to reduce prices. When it is a subject where their rights are being encroached upon, we are satisfied that overflow meetings will result.

Helps and Hints.

BEST COLOR FOR SCREENS.

The best color for the face of a screen is, of course, a dead white. A slight tinge of yellowness is not a matter of vast importance where limelight or electric arc light is the illuminant, but for use with oil light, which has always more or less of a yellowish tinge, a distinctly blueish hue on the face of the screen is very desirable. The nature of the surface of the screen does not seem to demand much attention; but too shining a face to the screen is to be avoided.

SHOW ROOM SCREENS.

Most of the film manufacturers use, in their exhibition rooms, a screen made of calico or other fabric. A great improvement on this would be a perfectly levelled wall nicely covered with plaster of Paris. This, of course, is not generally possible in theaters and music halls, but in a film merchant's place the lantern can be permanently fitted at a suitable distance from and exactly at right angles to the wall, so that the picture projected is strictly rectangular, and equally sharp at all points over the picture area.

TITLE SETTING FOR FILM MAKERS.

It has come to our notice that some film makers actually employ a printer to produce a title upon a card, which they afterwards copy by a kinematograph camera in the usual manner. This procedure must necessarily involve a long printer's bill at the end of the year. A better plan is for the manufacturers to have their own *set-up* board. This may consist of a drawing-board about 3 feet by 2 feet, with horizontal grooves. A good supply of white letters in block style should be provided, the background of the lettering on each card being dead black. The board itself should also be painted black. The desired wording is then set up and copied as above. Ornamentations cut out of white paper may be used to embellish the design.

OBTAINING A LONG RANGE IN LIMITED SPACE.

Increased range for projecting either ordinary or kinematograph pictures may be obtained by using a mirror. A large mirror can be placed a few feet distant from the objective and at a slight angle. In this way several feet may be added to the range; but it is important under such circumstances to insert slides or films with the gelatine side turned towards the objective, and not towards the condenser, which is the proper way under ordinary circumstances. Unless this precaution is taken the projected pictures will be reversed, and if any lettering appears in the scene it will read backwards.

CELLULOID.

Celluloid, as an article of manufacture, was invented (according to Hopwood) by the Brothers Hyatt, in 1869, but at that time it was designed merely for the production of solid objects. It was not until about the beginning of 1888 that sheets were available for photographic purposes, and even then much remained to be accomplished in order that a sensitive emulsion might be supported evenly and without deterioration. The Blair Company seem to have first supplied films, and it was from them that both Edison and Acres in the first instance obtained their supplies. Broadly speaking, a solution of nitro-cellulose in nitro-benzolene or its equivalent, is mixed with camphor, etc., and allowed to harden into sheets by the evaporation of the solvent, and is then coated with a sensitive emulsion. For kinematograph purposes it is passed through roller-shears, which divide it into ribbons.

CHEMICAL NOVELTY FOR THE LANTERN.

The following experiment can with advantage be introduced in connection with any lantern exhibition, and will not fail to be well received. Take what is known as a lantern slide tank, which consists of two pieces of glass separated by a piece of rubber tubing laid along three sides, then tightly clamp together, fill it with methylated spirit and place a drop of aniline dye upon the surface. This will descend in a straight line for a short distance, then divide into two, each branch again subdividing until a great number of branches are produced. Of course, as seen upon the screen the position is reversed, and a fine-looking tree in color is seen growing upwards.

A SUGGESTION.

A capital suggestion comes to hand from a correspondent, to which those concerned might find it advisable to give serious consideration. He says: "It would, I believe, be of great interest if some manufacturer of films would get up an International or Engilsh competition, open to amateurs or professionals, for the best film of say 50 feet to 100 feet (which all operators can easily afford), for exposure, composition, etc., as often happens among plate and paper manufacturers. I believe the competition would be intense between operators of all grades. We could then see how many follow their profession sufficiently closely and are practical enough to enter. One important condition should be made, that all work shall be done by competitor himself with no outside help."—From *Kinematograph Weekly.*

Correspondence.

Cause and Effect.

STERLING, ILL., August 26, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir:—In your issue of the MOVING PICTURE WORLD of August 17, I notice an item that I (W. T. Boston) was notified by the city authorities of Sterling, Ill., to close my moving picture show or pay into the city treasury the sum of $1.50 per day. It is true, yet there are two sides to a story. I am a resident of Sterling, and according to the city ordinances, resident managers are exempt from license, therefore I refused to pay license or close up. Before I opened my business I agreed to pay the city $5.00 per month for police protection, and it was ignored; then it was up to me to protect my own interests, and I continued my show for three weeks before notice was served on me. After investigating matters, I found that the city officials discriminated when they cut the license from $3.00 a day to $1.50 per day. Therefore, I am still operating my picture show and am paying $5.00 per month for protection. I am the first one to make a success of the picture business in Sterling, and I am glad to state that I am packing them in nightly. Now everyone is getting the fever, as they all think they can operate moving picture shows, as there are rumors of more starting. Wishing you success with your MOVING PICTURE WORLD, and trusting I will have the pleasure of reading it weekly, I am,

Yours for success,

W. T. BOSTON.

Boston's Airdome Theater, Sterling, Ill.

Signs of the Times.

BOWLING GREEN, KY., August 24, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—Owing to the increased demands on us for films and machines we have just increased our capital from $5,000 to $25,000. The prospects are extra good in the South for the moving picture shows. They are all doing a good business, except those who do not watch the grade of pictures that they put before their patrons. Wishing you continued success, I am,

Very truly yours,

G. M. TUCK, President,
The Electric Theater Film Co.

Trade Notes

NOTICE OF REMOVAL.—Just as we are going to press we learn that The Edison Company have moved from Union Square into a palatial suite of offices situate at 10 Fifth avenue, on the northwest corner of Eighth street.

* * *

With characteristic enterprise, the head-of-the-procession sort that has marked their every business endeavor, Miles Bros. chartered a special tug and were among the first to greet the new Queen of the Seas, the Lusitania, when the big Cunarder arrived off Sandy Hook Friday morning. They obtained excellent pictures of the turbine wonder, steaming around the vessel several times and catching her from every angle, taking in at the same time the big fleet that accompanied her; effective glimpses of the lower and upper harbor with its tremendous shipping interests, and finally the successful warping in and landing of the Lusitania, together with splendid views of the enthusiastic thousands that awaited her coming at the pier. The pictures are said to be marvels of the photographic art, rich with action and of superior technique. These are said to be the only complete pictures made, showing all the details of the arrival of the Lusitania, and undoubtedly will prove one of the strongest attractions offered this year by Miles Bros.

"Babes in the Woods" is a delightful pictorial story issued by this firm during the current week. The working out of the subject is original in conception and contains all the adjuncts suggested by the title. There is a big, bad wolf, of course, and then a happy rescue with all the "trimmings" to fittingly set off two such dramatic climaxes. "Babes in the Woods" is bound to please the little ones and should also tickle the fancy of their elders.

* *

A moving picture theater, in El Paso, Tex., above the general average, both in appearances and quality of bill put on, was thrown open to the public when the new Rubber City Theater, at 292 South Main street, opened its doors for the first time. The Rubber City Theater is being conducted under the supervision of two men who are experienced in the business. Mr. Frank Dauria, the proprietor, came from Pittsburg, and has been engaged in the same work before. The house is under the management of F. L. Anderson, of Connellsville, Pa., who has been long connected with the select vaudeville and is a capable manager.

* * *

Where, oh, where, will the rural districts get the repertoire actors of the future? You can search Broadway, and while there you may observe swarms of the ten, twenty and thirty brand of Thespians, but you will not find the answer to the above question, for the repertoire actor has discovered a new use for his talents. He is now a moving picture. That is, he poses for moving pictures. By lying down, rolling over and jumping through this in front of a moving picture camera he is able in three days to earn a sum equal to a week's salary at his former industry.

Up and down Broadway yesterday there roamed a half dozen managers of "rep" shows trying to lure actors into the cast of "The Hidden Hand," "Lynnwood," "East Lynne," "The Sea of Ice" and other plays dear to the ten-twenty-thirty public. There were actors, actors everywhere and all with a drop to drink, for they were all under contract to the biograph companies. Their average wage for being burglars, policemen, aeronauts, cabbies and rabble is $20 a week, and the toil is easy. None of them was willing to return to his art at the old union rates, and the managers were tearing their hair in despair. Thus has commercialism crept in and barged another blow below the belt.

* * *

IF YOUR NEWS AGENT DOES NOT GET HIS SUPPLY OF THE *MOVING PICTURE WORLD* REGULARLY FROM THE AMERICAN NEWS COMPANY, SEND YOUR SUBSCRIPTION—TWO DOLLARS—AND RECEIVE IT THROUGH THE MAIL EVERY SATURDAY MORNING FOR A YEAR. YOU CANNOT AFFORD TO BE WITHOUT THE REPRESENTATIVE PAPER OF THE AMERICAN TRADE.

New Chicago Corporations.—Globe Film Service Company; capital, $10,000; manufacturing, sale and rental of photo and moving picture supplies; incorporators, Jesse E. Roberts, John K. Prindiville, D. R. Enochs. William H. Swanson Dixie Film Company; capital, $2,500; manufacturing and deal in moving picture supplies; incorporators, Thomas J. Lynch, I. E. Korn, David R. Levy. William H. Swanson & Co.; capital, $2,500; manufacturing and deal in moving picture supplies; incorporators, Thomas J. Lynch, I. E. Korn, David R. Levy.

* * *

Kankakee.—The explosion of a moving picture machine in a 5-cent theater in Kankakee recently threw one thousand persons composing the spectators into a panic, during which many women fainted and were trampled upon. No one was injured seriously. The machine was on a platform in the rear of the theater. Clarence Schneider, *"the boy"* running the machine, was thrown from the platform by the explosion.

[When will proprietors of nickelodeons get wisdom? We are informed *the boy* was sixteen years of age and it was his first show. Over and over again we have raised our protest against the employment of irresponsible persons, as operators, and shall continue to do so until it is penal to employ other than experienced hands, and such reports as the above no longer reach us. We are not creating any scare in the minds of the public, as we only reach those in the trade, and we want them to sit up and take proper precautions.—Ed.]

* * *

Indianapolis, Ind.—William Simpson, a photographer, was twice arrested recently on the charge of opening a theater without complying with the city ordinance which requires an inspection and approval of the building inspector. Simpson opened a 5-cent moving picture show at 504 East Washington street, about 8.30 o'clock, and a few minutes later he was arrested on an order from Building Inspector Winterrowd. He was released on bond and again opened the theater, only to be arrested a second time.

In the Police Court, Elmer Wetzel, attorney, who appeared for Simpson, intimated that the arrests were due to spite work, and he openly charged Winterrowd with ordering the arrests because of personal reasons. Winterrowd replied that he got his orders from Mayor Bookwalter and that there was nothing personal about it. Winterrowd's contention was that the theater was not equipped with a fireproof floor as required by the ordinance. Wetzel called attention to the fact that other nickel theaters were not so equipped. The case was set for trial and the attorney said something about an injunction against the authorities from interfering.

* * *

Everett L. Flanders, who has very successfully managed the Nickel Theater, New London, Conn., since May, has been given a more responsible position, the Columbia in North Adams. This place of amusement combines vaudeville and motion pictures, and because of the ability Mr. Flanders has shown he was transferred by Bullock & Davis to the Massachusetts city.

* * *

Since the burning of the Lyric Theater, at Altoona, Pa., the people of that city have been lamenting the loss of vaudeville, to which they were just being educated when the popular playhouse was destroyed. Silverman Brothers, who have been conducting several places of amusement in the city, have planned to fill this want, and they let the contract for a new theater. The new vaudeville house will face 76 feet and 6 inches on Fifteenth street. Along the alley it will extend back a distance of 100 feet and will be so built that patrons can get a clear view of the stage from any part of the house.

Its construction and equipment will include al the latest features that go to make up a high class theater. The auditorium, besides parquet, parquet circle and boxes, will have a large balcony, and the total seating capacity will equal that of the best houses in large cities. A ladies' parlor and gentlemen's smoking room are provided, and the general offices of the owners will be located in the new structure. What is particularly interesting to the people of this vicinity is that combustible material will be entirely eliminated in the construction. The framing of floors, balcony, roof, fly galleries and gridiron will be of steel, with concrete or tile floor and roof systems. It will be a fireproof house in actual fact. There will be in all ten exits, and this fact along with its incombustible construction will make it particularly safe.

The facade will be a simple, dignified example of French renaissance, in light stone, terra cotta and dark Devonshire brick. Work on the excavation will be started as soon as possible and it is the intention of Silverman Brothers to have the new amusement place open for the accommodation of the public about the first of the year. Silverman Brothers have opened a film exchange and in the future they will supply all the moving pic-

ture houses in Central Pennsylvania. Mr. Isaac Silverman, while in New York, made arrangements to have films shipped to this city and be ready for use on the same day they are shown in New York.

* * *

The Detroit, Mich., city council passed an ordinance requiring the proprietors of moving picture shows to submit their films to the police commisssioner for approval before exhibiting them, thus giving the commissioner the power of censor over this variety of entertainment. The ordinance also prohibits the sale of intoxicating liquor in any place where moving picture exhibits of any nature are displayed. Violations are punishable by a fine not to exceed $200 or not more than six months' imprisonment.

* * *

The property at No. 1111 Market street, Philadelphia, is to be remodeled into a moving picture hall for the Empire Amusement Company. The improvements will be made at a cost of $4,000.

* * *

Our Topeka, Kan., correspondent says that suit for an injunction to restrain Chas. H. Trapp, Annie M. Trapp and W. H. Battman from using the name Novelty Theater in connection with their moving picture house at 812 Kansas avenue was filed in the District Court by Atwood & Hooper, of Leavenworth, representing the People's Amusement Company. The petition asks that the defendants be restrained from using the name while the suit is pending and that the injunction be made permanent at the final hearing. The plaintiffs also ask that a master be appointed to compel an accounting from the defendants and that they be compelled to pay all the money that they have gained through the use of the name of the Novelty Theater.

The petition recites that in May, 1905, A. H. Hagan, as manager for the Novelty Theater Company, leased the building at 812 Kansas avenue and started to give a high class vaudeville show at the place under the name of the Novelty Theater. It is claimed that during the year Hagan operated the house he spent much money in advertising it and popularizing the name and that he thereby established a lucrative business under the name of the Novelty Theater and that the public came to know the show by that name. The petition continues to the effect that the show was maintained in a reputable manner and that the house became known as a high class vaudeville and moving picture show.

The plaintiffs claim that on October 14, 1906, the Novelty Theater Company and A. H. Hagan sold to them the property, good will and name of the Novelty Theater and that the plaintiffs continued to conduct the show at 812 Kansas avenue until they were ordered to vacate about July 31 of this year. They claim that they are now preparing other quarters, being engaged in building a large and modern theater at Eighth and Quincy streets, at a cost of $40,000, which they have advertised they will operate under the name of the Novelty Theater.

Since they vacated the building at 812 Kansas avenue, the plaintiffs allege, it has been leased by Charles H. Trapp and the other defendants, who have advertised that they are operating the Novelty Theater at that place. This, the petition states, is intended for the purpose of conveying to the public the impression that the plaintiff has again opened the place with a moving picture show, thus defrauding the public by causing them to come to the show under the impression that it was being given by the plaintiffs.

* * *

In Austin, Tex., one of the local moving picture attractions opened up for business disregarding the Sunday ordinance of the city, and after running with good patronage for several hours, was closed up by order of Chief Morris. The man in charge stated that he had been instructed to open by the management, but he promptly closed up when ordered to do so by the police, and the establishment was dark after 9 o'clock. This is the first time that there has been any open place of amusement on Sunday in that city in a long time.

* * *

From Middletown, Conn.: One of the moving pictures at the Stratton Theater this week is that of a man eating a raw onion in the presence of a number of persons. The picture shows everyone around the man holding their noses and wiping their eyes. Recently the picture was again shown and in the second balcony everyone seemed to be affected by the strength of the onion. As the picture was thrown on the screen someone sneezed. Then there was a cough and two or three more sneezes. Then came a volley of sneezes and still more sneezing. The crowd in the gallery was imitating the picture on the screen in fine style. In due time the rumpus subsided somewhat and a policeman who made an investigation found that some joker had plentifully sprinkled a quantity of snuff about the seats.

* * *

Another moving picture show is to be opened on High street, Columbus, Ohio, C. H. Brocket having leased a building on North High street. The lease is for five years at an annual rental of $7,000. Mr. Brocket says it will be furnished in the most up-to-date manner and will open about November.

* * *

The Pittsburg Calcium Light and Film Company has established a branch office in Pottstown and it is in charge of Edgar N. Mauger. Films can be rented there without the trouble of sending for them to Pittsburg. The company has made its first consignment of films. Mr. Mauger has engaged Miss Constance M. Warner, of Niagara Falls, to appear in illustrated song.

* * *

From North Adams we learn from those interested that the old Wilson Theater which was so popular several years ago, is to be reopened during the next few weeks as a moving picture house. The theater is being rejuvenated and repainted. The walls are being done in red, white and gold and the ceiling will be done in cream color with gold leaf high lighting. There are many of the older people in the city who will be glad to know that this popular old house is to be reopened and without doubt it will be a very pleasant place to spend a few spare moments. For several years past it has been used as a sample room in connection with the Wilson hotel.

* * *

Chief Shippy's (Chicago) squad of theater and dance hall inspectors have been busying themselves of late, with the result that several objectionable scenes have been removed from downtown 5-cent theaters. A set of pictures called "The Pickpockets" has been ordered out of a place at 308 State street as well as pictures at 268 State street, "A Burglar Caught in the Act."

* * *

Three miles of moving picture films were secured on the mission field by C. V. Vickrey and S. Earl Taylor, on their recent round-the-world tour. These will be used, together with a large collection of stereoscopic pictures, in the educational work of the Young People's Missionary movement.

* * *

We again ask our readers to send in the names and addresses of dealers, renters, operators and nickelodeons located in their neighborhood. We also want slide colorists' names and addresses; we propose forming a list in our Buyers' Guide for their benefit; *only good ones need answer;* we want to see the quality of their work before we list them. Our thanks are tendered to those who have responded to our previous requests.

* * *

"LION HUNT" FOR MOVING PICTURES.—Mr. Olsen, film manufacturer, Denmark, lost money and got in trouble through trying to fake a lion hunt. Lions do not roam through Hamlet's country, so two live ones were purchased at Hamburg, and arrangements for the big game skirmish made on the barren island of Roskilde, near Copenhagen.

A mid-African background was made with palms and artificial sand hills, and into this tropical scene were introduced horses and sheep, with sportsmen clad in lion hunting garb.

The plot of the jungle drama was to let the famished lions kill and eat the animals, after which the bold hunters would kill them with their trusty guns. However, some humane people protested to the Minister of Justice, and the police suddenly appeared on the island, stopping the show.

Three days later, however, the man of exhaustless enterprise concluded to turn outlaw, and pull off the hunt regardless of the consequences. At an early hour he placed his cinematograph operators in position, some in iron cages, some on an elevated stage, and some in boats. Then the manacled jungle monsters were loosened at a given signal. One of the beasts at first refused to stir. When, however, its companion dashed upon and killed a horse, the other awoke, and a furious struggle followed for the carcass. The lions went for each other like Kilkenny cats. When sufficient films had been secured of this contest men dressed as hunters fired and killed both beasts, after which all concerned made a hasty retreat.

This "great hunt of roaring and furious lions" amid artificial palms only occurred August 21, since which the police have reasserted themselves. They have buried the two lions and arrested the photographer, whose license has been withdrawn, while the Minister of Justice has prohibited the purchase of the fight films.

* * *

LONDON AS A FIELD FOR KINEMATOGRAPH ENTERPRISE—WHO WILL CULTIVATE IT?

For a capital city, London is strangely lacking in all that goes to make other capitals the most attractive cities in their respective countries, and this is particularly so in the matter of entertainments. We say this with full knowledge that the West End theaters and music halls of London give entertain-

ments as good, if not better, than those met with elsewhere of the same class. But the West End is not London, and the great bulk of Londoners have neither the means nor the time to visi the places of amusement there. They are forced to look for their enjoyment in the districts where they make their homes. How are their amusement needs catered for?

Suburban London is not badly off so far as music halls go, but the large class which does not visit the music hall, including a larger proportion of the better class women, has very seldom an opportunity to see a really good entertainment, apart from local concerts, and these are by no means invariably good. Apart from this they may have no pretensions to music taste, in which case an entertainment more nearly approximating to that of the music hall than of the concert room, would, if purged of the details which this class of person finds objectionable, find itself furnished with a clientele of sufficient strength to ensure its permanent success.

If you think for a moment of the entertainments which fulfil these conditions, you will find that they are very few indeed. A drawing-room entertainer's "one-man show" will secure good patronage, but such shows are few and far between. The theater does not attract everybody, and those whom it does attract have the plays which suit them at long intervals only. Therefore a proportion of the public contents itself with occasional trips to see famous pieces, and with visiting what good shows there are in the neighborhood.

Here, then, is surely a good field for enterprising living picture exhibitors. Evidence is not wanting that as generous patronage is extended to the few shows they see by the London suburban public as the many permanent shows in the provinces get from their clientele. The latter, in many cases, are kept going for practically the whole of the year, on a smaller population, and in face of a greater competition, from theaters, music halls, and other picture shows, that a great number of London suburbs possess. Each of the London districts, Islington, etc., have the populations of large towns, and are to an almost equal extent as isolated, with their own distinct local interests, and the means of supplying their own wants. Yet Edinburgh, which must contain fewer people than more than one of the districts, has probably five or six times as many music halls, theaters, and, above all, living picture shows. If a given number of people in Edinburgh can support a certain number of shows, the same population can do the same thing in London.

Let us take one district of Lindon—Islington, the largest. There are numbers of music halls within its boundaries, but so far as our knowledge goes, not one permanent living picture show, though one may see a hall occupied by a touring concern at long intervals. From our own knowledge of this district, we are of opinion that it could support more than one show of the variety which it now only sees at intervals. The population largely consists of those without means to visit the theater or music hall regularly, but who could easily spare 3d. or 6d. for a film entertainment, and could as easily be converted into living picture enthusiasts. What is true of Islington is true of London generally.

It may be urged that the fact that a touring concern has been well received is no guarantee for continual support for a permanent exhibition, but this leaves out of consideration one of the most important facts concerning the kinematograph—the ease and frequency with which it makes devotees of those who have once come under its spell. Every living picture exhibitor has a proportion of customers who make it a point of honor to see every new film he puts on, and will come week after week, day after day, for that purpose. There are others who, without going to that extreme, will become constant members of the audience, and there are still more who will regard the living picture show as others regard the music hall, and visit it as frequently. From these constituents it should be easy to build up a fine patronage.

That it can be done is seen by the example of the Balham Empire and by the fact that "all picture" shows at music halls *during the summer* were continued for several months on end.—*Kinematograph Weekly.*

[This seems to be a good chance for some of America's surplus cash with enterprise.—Ed.]

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A CRITIQUE.

Moving Pictures: See Them Pass.—The ancients used to say "See Corinth and die." A variation of the expression might well be told the amusement seekers of this city and it would have a "moving picture show" substitute for "Corinth." Just what the result would be, death from laughter or from being bored, is in question. Certainly it will not take long to see whether your funny-bone sees the funny side of it all or not, and surely it will be interesting.

Probably one of the best times to study human nature is when people are pleasure seeking, and a night audience at a moving picture show is in a receptive mood.

Every opportunity for a laugh is spied, captured, corraled and treasured from the time the lights are doused at 8 o'clock and the flickering, sputtering films begin to unwind their tales of woe and disaster on the screen, till 10 or after, when the people all stumble out into the streets, blinded by the sudden light.

The elements of a good motion picture film are threefold. The events must happen quickly, they must be "thrillers," and above all they must end in a chase. The last of the trinity is by far the most important. There are all varieties of chases—those over house-tops and mountain-tops, and those through cellars and the bowels of the earth with all the intermediate stages run in for variation, but the gallery gods are always right there with the goods every time the old lady who is always at the end of the string of pursuers falls precipitately upon her nose or gets her skirts caught as she climbs through the window and displays more of her hose than propriety would ever demand of her.

Here is a lovely sentiment. This maid forlorn on the screen is all in bad. Pa is willing that she should come home with her child, but ma object, so "out in the cru-ell, cru-ell storm with her." Her affairs go from bad to worse, till at length the sum total of thrills is got where she dies in a hospital with solemn enough looking nuns around her. It leaves a really-truly fine impression. The chills run up your back, your fingers get cold, and you start to mutter to yourself something about what a mistake it is to have babies, at least those kind—when presto—there is a voice that sounds really quite like that of a human being. It is up on the stage in the darkness somewhere, and it is singing about "Meet Me, Sweet Maggie, by the Peanut Tree," to the accompaniment of a series of colored pictures that you might think had been taken in the Garden of Eden, did you not know it was really in the suburbs of Hoboken.

And those pictures that chum with the illustrated songs and the small, thin voice from out of the dark, they are the velvety goods surely. In the first place, there is Maggie and her tootsy-wootsy, none other than the stalwart Patrick, standing and sitting in every attitude of true catch-as-catch-can lovering. Here they are standing knee-deep in a field of hay that should have a hair cut at once before it is spoiled and useless for fodder. Up the center of the stage the sky begins to shade off from back of Maggie's upturned lips at the horizon, where it is a lovely warm red, through all the intermediate yellows and greens that the man who touched it up happened to have in his paint shop, to a nice ice-cold blue at the zenith that is "awfully lovely." Now they have changed in the twinkling of an eye to a Winter scene at the same place. Agile lovers they, yet they don't look it, for, bless me, if they're not standing in just the same near-attitude still.

It's all "peachy" and all that, but such happy love can't last forever. Even now he has jilted her in first-rate fashion and the voice of the singer has faded off into a stifled tremolo off the stage after a feeble effort to get the gallery gods to join in on the chorus, the words of which have been displayed on the screen in just the same chirography that Willie Jones had when he used to write on his slate. It's time for another bunch of horrors and sins and crimes that are truly delightful and edifying, but the song is not entirely forgotten among those whose seats are just beneath the roof, for even while the girl is being burned at the stake by the much-befeathered Indians from Sheepshead Bay, comes an inadvertent strain or two from up among the gods, of the late Maggie's death knell.

And so it goes on—spasms of illustrated horrors interspersed with the tenderest love ballads through a whole evening of bliss. Once in a while a freak picture may be rung in. Everybody laughs till his sides split while a German gentleman on the stage gets intoxicated on two glasses of beer, though the likes of him who did such a thing in real life they call a tenderfoot each and every one of them. Then the gentleman proceeds to go through the most eccentric gyrations, walking on the ceiling, making chairs, tables and everything at hand come and go in the most eccentric fashion while the orchestra plays "Poor John."

There is always the anxiety that comes when the man begins to undress, but don't be alarmed. The film will usually end before it goes too critical, though, to be sure, there is always the thought that this film may be the exception. But though the wagon wheels may go round the wrong way or not go round at all, and the pictures may have all sizes of black imperfections on them that dart past amazingly fast, and though the man who fights the illustrated song music may have a voice like a fog horn, still there is lots of fun to be had at a moving picture show.—*Hartford* (Conn.) *Courant.*

Film Review.

TERRIBLE TED.

BIOGRAPH.

In this subject the Biograph Company have struck upon a most happy idea—one that will prove amusing not only to the young folks, but to their elders as well. The opening shows our youthful hero intently reading a Wild Western story of the Nick Carter type, instead of studying his lessons. Mother enters and, snatching the dime novel, tears it to bits; but Teddy is amply supplied with literature of that ilk, so, as soon as Mother is out of sight, he brings forth another "paper-back." While thus engaged, he dozes off to sleep and dreams that he is a bold, bad man of the West, and starts out on a rampage. Through the streets he rushes, armed to the teeth, terrorizing the town, until we next find him westward bound in a stage coach, which is held up by bandits. But Teddy is there, and after a bit of gun play measures each bandit's length on the sand. The stage coach makes it way to the nearest camp, where in the tavern Teddy participates in a game of poker. One of the punchers tries to pull a queer deal, but Ted's ever-ready gun makes him regret his crooked act, and drives all hands panic-stricken from the place. An Indian squaw is attacked by a bear and would have "cashed in" had not Teddy arrived and performed the happy dispatch with his dagger. He is next surprised by a gang of Indians and tied to a tree, from which predicament the grateful squaw releases him. For this act of kindness the poor squaw meets her finish. Again Teddy appears and avenges her death by killing her slayer. To further avenge her sad fate, he pounces upon the Indians while they are asleep and kills them all—when he wakes up with a swat on the side of his head by Mother, dear. Hence his life of a bold, bad man was but a dream. The situations are extremely funny, as you may imagine—a boy of twelve years old the hero of such hair-raising episodes.

THE DANCING NIG.

ESSANAY.

In this picture we think we have something a little different in a comedy picture, one chief character being a darkey who finds it impossible to keep his feet still whenever he hears the sound of music, and, as this is a well-known fact among negroes, we have taken advantage of their failing and composed an excellent laugh provoker.

"Mister, let me tell you, when the music starts I just can't keep still;
Got a feeling in my feet just like St. Vitus dance;
Although it's 'gainst my will,
I'm trying mighty hard for to concentrate, what shall I do?
Music sets me going like a Jumping Jack.
Got a dance till the band gets through."

Sam is enticed from his home by hearing the sound of mouth harps played by two of his friends; out of the window he comes. He then gets a job to carry a trunk, an organ-grinder starts his feet a-going; he gets a job as waiter, the orchestra does the balance. Then he becomes a porter, the Dutch band finishes him with this position; then a barber, an artist's model and other positions, from all of which he is promptly fired because he can't keep his feet still when the strains of music float on the air.

We want to call attention to the excellent opportunity for orchestra effects in this subject, as the musicians can always play dance music when Sam appears on the scene, "Bill Simmons," in particular, fitting.

This picture bears our same quality of photography as its predecessors issued in an excellent manner by this firm.

HUNTING THE DEVIL.

ITALIAN CINES.

The scene opens on the roof of a house. The dramatis personæ are two chimney sweeps. The master castigates his apprentice to make him fulfil his duty by going down the chimney, which he very reluctantly does; having swept right down he enters a second-hand clothing store, and, observing the various suits of clothes hanging round, he eventually dons the skin of a bear; entering the kitchen and hearing footsteps, he hides under the table. The maid enters and is frightened out of her wits at seeing what she imagines to be the devil himself underneath the table, and screams for assistance, whereupon the chimney sweep flees the house and rushes into the public square. In his haste in turning the corner he knocks over the table at which are seated three old ladies, who join in pursuit of his majesty. A cyclist rides up to a restaurant, leaving his machine on the curb. Our black friend, spying the cycle, jumps upon it and rides off. The crowd, which has become very much larger, rushes after the cyclist. His majesty now reaches a monastery, and, espying a flight of steps, leaves the cycle at the foot and runs up, hoping to escape the crowd in that manner, eventually returning to the place whose chimney he swept. He enters the kitchen, to the great consternation of the housewife there, and jumps up the chimney, escaping just as the crowd rushes into the kitchen. The housewife shows where he has vanished, and one bolder than his fellows immediately follows by the help of his companions, who push him up from the bottom. Arriving at the top of the chimney, our black friend, getting on to the roof, slips and falls to the ground. Not being too much injured by his fall, he begins to limp away, but the crowd has not done with him yet and makes him hasten his pace. Coming to a public square, two scavengers are seen with a covered dust cart. The drivers make lassoes with their whips and lasso his majesty, hold him until the arrival of the gendarmes, who bundle him without further ceremony into the dust carts just in time to save him from the crowd, who follow closely at his heels. The cart then makes its way surrounded by the gendarmes to the house of detention, where our black friend is incarcerated, to the great satisfaction of the crowd, who thought that they had caught a glimpse of Satan himself.

ELECTRIC PILE.

ITALIAN CINES.

The exterior of a grocery store is exhibited with its usual concomitant supply of various goods. An elderly woman appears on the scene, furtively looks round, and finding the coast clear, beckons to her son, and they together steal a portion of the supplies on hand and retire. Mr. Storekeeper appearing, discovers his loss, and, thinking to prevent such depredations in future, goes into the store and returns with a strong battery of Bunsen cells and wire, which he attaches to the various goods, and makes a connection for a good shocking coil. Our two hungry pedestrians have hied themselves to a snug place in a woodland retreat, where they proceed to enjoy a good meal from the delicacies which they have stolen. After a while, feeling the necessity of something to drink, they both with one intent start back to the store, from which they were so successful on their first venture. The old lady takes hold of a bottle of wine which is standing displayed on the board, her son taking another from the other side. The electric circuit now being complete, they are both shocked by the electricity, and their cries summon pedestrians passing along the street to their aid. Each one in their endeavors to take the couple from the bottle receives the shocks, and is also held in electric contact. Their grimaces and cries bring others upon the scene, who try to pull them away and are in like manner shocked and held prisoners. The cries of such a goodly crowd all held in the throes of the coil bring the storekeeper to the door, and he, overjoyed at his scheme, relieves himself with hearty laughter at the grimaces and gesticulations of the prisoners caught through his ingenuity. One of the prisoners breaks the connection and releases his companions from the circuit. They then turn upon the storekeeper and the gendarmes take him into custody as a disturber of the peace, to the great joy of our hungry couple, who take what they need from the goods displayed and go off to enjoy the same at their leisure.

WOOING OF MILES STANDISH.

KALEM.

The scene opens at the home of Priscilla, a pretty foliage covered cottage by the side of the lake. Priscilla is seen industriously employed with her embroidery, in a Puritanical dress, making a very pretty picture. It is no wonder that two such men as Miles Standish and John Alden are rivals for the hand of the pretty Quaker maiden. We observe the elder leaving the cottage and blessing the father and Priscilla. Next the father appears with Miles Standish, whom he brings to his daughter, asking her acceptance of his hand and heart. Miles then proceeds to follow up the old man's appeal in *propria personae* by falling at the feet of Priscilla, who turns her back upon him, rejecting his suit. The father pleads with her to listen, but all to no purpose; she sends Miles away. The father then execrates the daughter, chiding her for her undutiful conduct in not accepting the suitor he has provided for her. Calling her mother, he explains the case to her, and she also admonishes Priscilla, but making no impression, she shakes her vigorously and leaves her in tears at what she considers the unkind treatment of her parents. Her tears are soon dried, however, as a canoe with John Alden is rapidly run up the bank. John leaps from it and there is evidently a good understanding between the two, for as soon as his feet touch the landing the couple are clasped in one another's arms; this does not last long, for the father appearing on the scene causes John to rapidly seek his canoe and flee. In his haste to overtake the lover the old man, trying to grasp the canoe, falls into the water, from which he is rescued by his wife who leads him into the house, to the great merriment of Priscilla. We are now taken to an Indian camp; the old chief appears, and to his companions makes some statement which causes excitement with the tribe. They at once proceed to smoke the pipe of war, after which they declare their readiness

to follow the chief, who leads them on the war path. A pretty country lane is now seen in the calm of a Sabbath day. The elder is observed walking sedately toward meeting house, followed a little behind by John Alden and Priscilla, who take advantage of the quietness and solitude offered by a niche in the foliage to do a little love-making. The mother unexpectedly discovers them in this interesting position to her great consternation. She quickly turns back to fetch the father, who is coming along in company with Miles Standish. When they reach the spot the lovers have passed on their way to the meeting house. While discussing the question of their disappearance the tribe of Indians put in an appearance causing them to beat a quick retreat. We once more return to the home of Priscilla. John Alden appears in great haste upon the scene. Giving his usual lover's signal, Priscilla quickly appears and is informed by her lover of danger by the near proximity of the Indian tribe, who mean mischief. He persuades her to flee with him in his canoe to a place of safety, and the boat is no sooner launched than the Indians appear and watch them paddling away. Miles Standish, actuated by the same thought of safety for Priscilla, rushes up to the cottage door, but before he can reach it the Indians have caught, overpowered and felled him to the ground, then bind his arms and take from him his sword; being thus helpless, they lead him away. His cries have aroused the old Quaker and his wife, who, just awakened from their sleep, rush upon the scene in time to see him being led off. We now see Miles Standish, helpless in the hands of the Indians, about to be scalped, when John Alden suddenly appears; fighting with the Indians, he puts them to flight, then in a hand to hand fight with the chief, a case of tomahawk vs. sword, finally overcomes him. Having thus gained the victory, he cuts the bonds of Miles Standish, binds up his wounds, and leads him to his retreat, where he calls Priscilla to assist the wounded man. In gratitude to John for his rescue Miles then gives up to him, his rival no longer, the hand of Priscilla. John having found the other members of the party, brings them to share the safety of the retreat which he has found, and here a very pretty ceremony is seen, the elder joining in the bonds of wedlock John Alden and Priscilla, while the father, mother and Miles Standish help the ceremony with beaming countenances and blessings. A fitting finale to an exciting period of historical romance and strenuous life of the earlier settlers in America.

A LIFE FOR A LIFE.

SELIG.

A military story of intensely dramatic interest and a production which comes at a most seasonable time, when military life and all military scenes and events possess a peculiar fascinating for the theater-going public, and nothing which can be offered meets with such universal favor as incidents of this description.

A life for a life, or death by the hand of God, opens in realistic fashion with "guard mount" at the military prison of Yuma, on the arid plains of Arizona. The relief is marshalled in front of the military barracks; the usual close inspection of arms and accoutrements is made, and, right about face, the guard marches off to the prison to relieve their comrades on duty.

The military introduction is, however, simply a preface to the love story which follows; which opens up with a meeting between the lieutenant of the troop and his sweetheart; the cannon and general surroundings in the background maintaining the military character of the story. It seems, however, that the girl has already attracted the observation of one of the enlisted men, who appears on the scene, and with insulting language reproaches the lieutenant. This is resented and a fight ensues between them, when the soldier, who has been knocked down, realizing that in striking an officer on duty he has incurred the penalty of a disgraceful dismissal from the service, and anxious to escape, draws a knife and, stabbing the officer to the heart, makes his escape, leaving the girl lamenting and heartbroken over the body of her lover.

The young lady's cries bring a number of soldiers to her aid and, enraged at the death of their officer, they immediately start in pursuit of the murderer, who in endeavoring to effect his escape leads his pursuers through scenery which is alternately wild and picturesque, but finally exhausted and disheartened, is captured and led off to the military prison to await his court martial and trial for murder and desertion.

The prisoner being confined in his cell, the scene changes to the exterior of the prison, where the interesting evolution of relief and guard mount outside the prsion is seen. The interior of the prison is shown with a realistic fidelity and attention to detail, and the villain seated in his cell broods over the probable consequence of his crime.

The prison guard enter and lead him away to court martial. The ceremonies and surroundings of a military trial have been carefully followed, and an accurate reproduction of a scene seldom open to civilian observation depicted. The court unanimously reaches a verdict of guilty and imposes the penalty of solitary confinement in the Yuma prison for life. The unfortunate man pleads wildly for a mitigation of his sentence, but without avail, and being led away is once more seen seated in his cell in dreary solitude. But "hope springs eternal in the human breast," and the condemned man has procured a file with which he is slowly filing his shackles apart, and when the turnkey enters the cell he strikes him down, strips him of his clothes, and securing his keys gains the wall, which he scales, and finds himself once more a free man, but alone in the sandy and desolate waste of the desert.

Impelled by fear of recapture, he makes his way across the desert, hoping for some place to obtain rest and refreshment, but finds none. At last to his unutterable joy he finds a small supply of brackish water, enough at least to prolong life for a few hours, and slightly refreshed he staggers on.

But the hand of God is upon him and the murder of the young lieutenant is to be avenged. Still seeking vainly for water and at last exhausted, nature succumbs and the poor fellow falls exhausted to the ground to rise no more, and once again the tragedy of the desert is repeated and the erring man passes away to a mightier court than the military one before which he recently stood.

CARL HAGENBACK'S WILD ANIMAL PARK.

URBAN-ECLIPSE.

In his park at Stellingen, under the direct patronage of H. I. M. the Emperor of Germany, Mr. Carl Hagenback, the world's principal importer of wild animals, assembles all the creatures collected for him in every corner of the earth.

Mr. Carl Hagenbeck's aim is to keep the animals in the most healthy condition possible, and this he achieves by affording the maximum amount of freedom under the artificial conditions allowed by a judicious system of pens and enclosures. Where convenient, the animals are not divided by fences, but by ingeniously concealed moats or ditches, which suffice to keep the different classes apart. By these means, animals —particularly those from tropical countries—become gradually accustomed to restraint.

The Arctic arrangements are clever in the extreme, and though in the pictures the polar bears and seals, the sea lions and reindeer, appear to be herded together, in reality the moats separating the creatures effectually segregate each class.

In his wild animal park Mr. Hagenbeck makes a special feature of cross breeding, and in this he is achieving marvellous results. A hybrid resulting from the union of a lion sire and a tiger dam is a powerful and handsome animal, though at present it appears to possess the fierce traits of both parents and the good qualities—if they exist—of neither.

As may be imagined, the operator's task was, under these conditions of wild animal freedom, not altogether enviable, the highly successful results necessitating close proximity to the various beasts photographed. This was accomplished, however, without mishap, though at the cost of some expenditure of nervous energy when the creatures evinced a morbid curiosity about, and showed great interest in, the manipulation of the cameras, the following being secured:

Somali sheep and lambs climbing the rocks.

Procession of ruminating animals past the camera—a mixed herd of zebu, yak, springbok, camels, Japanese deer, buffalo and calf, dromedary, eland, llama and guianaca.

Mountain goats and kids; Markhoor and Barbary sheep, climbing.

Flocks of cranes and storks in and out of the lake.

Herd of antelopes, bounding and springing in marvellous manner.

Chimpanzees. A family party put to bed and left. Old man Chimp yawns, stretches, and goes away on a prowl, followed by his progeny. The old lady remains for a time, but eventually hastens after her lord to collect evidence for divorce proceedings.

Herd of Ostriches. Great commotion is caused by the introduction of three new arrivals, females. Genuflections, strutting and general "showing off" on the part of the eligible males, upon matrimony intent; a beautiful and striking picture.

Elephant and native Mahout. An enormous specimen is marched past the camera.

Elephant at work. At the bidding of his Mahout he removes logs, stones and tree stumps with ease. Head, trunk and feet are brought into play with equal facility.

Reindeer at home.

Polar bears on the opposite rocks. Climbing from point to point, they cast eyes of longing at the reindeer across the gulf.

Seals and sea-lions in their natural environment of water and rock, diving, splashing, chasing and playing.

Peguins and seals—a pretty picture.

Lions, lionesses and cubs—a numerous family party.

A young hybrid, born of tiger mother and lion father.

Group of lions, at home in a cave of the rocks.

A little love affair. Tigress makes overtures to lion, who reciprocates, to the indignation of his lawful spouse, the lioness, who sulks.

"GLIMPSES OF ERIN."

URBAN-ECLIPSE

"Scenes that are brightest." The principal places of interest in the Emerald Isle—Giant's Causeway, Achill Isle, the Gap of Dunloe, and the Killarney Lake district.

The humor conveyed by many of the pictures in this series is of that quaint and subtle Irish character which is almost as indescribable as a fragrance, while in others are delightfully whimsical subjects which are certain of a hearty welcome. Others, again, are portrayed with a realism and vividness little short of magical, while all are as refreshing and exhilarating as a breeze from Old Ireland to an emigrant in a man-stifled foreign town.

Full of real freshness and force, the pictures, blending the romantic, the beautiful, the instructive and the humorous, unfold fresh charms every time they are regarded.

Beginning with the wonderful Giant's Causeway, of which the three sections are shown, delightful pictures of the enigmatic basaltic columns are displayed. Each column of the 40,000 fits its neighbor in exact geometrical order, and nature has provided nothing in Europe like the Causeway, unless a part of Fingal's Cave be considered a resemblance. Of the figures of the pillars there is only one triangle throughout the whole extent of the Causeway. There are but three pillars of nine sides, while 99 out of every 100 have either five, six or seven sides. The effect produced is that the immutable laws of nature have here acted without any apparent object.

Achill Island is next portrayed, in scenery most romantic and beautiful, with its wildness of stony desolation on the Atlantic-swept coast. It is holiday time in Achill, and the fact lends great quaintness and humor to the scenes depicted, which are full of life and animation.

A trip through the Gap of Dunloe follows—a rugged mountain pass through the "Toomies" and Macgillicuddy's Reeks from Kate Kearney's cottage to the highest part of the Gap; an adventurous journey of varying gradients, but one of grand views of mountain, lake, stream and valley.

The series concludes with unrivalled views of the Killarney district. The three Lakes, closely adjoining are situated in the midst of wild and picturesque country "The Gem of the Western World." Nowhere else can be found such a combination of charm and variety of beauty as the Lakes, and gushing cascades, which, mirrored beneath the magnificent mountain peaks, form a vision of loveliness unequalled. Showing:

Giant's Causeway, with the Atlantic breaking against the wonderful basaltic promontory. This picture gives a general view of the Causeway.

Panoramic view of the main position, with tourists' hotel.

Close view of the Grand Causeway, with tourists descending the natural columnar steps.

Achill Island. One of the most western points of Ireland, and nearest to America. Atlantic waves are seen to dash against the point, and the rugged coast scenery is most effective.

Sports on Achill sands; an arm of the sea at low tide. Horse, bicycle and donkey races.

Donkeys enjoying their freedom on the mainland after the races.

Spectators—chiefly women—returning in haste over the sandy stretch. Traffic across is only possible at dead water. Stepping stones and boxes are used, with humorous results.

Belated sightseers almost cut off by the tide. A cart is requisitioned and the party safely landed.

A perambulating refreshment stall "Tuck" is sold from a donkey cart. While the vendor is disposing of his wares, a donkey foal imbibes nature's nourishment from its parent in the shafts.

Panorama of the shores of Achill. Peasants, beshawled and in the red petticoats which form their gala attire, are seated on the rockstrewn beach.

Booths on the coast road, doing a roaring trade amongst the holiday makers.

Two English visitors partaking refreshment.

Festivities continued. A crowd surround a rude platform made of beer barrels and boards, awaiting the next event.

An Irish jig danced by a young peasant couple. Energetic performance, which is evidently a great event to the dancers and fiddlers. Unusual seriousness and earnestness are apparent, and the face of the male dancer in particular is a study in physiognomy.

After the sports. Amusing snapshot of the one and only native of Lancashire on the Island. He is "resting," fast and uncomfortably asleep on a suggestive beer barrel. A flock of inquisitive geese regard him with disfavor.

The Gap of Dunloe. Scene near Kate Kearney's cottage before starting for the ride through the "Gap." Gathering of guides, with horses, donkeys and their boy attendants.

Eviction of cow intruders.

On the way to the Gap. The road leading to the heights; waterfall and bridges; everything wild, weird and wonderful.

Higher up the Gap. Part of Cook's tourists crossing a stone bridge.

A still higher section. Glimpse of Killarney's Lake in the foreground. Tourists descending.

Typical American tourists negotiating the Gap.

The summit. Horsemen, peasants, traders of souvenirs, trumpeter, etc. The last named demonstrates the winderful echo produced by the sounds reverberating amongst the mountains.

A halt for luncheon. As this was one of Ireland's rainy days it will be noticed that the travelers are appropriately clad in waterproofs and sou'-westers.

The Lakes of Killarney and district. A flock of black-faced sheep encountered. In contrast with the white road they form a beautiful picture.

The Torc Falls, of uncertain moods, "to one thing constant never," are depicted after heavy rains, and these celebrated cascades are shown at their best as the waters come down with foam and force. Through a wall of rock 70 feet high the falls come tumbling, and throw a contemptuous shower of spray on every futile thing which attempts to stem their course or stay their purpose. A scene of remarkable beauty.

The Belle of Killarney. Indisputably one of the loveliest, in a country where beauty is everywhere.

The "Lord Mayor" of Killarney—a jaunting car driver. Beaming with good nature his portrait forms a study of content and joviality.

Ross castle, with its ivy-covered keep, battlements and spiral staircase, commanding a grand outlook over the lakes. The "Mayor's" jaunting car passes.

The fifteen-arch stone bridge at Beaumont house—an historic spot.

The upper lake. The mountains running down to the water's edge, the picturesque islands covered with bright and luxuriant growth, the lake itself, and its grand solitude, form a picture of great beauty.

Shooting the rapids which connect the Lakes. From the bridge; below the bridge A passage of great beauty through the swift stream. The water rushes and flings itself with passionate energy, while dense draperies of foliage hang from the rocks in sweet disorder. Great dexterity is manifested by the boatmen, and a thrilling scene is portrayed as boat after boat is cleverly brought down.

Through the channel to the lower lake. Two beautiful views as the boats wind in and out the channels, whose banks are overhung with rich foliage.

The lower lake. Still raining! The effect of rain, however, while it dampens the ardor of the traveler, serves to enhance the beauty of the subject. The lower lake is the largest and most beautiful of the three. Exquisite moonlight, tinted effects are given of this beauty spot, world famed, and a vision of loveliness is revealed which has no equal. The luxuriance of the landscape, the thirty-five islands with which the lake is studded, the silver sheen of its surface, and the wavering outline of the hills which make turret tops of the dark green of the woods and the emerald of the meadows, present a picture of luxuriance and harmonious nature at her best.

Killarney by night, a scene of majestic and sublime grandeur.

THE GHOST HOLIDAY.

WILLIAMS, BROWN & EARLE.

This picture is a novelty of the finest class. It shows a ghost appearing in the church yard and being joined by a group of other ghosts, skeletons, etc., jumping over tombstones and playing about among the graves. Finally they go out into the road and get an automobile, a bicycle and a horse and visit the village hotel. They see their friends off in the train, go boat riding, in which all sorts of things happen. They visit the art galleries and have a good time in general, including attending a ball. At daylight the rooster appears crowing, and the ghosts hasten back to the graveyard. This is a picture that will create interest anywhere.

HIS SECOND CHILDHOOD.

WILLIAMS, BROWN & EARLE.

This film is one of the comedy subjects. It is clear and the subject is taken from the comic sheets of one of the prominent Sunday papers, depicting the various experiences of the old gentleman who thinks he is still able to do the things that he did when he was a boy. Seeing the young boys playing in their various games and tricks, he invariably butts in and tells them how he used to do such a thing, and shows them how good he used to be at certain tricks, always with a sad ending which shows him not to be in the same condition as he was in his youth. It makes an exceedingly fine picture and we cannot recommend it too highly.

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5. Herd of Antelopes, bounding and springing in a marvelous manner.
6. **Chimpanzees.** A family party put to bed and left. Old man Chimp yawns, stretches, and goes away on a prowl, followed by his progeny. The old lady remains for a time, but eventually hastens after her lord to collect evidence for divorce proceedings.
7. **Herd of Ostriches.** Great commotion is caused by the introduction of three new arrivals, females. Genuflections, strutting and general "showing off" on the part of the eligible males, upon matrimony intent. A beautiful and striking picture.
8. Elephant and native Mahout. An enormous specimen is marched past the camera.
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10. Reindeer at home.
11. Polar Bears on the opposite rocks. Climbing from point to point they cast eyes of longing at the reindeer across the gulf.
12. Seals and Sea Lions in their natural environments of water, rock, diving, splashing, chasing and playing.
13. Penguins and Seals—a pretty picture.
14. Lions, Lionesses and Cubs—a numerous family party.
15. A young Hybrid, born of Tiger mother and Lion father.
16. Group of Lions at home in a cave of the rocks.
17. A little love affair. Tigress makes overtures to Lion, who reciprocates, to the indignation of his lawful spouse, the lioness, who sulks.

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SELIG.

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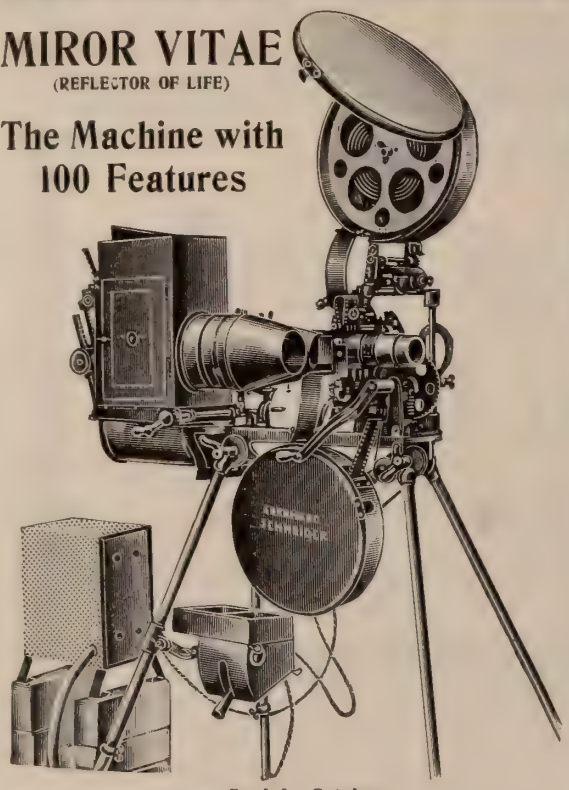

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Editorial.

Plagiarism.

We have no objection whatever to other editors using articles that appear in these columns, providing they will give us due credit for the source from whence they are taken. But when articles on the rheostat, the shutter, the flicker, film review, etc., etc., are bodily lifted, and no credit given, we think we have a kick coming. We know a "jolly good fellow" who is trying to edit a paper, and whom we will save money if he will let us know just what matter he desires from our columns; we will ship him all the metal necessary (after we have run off our supply), providing he pays our linotyper's charge of 11 cents per pound; or suppose we take a little profit for our publisher's sake, and say 25 cents per pound plus freight, to—well, never mind where. You all know, because you have read the matter (now appearing elsewhere) first in these columns, during the past few months. Owing to this cause we had to send to Washington a few special articles, so that they could be earmarked "copyright."

A Few Observations.

Hello, stranger! How do? Haven't seen you in any of the old haunts lately; where have you been? Gone out of business? No, but I switched off from So-and-So, and now get my film from Slow & Co. Any better service there than the other? Not particularly; some of it is awful bum stuff, and some repeats I used six or seven month ago, I have to rename it to get the people in. Wish I could get back to the old firm. Why did you change, and why don't you go back? Well, Slow & Co. sent their representative round, and he worried my life out of me, to give him the order, promising me the best of everything—all new film, and so on—and to get rid of him I gave him the order for service, especially as I was promised a bonus and a lower renting price. For the first three or four weeks all went O. K., but after that I had to take what they gave me, and this is a specimen of what they send me. (We saw a reel unwound thirty or forty feet, and in this space there were four joins, and a badly scratched film.) I tried to get back to the old firm, but they are too independent and want $5.00 more per week than I first paid them for the same service, and I don't know if it wouldn't pay me better to give this than go on as I am at present.

We felt inclined to say, Serves you right. Why did you not let well alone? but had no desire to hurt the poor fellow's feelings, and so refrained. Yet this is typical of what is taking place every week, not only in New York, but in every large center. The exhibitors are failing, for the visionary saving of a few dollars, to realize the gratitude due, and recognize their obligations to, that film rental agency through whom they built up their standing, and who are responsible for any credit the exhibitor may lay claim to for his success.

New agencies are cropping up all over the country, fully equipped with brand new films and machines. They are able to give every advantage for a time, but new film has a tendency to get old, *it is not new all the time,* and unless the new agency has capital at their back to supply new films constantly, the exhibitor gets dropped in the soup. He then hies himself off to the old love, but she, having experience of his fickleness, naturally wants a hard and fast marriage bond; it is her right, and she insists upon it, or else the suitor can go to his new flame and get what satisfaction he can. Do you blame her?

The Tremendous Demand for Song Slides.

SLIDE MAKERS AND DEALERS AT THEIR WITS' ENDS TO FILL THE DEMAND.—PROBABILITY OF A RISE IN PRICE SOON.—PROSPECTIVE BUYERS WHO QUIBBLE ABOUT THE PRICE DON'T GET THEIR LETTERS ANSWERED AND DON'T GET THEIR PICTURES.—CASH DEMANDED ALL ALONG THE LINE.

The demand for lantern slides for illustrated songs was never so great as at present. The manufacturing establishments report an increasing volume of business and the fact that they cannot keep up with their orders. Most of them are at present several hundred sets of slides behind in their orders and they are handing their output out, directly to users and making the music publishers through whom the slides have usually been issued wait until their individual customers who send them cash are supplied.

The largest manufacturer of lantern slides for illustrated songs in the United States is unquestionably DeWitt C. Wheeler of New York. The capacity of his establishment is gauged by quite forty people whom he employs, and part of whom, especially the photographers, are now working daily from early morning until midnight. Wheeler turns out several hundred sets of slides per week. Next in line comes Scott and Van Altena, who make up in the quality of their work what they lack in volume. The work turned out by this firm is very fine and deserves great praise. The Elite Lantern Slide Company, Alfred Simpson, Golethorpe, and the Van Allin Company are small producers, as compared with the two firms mentioned, but they all produce a large amount of work.

Another man, not mentioned among the above, is coming to the front in the song slide business. This is Henry B. Ingram, who founded the first song slide shop in New York City. He founded the firm now controlled by DeWitt C. Wheeler and which under Mr. Wheeler's capable management has grown to a great institution. He sold out to Mr. Wheeler in 1899 and has only recently gone back into business in New York, and is turning out new sets of slides. He is father of the new idea in lantern slides for illustrated songs and is digging up a lot of Frank Howard's and Will. S. Hayes' beautiful old ballads and illustrating them. He sells his output directly to the rental bureaus and consumers, and has not yet had time to work for any music publisher but himself; he is engaged in that business also and has written many beautiful songs. In conversation with us the other day Mr. Ingram said:

"I can sell everything I can get out for my own songs, and I

don't see what advantage it would be for me to put my energy and labor into slides for songs published by other publishers. I am making, however, a specialty of old ballads like 'Anchored,' 'Her Bright Smile Haunts Me Still,' 'Love's Old Sweet Song,' 'She Stood Upon the Wave Beat Shore,' and such ballads as I was familiar with when I was a boy, and which this generation have not heard. I find a ready sale for them and haven't to depend upon some music publisher who wants me to spend two or three hundred dollars to make a set of negatives for a song that may prove a flat failure. I have not butted in, or interfered with the field of other slide makers, and shall not, so long as I can find beautiful old ballads to illustrate."

Mr. Ingram is not only a slide-maker, but he deals in slides by all other makers, and has a beautiful illustrated song act. He is the only man in America who ever received $350.00 per week for an illustrated song act. His slide work is excellent. He also acts as the purchasing agent for several large Nicolet Circuits and several hundred sets of other makers' slides find their way through his establishment into the hands of the managers of the nickle and dime theaters every month.

The Chicago makers, The Moore Bond Company, the Chicago Stereopticon and Slide Exchange and the Famous old Chicago Transparency Company, all report the same huge outcry for more slides. As new moving picture and illustrated song shows are starting up daily, there is only one solution to the question. They must be supplied and the makers must increase their output. Most of them, we learn, are preparing for this.

The price of lantern slides without question will advance in the near future. The price is now far too low for what good work can be produced, and must advance. Even now the makers in New York are talking of a combination to boost the price to where there is a decent profit in it. The music publishers will no doubt make a big kick about this, but the slide-makers have come to the day wheretheir best customers are the nickle and dime theaters and they will snap their fingers at the publishers.

Several of the New York slide-makers have recently had an experience with a slide renting bureau in Chicago, which howled at the price of five dollars a set for song slides, and intimated that the New York makers were robbers, to want a decent profit on their work, and that much better work could be had in Chicago for much less money. Invariably they answered the Chicago howler that Chicago was undoubtedly the place for him to buy his slides, and then let him alone, refusing to answer his letters and sending his checks back when he ordered goods. He had the "gall" to send to one dealer for several sets of slides, and enclose a check which made the price one dollar short on each set. Now this man is making a tremendous uproar trying to get slides for his subscribers and is willing to pay almost any price for them. Perhaps he will know better next time.

Many of the rental bureaus are complaining about the failure of managers of nickle theaters to pay for breakages, and in many cases they fail to return the slides or pay the rental therefor. A combination of film and slide bureaus is talked of, so that these gentlemen can be reported to a central headquarters and their supplies cut off.

A prominent music publishing firm in New York is interested in a company that is putting a paper slide on the market at one dollar a set. The slides are lithographs like souvenir postal cards, and have to be thrown on the screen, not by projecting the light through them, but by reflecting it through a prism and reflector, after the manner of the interesting toy known as the Aphengescope. For a distance of four or five feet from the screen the pictures can be reproduced very clearly, but at a distance like that necessary for moving pictures they are nothing but a blur on the screen. It is alleged that the music publisher did not know what he was up against when he interested himself in the alleged invention, and that he did not know the difference between projection, or refraction and reflection. He thought the pictures could be used in an ordinary refracting magic lantern or stereopticon. When he learned that it would require a new set of apparatus for every moving picture show, and for every stereopticon or magic lantern operator in the United States who used his slides, he suddenly got cold feet and decided to leave photographic problems to be solved by people who knew something about optics and photography. It has not yet been learned whether or not he has withdrawn from the concern, but he is still having glass lantern slides made.

The most contemptible thing in the lantern slide business is the wilful copying of other makers' slides and putting them on the market. The copied slide is always a horror, and is never even third-class in quality. The makers who copy slides sooner or later lose their business and only those who know nothing about photography engage in this thoroughhly unscrupulous and reprehensible practice. As an example: "The only legitimate set of slides for F. A. Mills' song, 'Red Wing,' are those made by the Elite Lantern Slide Company (Mr. Lindsay Gordon, Manager). A firm of slide pirates, it is understood, have copied Mr. Gordon's slides and are selling them at a much lower price than the original maker can sell them for. After robbing him of property rights on his own original negatives, they are trying to destroy his business by underselling him in the open market. This firm, it is understood, does not put their mats on the copied slides, but use plain ones, thus giving the impression that the spurious goods come from the establishment of the honest maker of good slides, thus helping to destroy his reputation as a slide-maker. The copies are very crude. It is reported that they have sold a large number of sets.

Another maker of song slides in New York has been putting out goods made by copying souvenir postal cards. As these were copyrighted goods, the owners of the copyrights notified him to quit or take the consequences. He quit; so did his customers who had got a set of the copied postal card slides, and more than one set found its way into the ash cans.

It is hopeful that the quality of the song slides will advance with the promised rise in the price. Any photographer knows that a good first-class colored slide cannot be produced under $1.00 per slide, yet to-day thousands of slides are produced for less than thirty cents each. The people who put out these garish horrors, bank on the ignorance of an audience who cannot tell good work from poor, and the audiences of our theaters are certainly that way. When they rebel against the slides painted like a house painter does his work, then we can expect to get good work, but a $1.00 lantern slide cannot be produced for 30 cents any easier than a $100 suit of all wool clothing can be for $15.00.

Will C. Smith (late of Diamond & Smith) has left the road, and opened a film renting and moving picture supply house, where he will cater for everything in the line, and will also repair machines, and buy and sell second-hand goods.

Mr. Smith has a fifteen years' experience at the back of him, which should be a good help in his bid for success. Three years he traveled with Lyman H. Howe, the best-known exhibitor in the world. Then seven years with moving pictures in the vaudeville houses. Four years he was associated with Diamond & Smith, and the remaining year he spent abroad. In his capacity as operator he traveled from coast to coast (where he picked up a vast fund of information, and has a notebook full of humor and pathos connected with his varied experiences, which he has promised to write up for our columns in the near future). With all this to his credit, he said he was tired of roaming and thought it time to settle down, and—well, start in business in New York. He is well qualified to give advice and information to the young—and olb—beginner.

Diamond & Smith were the originators of the film song act, which bills so well as a headliner at vaudeville houses, and the numerous friends of Will C. Smith will join with us in wishing him success.

* * *

H. L. Booher, one of the proprietors of the moving picture show business at 1026 West Third street, Dayton, O., asked the common pleas court to appoint a receiver for the concern. The applicant says the business is being operated at a loss. He names as defendants in the action his partners, James A. Guncheon and Frank Von Wormer.

* * *

The Crystal Theater, Beatrice, Neb., was prevented from opening as advertised. A crowd of eager people in front of this theater was a little disappointed when they learned there was to be no performance. Mr. Phanos, proprietor of the Crystal, regrets his inability to open as he had promised, but the films sent him by the moving picture supply house were not the right size for the machine installed in his house, hence it would have been impossible for him to have given a satisfactory entertainment. He realizes that the people will not stand for anything but a first-class performance, so he purposes securing the very best views on the market. The films are furnished him by supply houses in New York. The new films are expected soon and the opening will not be postponed long.

[We would very much like to know the house in New York that sends out films which will not go through any machine of standard size on the market. We think our correspondent is in error. There must be some other reason, and that this is only a bluff on the people.—Ed.]

* * *

We don't know what our friend, John S. Clark (head operator at Miles Bros., New York), has to say for himself, in getting into such a pottle of mischief the following excerpts from Torrington show him to have done. He puts us in mind of the friend of a man who stayed out late, and, being afraid to face his wife, sends his friend in advance to smooth over matters, and who, instead of soothing the wife's ruffled nerves, gets the lamping intended for the husband.

Torrington, Conn., Sept. 15.—This town was in the possession of a mob, owing to an attempt by a citizens' committee, supported by the chief of police and the prosecuting attorney, to prevent a moving picture show from giving a performance at the opera house.

An attempt to give moving pictures on Sunday nights was stopped by the authorities last year and none has been given until to-night, when the opera house was leased to the Twentieth Century Amusement Company of New York, which two weeks ago announced its intention of making a test case to-night. The publicity given the matter aroused intense local feeling, and when the doors were opened to-night a thousand people were in the hall and two thousand more formed a crowd outside which waited developments.

The local representatives of the amusement company are John S. Clark and Samuel Field. They were warned by a citizens' committee that trouble would follow if they attempted to give an entertainment. They didn't sell tickets but Field took the money at the door and Clark operated the machine. The citizens' committee consists of A. H. Wilcox, secretary of the Y. M. C. A.; Samuel Pickarrd of the Baptist Church, and four members of the Methodist Church; Ward B. Finlle, ex-Representative E. P. Huke, George Westerman and Frederick Reincke.

After the pictures had started the committee got Prosecuting Attorney Bernard E. Higgins and he made out warrants for John Doe and Richard Roe. Those were served at 10 o'clock by Chief of Police Louis F. Hull, who was hissed when he went into the hall to make the arrests. He was followed to the City Hall by a mob of 3,000 people, who were hooting and hissing. Mr. Wilcox and Mr. Westerman were already at the City Hall and lemons and apples were thrown, and they were hissed and hooted. They finally took refuge in the Y. M. C. A. building which is opposite the City Hall, doffing their hats and bowing as they entered. This increased the uproar.

Five minutes later they started for their homes in the south end of town, a noisy crowd following. Chief Hull accompanied them and as the crowd got more boisterous, he arrested an Italian youth, Louis D'Amico, for disturbing the peace. Just after the arrest, a missile evidently intended for Chief Hull, hit the boy on the head, inflicting a bad bruise.

The chief of police detailed an officer to accompany Wilcox and Westerman to their homes, and another to accompany the prisoner to the City Hall. He had to display his gun in order to quiet and disperse the mob. The two theater men who were arrested sent for Prosecuting Attorney Higgins and Deputy Judge Edmund Wall to secure bail, and a hearing was held behind locked doors, with a crowd of 3,000 people outside. At this 11 o'clock session Attorney Homer R. Scoville represented the men and after a half hour's wrangle, Clark and Field were released on $100 bonds, furnished by the proprietor of the theater for their appearance.

The Italian youth arrested was also released on bonds of $25 for appearance.

"Moving Picture Men Fined for Violation.—John S. Clark, manager of the Twentieth Century Amusement Company, and Samuel Seales, the doorman employed by the amusement company, were brought before the borough court this morning charged with having violated the Sunday statutes. After the hearing of testimony, which lasted until shortly after 12 M. o'clock, the men were each fined $25 and costs, which amounted in Clark's case to $35.35 and in Seales' case to $36.40. Attorney Homer R. Scoville, who represented the defendants, immediately took an appeal to the Superior Court, which convenes on the first Tuesday in October. Bonds of $100 each were placed on the defendants for their appearance at Superior Court. The bonds were furnished by Henry Aust, manager of the Torrington Opera House, where the moving picture entertainment was held last night.

"A. H. Wilcox, secretary of the Y. M. C. A., was the first witness called to the stand. Mr. Wilcox testified that he had paid the doorman fifteen cents upon entering the theater, that he saw part of the entertainment, and he identified Seales and Clark. Attorney Scoville asked Mr. Wilcox whether or not he knew that he was violating the law in going to the theater himself. Mr. Wilcox said he was a violator in one sense, but that he considered it necessary to go there to get evidence, and that this view justified him in going there.

"E. T. Huke said that he handed the doorman a dollar bill and received seventy-five cents in change. He said that he saw the notice posted at the door, saying: 'No tickets sold—silver collection taken here.' Attorney Scoville showed him a card and asked him if that was the one he saw, but Mr. Huke was unable to identify it. The rest of Mr. Huke's testimony was practically the same as that given by Mr. Wilcox.

"Samuel Pickard said he paid the doorman ten cents. He, too, identified Clark and Seales and said that he considered some of the pictures which he saw to have been tinged with immorality. There were pictures of dancing women with only scant raiment adorning and shielding their bodies. Mr. Scoville wanted permission to examine Mr. Pickard as to his qualifications for judging immorality, but the objection made by Prosecuting Attorney Higgins was sustained by Judge Walter Holcomb.

"Chief of Police L. F. Hull told his story of having seen the money taken at the door and of having seen Clark operating the moving picture apparatus. He said that after arresting the two men another man asked him to allow the show to go on, and that he had forbidden the continuation of the performance.

"The defense, as given by Samuel Seales, was on the ground that no tickets had been sold and no admission fee demanded. He said that about $30 was received at the door. Attorney Higgins secured the admission from him that the affair was not a charitable or missionary proposition, but that the proceeds were to be used in the payment of the expenses of the entertainment.

"Attorney Higgins in his plea said that the silver collection plan was a mere subterfuge for escape from the penalty. He said that the moving picture men were there for business. In reply to Mr. Scoville's contention that the Sunday law was an obsolete blue law, Attorney Higgins said that in refusing to modify the statutes during its last session the Connecticut General Assembly brought the statute down to modern times.

"Attorney Scoville had asked that the defendants be dismissed on the ground that they were not giving what the statutes held to be a secular show or entertainment. He said that if these men were guilty then every person who did not stay at home on Sunday and read his Bible ought to be haled before the court and fined for violation of the Sabbath.

"Judge Holcomb, in handing down his decision, said that the court was not there to make laws but to enforce the laws as it found them. He said that the law was clear and that it had been violated. He, therefore, declared the defendants guilty and announced the fine.

"The case of Louis D'Amico was next called. Chief Hull said on the stand that he heard Amico shouting and saw him raising a disturbance and that he, therefore, arrested him. Amico pleaded not guilty and denied on the stand that he had taken part in the disturbance. His story was corroborated by that of Charles Riano, the barber by whom Amico is employed. Riano said that he and Amico were together in the crowd and that they were talking about the pleasant time they had at a clambake during the afternoon. Several other witnesses testified that Amico had not made any disturbance. Judge Holcomb discharged Amico, saying that no case had been made against him."

* * *

Berlin, Sept. 14.—The German emperor, like many humbler individuals, has been struck with the utility of the cinematograph as a means of inculcating imperial lessons to the masses. By his express order machines have been installed in the warship Deutschland and the yacht Hohenzollern, in order that permanent records may be obtained of naval maneuvers. He considers that the moving pictures of a great marine spectacle will do much to inculcate patriotic sentiments among his subjects.

* * *

The Carleton, St. John, N. B., firemen were called out recently to extinguish a blaze in the West End Nickel moving picture show in the City Hall. Little damage was done, but there was some excitement among those present. Policeman Gosene, who was in Guilford street, heard cries and hurried to the City Hall; smoke was coming out of the windows and he sent in an alarm from box 114. The firemen responded promptly and in arriving found that a couple of buckets of water had extinguished the blaze. Little damage was done.

About 300 people were seated in the hall watching the pictures, when a spark caught the celluloid film which was on the reel

and soon the box, where the operator worked, was in flames. He is reported to have had his hands slightly burned and part of his clothing afire in getting from the box, but this he denies. He returned to the burning box and shut off the current.

The hall was in darkness for a time and there was some excitement, for quite a number of women and children were there. A number made a dash for the door, some benches were broken and a woman fainted. One boy was crowded over a banister and fell about twelve feet, but was not injured.

A couple of buckets of water that were in the hall at the time, put out the fire. The fire burned the films and scorched the box, but did not injure the machine.

The management of the West End Nickel were very sorry for the accident and wish to inform the general public that there was no danger whatever in connection with the accident which occurred during the show, as only the film was burned and as that is composed of celluloid, which is very inflammable, there was really no danger whatever, and in future will take the necessary precaution to prevent a like occurrence by having the film tank sheathed with iron. The show will be put on as usual Saturday evening with new pictures and songs and hope the same patronage will continue.

[There is no excuse for such gross stupidity and carelessness. Every machine ought to be supplied with proper safeguards, and the manufacturers of machines should see to it, that none are sold without fireproof cases.—Ed.]

* * *

Chicago.—The weekly report of Lieut. Alexander McDonald, official censor of improper postcards, immoral moving pictures, and "art critic" generally of the police department, which was submitted to Chief Shippy, indicates that the present crusade will include improper pictures in saloons.

Lieut. McDonald gave assurance that his department is active, and considers it unnecessary that the Citizens' association or the City club should "bother themselves" about the postcards.

Lieut. McDonald said the police were watching the moving picture shows, and that the "lid is still on." This is at variance with the statement by Sherman C. Kingsley, chairman of the City club's investigation committee.

"When the police and our committee compare notes next week I think the committee will show that they have been able to see more than the police. Maybe it's a question of artistic temperament, but I know that in some parts of the city the picture shows are running about as they please and are showing objectionable pictures."

* * *

Lew Parker, manager of the Shubert Theater, Brooklyn, N. Y., having heard that a warrant had been issued for his arrest on complaint of the Rev. Canon Chase, went to the Adams street court to-day, accompanied by his counsel, ex-Assistant District Attorney Henry J. Goldsmith, the legal representative of Klaw & Erlanger.

Mr. Parker was ready to surrender himself, but as the officer having the warrant was not present, he was told to keep himself in his own custody until to-morrow.

Mr. Goldsmith stated that "no warrant or order of any kind need be served on Mr. Klaw, as he was willing and ready to appear in any court at any time when proceedings were pending against any theater in which he is interested."

Mr. Goldsmith declared that Mr. Klaw believes all stage performances of every kind and description, when given on Sunday, are violations of law, and if Dr. Chase is sincere and will close every other theater in Brooklyn which gives Sunday night performances, he will of his own accord close all those in which he is interested, but he will absolutely refuse to be made a marker under any circumstances. The other houses in Brooklyn must be closed if the Shubert is closed, he said.

The Rev. Dr. Chase came to court shortly after Mr. Parker left to inquire why the warrant had not been served on Mr. Parker. When the case was explained to him he appeared satisfied.

Canon Chase, when informed about Mr. Klaw's feelings in the matter, said he hoped that Mr. Goldsmith's statement would be published, as it might have an effect on the managers of other theaters. In regard to his complaint against the Shubert Theater he said that it was merely a test case, and there was no feeling against any particular theater. What he wanted was to have them all closed.

* * *

Sunday moving picture shows, which met with success at the Majestic Theater last season, will be resumed at that playhouse next Sunday. Owing to the popularity of this form of entertainment last year, a matinee performance has been added, and the pictures will be given twice each Sunday, with a change of programme each week. Singing will again be a feature of the programme in the intervals between the pictures.

[Personally, we do not favor Sunday shows, having been brought up to regard this as a day of rest. But, if nickelodeons are to close the theaters must close also. It is not fair to the small man who has hard work to make both ends meet, to be compelled to close his place (which the people ask for, and should be allowed to decide), while the big man is allowed to crowd in thousands, where the other only takes hundreds. This is injustice and calls for redress.—Ed.]

* * *

In Detroit, Mich., moving pictures will be moving faster and further than they have ever moved in the past if the new amendment to the theater ordinance which goes into effect to-day is strictly enforced by the police. They will be moving on their way to the office of Police Commissioner Smith, along with many other pictures and plates exhibited in the penny arcades and theaters.

* * *

A new and magnificent moving picture store will be opened at 172 Newark avenue, Jersey City (adjoining Keith & Proctor's Theater), about October 1. The popularity of the moving picture has become so great that it is now difficult to get enough trained men to fill the positions that this form of entertainment has made room for. John Fynes, of Room 1, No. 1193 Broadway, New York, is trying to get a good piano player, who can also sing, and a superintendent, who can also operate a machine, and sing in emergency, for this new place, but all the moving picture men seem to be employed, and those positions are still open. Novel films have been secured for the opening of this new Jersey City place.

W. J. West, of Fremont, Neb., owner of the Lyric moving picture show, has arranged a nightly performance similar to the one he has been giving here, at the playhouse at Plattsmouth, Neb. Will Ricker, who has had charge of the electrical apparatus at the Lyric, will go to Plattsmouth to look after the business there.

* * *

The Star Theater Co. of New London, Conn., located a new nickel theater in Brockton, Mass., and will open it this week. They have secured James Cryan as operator of the machine.

The Star company intends to start a circuit of moving picture shows in cities throughout this State and Massachusetts.

* * *

The Litzenberg Bros. opened a moving picture show in Wilkes-Barre, Pa., next to J. P. Connelly, on Main street. These boys had the same running at Mountain Park all Summer with a big success.

* * *

"The Casino" is the latest moving picture show for Charlotte, Vt. It opened at No. 22, North Tryon street, and is under the direction of Mr. P. T. Powell.

* * *

Lyman H. Howe, famous the country over as a showman and moving picture expert and enthusiast, has purchased a plot of 100 acres in Schenectady, N. Y., at the end of the Broadway car line and will turn it into an amusement park.

Mr. Howe, who calls his home Wilkes-Barre, Pa., is not on the scene and his brother H. H. Howe, of No. 12 Parkwood Boulevard, is local manaager of the amusement park. A large sum will be expended in putting the park into shape.

Mr. Howe when he arrives next Summer will feature his moving pictures in a large open air auditorium at the park. No liquors will be sold or permitted on the grounds. It is Mr. Howe's idea to give Schenectady an ideal place for women and children, as well as men to recreate during the Summer months. A fine baseball diamond is contemplated, while tennis courts will be laid out and athletic sports fostered at the park.

* * *

A correspondent at Mineral sends the following: A performance of the Frank Watkins vaudeville company was brought to an abrupt conclusion at the theater while it was in progress, by the explosion of a gas machine employed in producing the moving pictures which were used between the specialties. Meed Lots and C. E. Burt of Joplin, the former of whom was operating the machine, were severely burned in the fire which followed.

The light of the machine refused to burn brightly when Lots, contrary to the advice of Manager Watkins, who had repeatedly cautioned him, turned one hundred pounds pressure of oxygen into the saturator. The result was an instantaneous explosion which filled the small apartment in which the machine was located with flames. The two men, confused by the suddenness of the accident and blinded by the fire, were unable to unfasten the spring lock on the door. Turning to a small window, one of them broke it with his fist and they both climbed through a 12-inch aperture.

Members of the audience in the meantime became panicstricken and attempted to make a rush for the exits. Frank Watkins and a number of the company reassured them, with the result that no one was injured in leaving the opera house.

Water which was secured from a neighboring well was quickly thrown into the picture apartment, and the prompt action of those in charge saved the building from what might have been a disastrous fire.

Meed and Burt, who were both badly burned about the hands and face, were conveyed to a doctor's office, where their wounds were treated.

The fire has placed a damper on the theater patronage at Mineral and Mr. Watkins has announced his intention of withdrawing his specialties permanently.

[Ether saturators, well made, are good articles in the hands of experts, but they ought not to be used with a moving picture machine. As good, if not better light can be obtained with the two gases.—Ed.]

* * *

The Griffin Amusement Co., 94 Queen street, Toronto, Canada, write us that they have perfected a ticket destroyer which they have substituted for the usual ticket box in their own theaters with great success and satisfaction. Any one who may desire to use this device should write to them for particulars.

* * *

The Electrograph Company announce that they have been appointed the New York agents for the Gaumont American films and the Chronophone. We understand this agency only applies to New York City.

* * *

Biograph Company report they are so abnormally rushed with business, and are receiving such extensive demands for films from the trade, on the first shipments of each subject, they are well satisfied if they did not receive additional orders for these subjects once they are on the market. Yet these re-orders come in as rapidly and as large as do the original ones. Our readers will rejoice at this healthy condition of supply and demand. It shows that none of them will get left in their catering to the public.

* * *

George F. Gallot, 70 Christopher street, New York, sends us a novelty in announcement slides in the shape of a stencil perforated sheet of opaque paper, thumb-marked and ready to slip between two cover glasses and bind. He carries in stock a number of styles and will make any others at ten cents each. These show a clear white letter on the screen which can be tinted by inserting colored gelatine. Their principal advantage is that they can be safely sent by mail and if a cover glass gets broken the slide is still safe.

* * *

A deaf and dumb mendicant in Berlin recently discarded the signs and pathetic letter for the much more up-to-date "talker." He has the list of his afflictions and the woes of his family recorded on a cylinder, and when the lady of the house opens the door in response to his knock she is greeted with a burst of eloquence from the talking machine. It is said the results pay handsomely.

* * *

Eberhard Schneider, 109 East Twelfth street, New York, whose Mirror Vitæ projecting machine is well known, informs us that he is now prepared to furnish to the trade, perforators, printers, film winders and film counters, all of high-class workmanship.

* * *

The Bijou Amusement Company, of Norristown, Pa., who control the Bijou moving picture parlors both at Norristown and Wilmington, Del., are also building a new vaudeville and moving picture theater (the Garrick) at Norristown which will be one of the finest popular priced theaters in the United States.

* * *

While a moving picture show was going on in a storeroom in De Kalb avenue, Brooklyn, N. Y., 17th inst., a runaway horse crashed into the building and knocked down several onlookers.

The few who saw the horse coming thought it was just a picture—a part of the show—and looked at it delightedly until it was upon them. The animal was hitched to a milk wagon.

* * *

THE TALKING FILM.

The marvel of marvels in the moving picture and illustrated song line has been introduced from France by Miles Brothers, and the indications are that in a short time it will occupy the foreground of the amusement stage. It is very aptly named the "Talking Film," and what it does not do in the way of talking and singing is not down in the books. The new device is used in conjunction with a Synchromisme, the operator controlling at will both the phonograph and the pictures. The outfit complete does not weigh exceeding ten pounds, and so perfect is the mechanical adjustment that any ordinary operator may run it. The "Talking Film" apparently marks a new era in the moving picture field, as the scope of its work is limited only to the musical taste or genius of the film manufacturer. It reproduces perfectly operas, solos, duets and dramas, and upon the canvas is thrown the life-sized figures of the singers or the cast, as the case may be. Think of witnessing an entire performance of the "Mikado," "Pirates of Penzance" or any of the more recent light operas with the principles and full chorus and all the stage settings, at a cost of not more than five or ten cents? And yet this is what is promised by the "Talking Film." Messrs. Miles Brothers have secured the American agency for this new device, and at a very early date will formally launch it upon the market. The "Talking Film" controlled by this house must not be confounded with a machine shown at one of the New York roof gardens, nor with an English instrument. The machine controlled by Miles Brothers does the work cut out for it very cleverly indeed and is an unqualified success.

* * *

NEW INCORPORATIONS.

The Keystone Film and Supply Co., Harrisburg, Pa., with P. Magaro as secretary and general manager, is a comparatively new concern. As they claim to carry a full line of supplies as well as all makes of projecting machines and the latest films, exhibitors in their territory should get their terms. They offer prompt shipments and guarantee no duplicates.

* * *

From Camden we learn of the incorporation of The Aerial Amusement Co.; objects, to instal aerial illusions and moving pictures; capital $100,000; incorporators, Henry B. Lord, George H. Gordon, Frederick J. Hafner, J. Willard Morgan.

* * *

The Toledo Film Exchange Company, with a capital of $30,000, was incorporated at Columbus by H. E. Smith, L. M. Salsgiver, Carl F. Miller, F. E. Fredericks and Chas. A. Narse. The company will deal in moving pictures and supplies for Cinematograph machines.

Correspondence.

IT IS A POOR RULE THAT WON'T WORK BOTH WAYS.

Cincinnati, Ohio, Sept. 15, 1907.

Editors Moving Picture World:

Perhaps you would be interested to learn the latest development of the moving picture business in Cincinnati. I have been an electrician and operator for six or seven years, but the facts I relate beat anything I have ever before experienced. Two men, one a delegate for the carpenters' union and the other a delegate for the pipe fitters' union, have formed a partnership and are starting in the moving picture business. They offer to pay operators from nine to ten dollars a week, seven days a week, pay his own carfare and go to the film exchange for the reels, and finally to clean up the place.

These men are champions of union labor. They draw a salary from their unions for getting their men union wages, but when they become employers themselves their lofty principles are sacrificed to the most sordid claims of human nature.

I belong to the local electrical workers' union and believe in fair play and a square deal all around.

Yours truly,

Wilbert Breadwell.

PARISIAN ENGLISH.

Bar Harbor, Me.

Editor Moving Picture World:

Dear Sir:—A celebrated French firm of film manufacturers are placing some beautiful specimens of film photography on the market, but I wish they would guillotine the Frenchman who translates their titles for them. Some of the translations are ridiculous and occasionally comes a title that he could not find a literal translation for, and he lets it go in French. The spelling is equally bad and inexcusable. In one set of films that came to one of my theaters last week the following mistakes occurred: "Palmistry" was spelled *"palmestry,"* and "worldling" as *"wordling"* in one film; in another "redeemed" was *"rediemed,"* and "frolics" was made to appear as *"rfolics."* We in the moving picture business claim to be instructing the masses, but if we present such examples of orthography to an intelligent audience they will jeer and tell us to go and buy a spelling book.

Your truly,

September 22, 1907. C. E. Lindall.

Film Review.

TERRIBLE TED.

BIOGRAPH.

(Amended description.)

A youthful victim of dime novelitis, fired with an ebullient ambition to emulate the deeds of daring credited to Wild West Bill, sits clandestinely reading one of Nick Carter's masterpieces. Mamma, dear, enters, and, snatching the virulent paper-back from him, tears it into bits and commands that he turn his attention to his lessons. Teddy, however, is well supplied with literature of that ilk, and no sooner is Mamma out of sight, than he brings forth another. While absorbing the lurid versimilitudes, dozes off to sleep and dreams that he is a bold, bad man of the boundless West—b-a-d as they make 'em, tough as bull beef and a gun-fighter for further orders. Armed to the teeth, he starts out on a rampage. Through the streets he rushes, terrorizing the town, until we next find him Westward bound in a stag-coach. The coach is trolling along its tortuous way, when a gang of highwaymen leap from the brush and cover the driver and occupants with their guns, and are about to relieve all hands of their wealth when Ted, from the windows of the coach, indulges in a little gun-play and measures each bandit's length on the sand. The next scene shows the interior of a tavern of the camp. Around the bar hang a bunch of cow-punchers, bull-whackers and tin-horn gamblers, when Teddy blows in. He produces a roll as big as a Vienna loaf and suggests a little game of "draw." One low-down gazabo obliges him and tries to pull a queer deal, when Ted yanks out his "45" and puts him to sleep with his boots on. The others are about to interfere, but Ted has them covered, and they slink out of the shack like a lot of whipped coyotes. From here he starts to blaze his own trail and comes upon a big black bear, about to attack an Indian squaw. Ted's perception is hung on a hair-trigger and, reasoning that a knife would be more effectual than a gun, whips out his dagger and after a spirited conflict, dispatches Mr. Bruin. A bit strenuous, eh! Well, I guess! So he hikes off to a shady butte and lays down on a bed of alfilerilla to rest. Here he is surprised by a sortie of redskins, and being unprepared for the onslaught, is captured and tied to a tree. For a time it seems that "all bets are off," until the grateful Indian woman arrives and releases him. For this act of kindness the poor squaw meets her finish at the hands of the chief. But, hist! the ubiquitous Ted is on hand and avenges her death by killing her slayer. He then makes for the wigwam and, in the dead of night, kills the whole bunch as they sleep, carrying away with him each one's nature-given coiffure. Things are surely coming his way—swat!!! one on the side of the head from Mamma wakes him to realize that his life as a bold, bad man was but a dream. The boy who enacts the part of Ted, despite his extreme youth, is indeed a modern Aristophanes, going about his work with a serious earnestness that is ultra-wonderful. As a laugh-producer we are at a loss to find adjectives adequate to qualify its value, and can only say it must be seen to be appreciated.

A RACE FOR MILLIONS.

EDISON.

Synopsis of Scenes: A miner's cabin in the mountains—Mines don't pan out—Gambler offers money for hand of daughter—The insult—The stranger appears—The blow— Girl shows stranger to main road—They part—Stranger shot by gambler in ambush—Gambler escapes—Girl finds stranger wounded—She brings him on her horse to cabin—Miner leaves—Gambler enters—He locks the door—The kiss—The stranger to the rescue—The fight—Gambler thrown through the window—Wounded stranger falls in arms of girl—Miner on the mountains—He finds a gold mine—Washing the gold—He is overcome with joy—Gambler discovers his find—Girl finds her father—He recovers—They go to stake off claim—Gambler has been there first—They realize his intentions—Minutes mean millions now—Girl reaches main road as gambler mounts his horse—Race to record mine—Gambler reaches railroad station—Conductor bribed—Train pulls out ahead of time—Girl arrives too late—All hopes lost—Stranger arrives in his automobile—Learns the truth—Girl leaps into auto—Off after the train—Girl wins—Mine is recorded—Gambler arrives—Warns stranger to leave town or be shot—Interior of Recorder's office—The girl pleads with "Her Stranger" to save himself—He refuses even for her—The fond good-bye—He goes to meet his fate—Night in a Western town—Streets deserted—Gambler and stranger seeking each other—They meet—Two shots—Gambler falls—The suspense is over—The girl appears—Finds "Her Stranger" alive—He holds her in his arms—She has won something more than millions now.

GITANA, OR THE GIPSY.

ITALIAN CINES.

The scene opens at the King's Palace, where the Prince, who is sole heir of the house, is seemingly suffering from some incurable malady, from which in vain the courtiers endeavor to arouse him. Finding this in vain, they summon the three court physicians, who, after full and complete examination of the Prince, adjourn on one side for consultation and diagnosis. This takes so long it quite wears out the patience of the Prince and his attendants, which is only diverted when the Court Jester appears with a large syringe full of water which the physicians have laid aside while making the diagnosis of the case. He proceeds to try their own medicine upon the physicians by squirting the contents over them, upon which they beat an ignominious retreat, to the intense amusement of the Prince, who at last rouses himself to take notice of what is going on around him and laughs loudly at the discomfiture of the three physicians. The mother of the Prince, hearing his unusual merriment, appears on the scene and is overjoyed at his recovery from his indisposition and leads him away into the grounds of the Palace, where among the sylvan scenery an alfresco picnic has been arranged for his benefit, where dancing girls exhibit their skill with feet and tambourine before him. Gitana, the gipsy, is now introduced to the notice of the Prince, skilfully performing the dance of her tribe, at the conclusion of which she kisses a flower she wore at her breast and throws it at the feet of the now alert and infatuated Prince. She vanishes from the scene. The Prince hastily descends from the divan on which he had been seated during the ceremonies, picks up the flower and hastens after Gitana who has made her way towards the camp, which appears to our view with the members of the gipsy tribe whiling away the time with cards and dice. The dice throwers are soon in altercation as to the result of one throw. Quickly drawing their stilletoes, they are about to wreak summary vengeance upon one another, when Gitana appears just in time to separate them and turn them from their deadly impulse. An old gipsy appears at this moment, to whom Gitana runs and asks her to describe her future. The old gipsy does this, but not quite satisfactorily to the girl, who goes into her caravan and there produces from an inner drawer a pack of cards which she proceeds to manipulate to tell her own fortune. The result is extremely satisfactory, for from the cards she gains the ace of hearts, which shows as an oracle the full success of her wishes. Holding up the card to view, the ace of hearts turns into the Prince, who offers to Gitana from the card his hand and heart. Gitana, being now quite assured of her success, while the tribe is sleeping, wanders away to the Palace where the Prince, not being able to sleep, owing to his thoughts of the gipsy queen, Gitana, leaves his courtiers and wanders in the Palace courtyard alone. To his amazement Gitana suddenly appears around the balustrade and the pair are very quickly clasped in each other's arms, showing the spontaneity of their love. The Prince invites her to the Palace, begging of her to go, but she refuses, inviting him to her caravan. Leaving the Palace, the Prince throws his cloak around Gitana and together they wander through the beautiful grounds and sylvan scenes of the Palace, at last arriving at the gipsy camp, where the Prince again renews his promise of sincerity and love for the girl. Two cripples now appear on the scene and beg alms, but Gitana instantly dissolves their suspicion, introduces the Prince as a friend when they throw away their crutches, and the halt, lame and blind are instantly strong, hale and hearty gipsies, who offer their congratulations to their queen, Gitana, and her escort. Summoning the dancing girls of the tribe, they at once proceed to make merry and to give the scene its proper setting. While in the midst of these festivities the old gypsy crone appears, leading the King and court attendants into the midst of the assembled tribe of gipsies, who immediately surround the Prince as though to protect him from harm. The Prince goes to his father, explains the cause of his presence at the gipsy camp, introduces Gitana, the gypsy queen, as the one on whom his happiness depends, she falling at the feet of the King, begs his forgiveness and blessing, which the King graciously gives, at once proclaiming his consent to their nuptials, and requesting their return to the Palace, to which they go in one triumphant joyous procession, traveling again through the beautiful scenery until they arrive at the reception hall, where the Prince introduces to all the attendant courtiers and ladies of the Palace his betrothed Princess, who is received right royally and graciously by all, as being the one who has the happiness of their Prince at heart. Here we leave them to the full enjoyment of their nuptial festivities, thus showing "that love, like death, levels all ranks, and can even wed the Prince to the peasant."

NATURE FAKIRS.

KALEM.

The Nature Fakirs were first introduced at the Ananias House, the headquarters of the Ananias Club, from which are proceeding a number of the gentry of the club, followed by an old professor and his assistant. Upon their entry into the group they are greeted cordially. The secretary of the club

is called forth to read a series of resolutions which have been drawn up in favor of the professor, and then the professor is presented with a camera. The professor and his assistant then start for the wilderness. They have not proceeded far before they come to a barn and are interestingly examining the fauna growing on the outside of the barn. While they are in conversation as to the qualities of it, there appears upon the scene an enormous chicken-like creature termed a "Dingbat." After attracting the attention of the professor and his assistant, he goes through a series of hornpipe dances, in which the onlookers join. It is too important a matter to let such an interesting occasion pass, therefore the assistant prepares his camera, and is proceeding to focus, to get a photograph of the "Dingbat," when he attacks the assistant and the professor, and they are soon on their knees begging for mercy; the "Dingbat" then vanishes into the barn again. Proceeding on their way, they come to a place which they have selected for their camp, and with fire burning they make preparations for their meal. They sit down by the fire and are busy examining specimens of insects and butterflies, which they have taken in their rambles. Then Mr. Bear comes up and introduces himself to the assistant and the assistant in turn introduces Mr. Bear to the professor, and after the proverbial bear hug he joins them at their meal. At the conclusion of which they proceed to leave his Bearship in possession of the camp. His Bearship hastens their departure by taking up a rifle and firing it. Following their journieys through the wonderland of nature, they come upon an Elkorina, and two Dandy Lions. The Dandy Lions proceed to milk the Elkorina and to drink the lacteal fluid, in which interesting position they are discovered by the professor and his assistant. This interesting fact the assistant proceeds to photograph for his records. After such a day's adventures they prepare their report and hasten away to the president, at Lobster Bay, whom they find hard at work in the hay field. The president, after reading such nature faking as described, is intensely amused and ridicules their report, which he ultimately tears up. Then, with his pitchfork, he chases such candidates for the Ananias Club out of the hay field.

CHEEKIEST MAN ON EARTH.

MILES BROS.

This is by far one of the best of the farcical offerings of the season, as the authors have caused the "Cheekiest Man on Earth" to be guilty of some intensely amusing escapades. He is first seen sauntering through a park, when he suddenly runs upon a young man stealing a kiss from his sweetheart. Without more ado the cheeky individual pushes the other to one side and then plants a resounding smack on the blushing cheek of the girl. With a Chesterfieldian bow he goes his way, followed by the angry girl and her lover. He is next seen taking a freshly lighted cigar from the mouth of another man, and then he walks jauntily through a beer garden, reaching from table to table and literally absorbing the various liquid refreshments set before the guests of the place. Out on the street once more, he gently snatches a kerchief from a passerby, then flinging the "rag" on the pavement, goes merrily on his way in search of new fields for the display of his peculiar talents. In the meantime his victims are close upon his heels, and the act closes with the "Cheekiest Man on Earth" receiving a well-earned drubbing.

INVALID'S ADVENTURE.

MILES BROS.

The scene opens with an invalid seated in a rolling chair, accompanied by the usual attendant. Just as the attention of the nurse is momentarily called away, the invalid is seized with a mad desire to do a little exploiting on his own account. He starts the chair away with a rush, and by the time the startled attendant recovers from his amazement is yards away and racing like a whirlwind. Then follows a wild chase through streets and byways, with any number of ludicrous and highly amusing accidents en route, in each of which the invalid manages to retain his equilibrium. Finally the rolling chair is turned toward the country, and then along the banks of a rushing stream, into which he tumbles, and, becoming entangled in the chain, is nearly drowned. At this moment the attendant, with half a score of villagers, reaches the scene and drags the old man from the water. As he is being bundled away he is seen to expostulate feebly but volubly.

GETTING EVEN.

GOODFELLOW.

A large family are seen on the front doorstep, father, mother and eight or ten children. Carpenters are busy tearing down the house over their heads, and landlord has given them notice which reads in type on the screen: "If house is not vacated to-morrow, we will begin to tear it down." Husband and wife now conclude that they must find a house and move. He calls a moving van and all get busy loading it up and the children are also loading on back of van. Man and wife have van stop in front of several places with "To Let" signs on them, but when landlord sees what a bunch of kids he has they all refuse to rent him a house. After they have been turned down by several such people, man and wife get their heads together and plan a novel deception. All the children are taken from rear of van, loaded into an express wagon and are now seen stopping at the gate of a cemetery.

The children are romping and playing about the mounds and monuments, when scene changes to the old folks still looking for a house. Landlords inquire if they have any children, and wife replies that they are all in the cemetery, which appears on screen. Wife, of course, uses her handkerchief freely while replying to landlords' question. Man and wife are now seen getting a lease made out for three years, which also appears on screen. Scene now changes to cemetery with express wagon appearing at gate. Man, wife and driver loading up to return to new home. When wagon load of kids arrives at house, landlord puts in his appearance, making a strong protest, but man and wife shake the lease in landlord's face. Kids are ushered in in spite of landlord, who does his best to prevent it, but finally gives up and man and wife and kids are all going in, some pounding drums, blowing horns, clapping tin cans together and raising Cain in general. Tenants on both sides are seen to complain to landlord about noise, but to no avail. After all have put in their kick, landlord is going by and all the kids are seen on street and doorstep. One of the boys is sprinkling the lawn. He squirts water all over landlord. At same point another boy pushing a lawn mower trips him up, when all the kids get on top of him; another blackens his face with charcoal. Out comes the old man carrying a panful of ashes. He calls the kids off and in his effort to help landlord up spills ashes all over him. They get into an argument and start wrestling, when wife puts her head out of window with bucketful of garbage. Men separate just in time so landlord gets it all. Children now come at him again, and tying him to a post, all dance around him with clubs and sticks. Man and wife call kids into house. Landlord has untied himself and some passing ladies assist him on his way.

THE BENEDICTION OF THE SEA.

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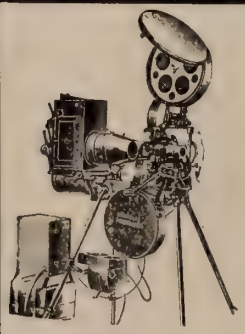

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Englishmen in Harem.....311 ft.

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T. P.—PARIS.

Who Owns the Pear?.....234 ft.
Unlucky Substitution.....517 ft.
The Blacksmith's Strike....1067 ft.
Too Many Children.....734 ft.
Governess Wanted.....517 ft.
Cream-Eating Contest.....111 ft.
Non-Commissioned Officers' Honor.....800 ft.
Interesting Reading.....184 ft.
Clever Detective.....700 ft.

SELIG.

A Life for a Life.....
Cab 23.....755 ft.
All's Well that Ends Well...600 ft.
Grand Canyon of Arizona...600 ft.
Roller Skate Craze.....500 ft.
The Onion Fiend.....425 ft.
The Matinee Idol.....480 ft.
The Bookworm.....445 ft.
Western Justice.....700 ft.
The Masher.....440 ft.
One of the Finest.....535 ft.
The Bandit King.....1000 ft.

SOCIETY ITALIAN CINES.

Gitana.....912 ft.
Kidnapping a Bride.....530 ft.
Fountains of Rome.....215 ft.
Slavery of Children.....536 ft.
The Fireman.....295 ft.
Modern Youth.....1082 ft.
Ragpicker's Daughter.....694 ft.
Little Fregoli.....245 ft.
File de Chiffonier.....694 ft.

URBAN-ECLIPSE.

The Great Victoria Falls....450 ft.
Atlantic Voyage.....587 ft.
A Doctor's Conscience.....780 ft.
Fisherman's Luck.....520 ft.
Glimpses of Erin.....647 ft.
Conway to Dublin.....347 ft.
Amongst the Reptiles.....334 ft.
Dogs Tracking Burglars....434 ft.
Carl Hagenbeck's Wild Animal Park at Hamburg, Germany.....694 ft.
A Baffled Burglar.....414 ft.
Absentmindedness.....327 ft.
Roumania; Its Citizens and Soldiers.....454 ft.
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Woodcutter's Daughter.....617 ft.
The Aamateur Hunter.....454 ft.
Irish Scenes and Types.....717 ft.
Rail Laying at Crewe.....260 ft.
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Ghost Story.....230 ft.
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Fountain of Youtth.....375 ft
2,000 Miles Without a Dollar.430 ft.
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Double Barreled Suicide.....
The Easterner.....475 ft.
The Bargain Fiend.....500 ft.

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The Tramp's Dream.....450 ft.
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Malone, N. Y., Sept. 23, 1907.

Chas. E. Dressler & Co.,
New York City, N. Y.

Gentlemen:—It is my desire to add my testimony to those you may have received from others in favor of your motion picture machine.

When I first conceived the idea of entering into the motion picture business (being a practical machinist and mechanical engineer) my first idea was to go to New York snd examine the different kinds of machines, and buy the one which seemed to me to possess the best qualities for durability and efficiency, etc. While in New York I did examine many machines and looked them over thoroughly and finally satisfied myself that your mechanism was absolutely the best upon the market.

I have been using your machine continuously since May 4th last and am perfectly satisfied that my judgment in selecting your machine fully demonstrated that I made a wise choice. In addition to the merits and superiority over other machines which I saw, I desire to say that I have never before had business dealings with any concern that were more satisfactory and square and honest, too. The interest you have shown since I purchased of you is really remarkable.

I therefore desire to thank you for the kindness and many courtesies which you have accorded to me and I feel that I have not only been dealing with an honest live concern, but also have in you a personal friend.

Very truly yours, W. A. PAGE.

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M ORE perfect film feet with a greater variety of subjects than may be found in the combined stock of any five houses in the world.

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L EST you forget, we wish to again impress you with the fact that good service is the chief asset of this business, and we give you the best.

E VERY film sent out by us is given a thorough inspection, thus eliminating the possibility of annoying break-downs.

S AVE money and acquire a sweet temper by dealing with a **"Known-to-be-Reliable"** house.

B USINESS-GETTERS is a term we apply to the reels handled and manufactured by us, and that the claim is not a vain one is shown by our daily volume of business.

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O THER concerns compliment us with a cheap imitation, which helps and advertises us in the same ratio that the "Alaska Diamond" emphasizes the lasting brilliancy of the genuine stone.

S ELF-PRAISE is allowable—when you can show the goods. We have the goods, and are ready to show Missourians—and others.

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We have just received from the Custom House 200,000 feet of film, which represent the very cream of the output of the European manufacturers. The above is ready for immediate delivery. As we have standing orders embracing about 65% of our foreign business, we suggest in the **INTEREST OF INCREASED BUSINESS** that you wire us the number of reels required to meet your immediate demands.

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The Tired Tailor's Dream, = = = = 601 "	Rube Brown in Town, 868 "	Mr. Hurry Up, = = 625 "
The Deaf Mutes' Ball, 787 "	Dolls in Dreamland, = 752 "	Trial Marriage, - = 792 "

Mr. Manager, have you had these subjects? If not, see that your film service sends them to you as they are all **"in the money." Write for our descriptive circulars, get on our mail list and keep posted.**

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PUBLISHED EVERY SATURDAY.

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HELPS AND HINTS.

A Dodge for Manufacturers.

The writing of a title before the eyes of the audience is not novel perhaps, but the method here described for the making of a film, which will give this effect upon the screen is new; and, as it involves but very simple appliances to make, the idea should be of some value to the trade. A light-tight box E is provided with a hole at G through which the lens of a kinematograph camera can be inserted. A mirror F is placed at an angle of 45 degrees in relation to the optical axis of the lens. At the top of the box the end is left open and a recess is made to receive the glass plate at D and C. This plate, which is also shown in Fig. 2, forms the original title slide from which the film picture is copied. To prepare the title, soot is precipitated upon one surface of the glass by smoking it over a candle or oil lamp. The wording should be carefully done and written in reverse order, like the word "novel" on Fig. 2. By giving the title a second but thinner coating of soot, solid effects may be given to the lettering. When the title is finished thus far, the opposite side of the glass is densely sooted. It is now laid in the groove of the box, with the title downwards, at C, and the last coating of soot upwards, at D. The operation of copying is now carried out in the open air, with the object of getting a sky-light. The camera having been adjusted, and the title-slide placed in position, simultaneously with the operating of the camera, an assistant rubs off the soot from the surface D, and in doing so allows the sky-light to penetrate the lettering on the under surface, at C. Care should be taken to rub off the soot in the order of the lettering. The finished positive film, when projected in the usual manner, will present the white lettering upon the screen,

as each letter becomes cleared; it will thus appear as though the title was being written each time the film is passed through the projecting machine. The object of

FIG 2.

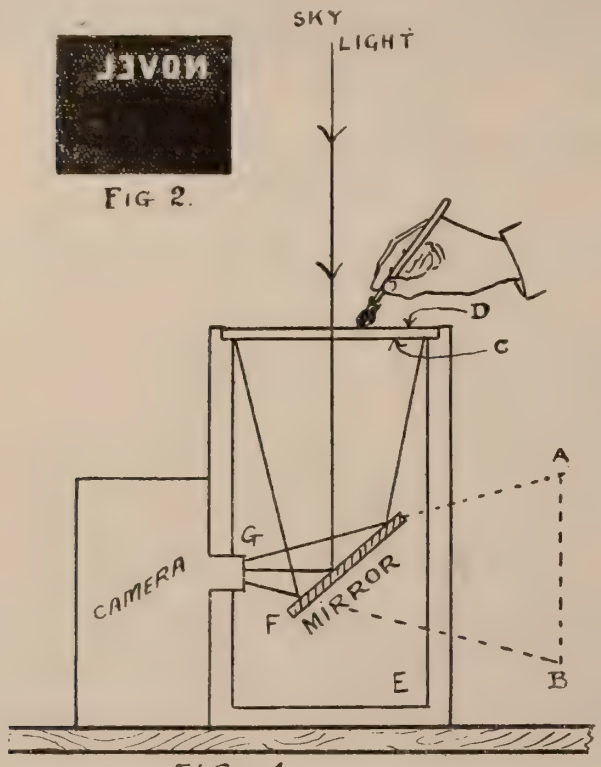

FIG. 1.

having the title slide in a horizontal position when making the film is to facilitate the work of removing the soot, and also to obtain a sky-light.

The appliance is equally suited for the production of lightning sketches. Manufacturers desiring to make one should commission an artist to make his caricatures (say of parliamentary celebrities) upon sooted glasses measuring about 12 inches by 9 inches, and such productions should be protected by a cover glass, thin strips of cardboard being placed round the edges to keep the sooted surface from coming into contact with the inner surface of the cover glass. Both should then be bound up after the manner of an ordinary lantern slide. With a set of these drawings the maker is equipped with all that is necessary for some very successful films. He should use the apparatus as already described. The outer surface of the bound-up picture is sooted as already described. In removing the soot as shown in the figure the drawing becomes revealed to the camera lens, and when the film is projected upon a screen it will appear that the drawing or caricature is being executed by the artist for the first time. It is obvious that the speed at which the drawing appears to be made can be regulated to any desired extent, and accuracy of drawing is a foregone conclusion.—*Kinematograph and Lantern Weekly.*

A Rebuke. Is It Deserved ?

Cheap lessons in crime, constituting a thorough and modern course embracing all of the vices most dangerous to society, are being given every afternoon and night in nearly a score of schools of crime in Los Angeles.

The pupils, every one of whom is an enthusiastic and earnest student, comprise young boys and men, the majority of whom belong to the poorer classes among the city's foreign element. Most of them possess hereditary vicious instincts, which make them apt pupils. In many of them the criminal sense is already acute and only needs the slightest suggestion to stimulate it.

Crime is being taught in nearly every one of the moving picture theaters in Los Angeles.

The price of the lessons often is five cents and never more than ten cents. This sum admits the student to one performance.

Among the subjects in the curriculum are train robbery, bank robbery, plain burglary, highway robbery, assault, confidence game, murder, intrigue, suicide, forgery and simple theft. At any performance in almost any of the many little cheap theaters one may see one or more of these crimes made the subject of a short realistic drama.

For instance: A picture that went the rounds of the theaters recently showed a man seated at a table in a beer garden. A woman seats herself across from him. By pointing across the room she distracts his attention from the glass of liquor he is drinking and while his head is turned drops a powder into it.

He drinks the liquor and in a short time shows signs of distress. He rises from the table and staggers away, the woman following him.

A street scene is shown. The man reeling from side to side, staggers along with the woman supporting him. At the corner she makes a signal and then turns the man into an alley. Another man crosses the street, enters the alley and calmly goes through the pockets of the woman's companion, who is now unconscious. The woman stands by and watches to see that no one interrupts.

This is only a short portion of the particular picture. The rest is all of the same plane. Others show other crimes and all of them are intensely realistic.

That is what makes them so great a menace to society.

The commission of the crime is portrayed so faithfully that it is as if one were to witness it in real life.

Japanese and Cholos are among the principal patrons of these places. They watch every picture eagerly.

Until the council recently passed an ordinaance prohibiting any child under 14 years of aage from attending a theater without an adult escort, boys from 6 years up were among the most frequent patrons, and every audience contained a large number of little girls of the same age. The new ordinance barred these out, but there is nothing to prohibit children above 14 years from attending, and there is a question if their minds are not in a state more susceptible to the influence of the pictures than when they are younger.

The attention of city officials, particularly the police, has been called to these theaters, but they say they are powerless to close them or to prevent the exhibition of crime pictures. Heretofore it has been impossible to find a legal method of regulating them, but City Attorney Hewitt now believes it may be possible to draw an ordinance that will modify, if not suppress, the evil. He is studying the legal questions that are involved and may soon be able to present some plan to the city council.

NICKEL MADNESS.

In some vaudeville houses you may watch a diversity of performances four hours for so humble a price as 10 cents, provided you are willing to sit among the rafters. Yet the roof bleachers were never so popular or profitable as the tiny show places that have fostered the nickel madness. An eloquent plea has been made for these humble resorts by many "friends of the peepul." They offered harmless diversion for the poor. They were edifying, educational and amusing. They were broadening. They revealed the universe to the unsophisticated. The variety of the skipping, dancing, flashing and marching pictures was without limit. For 5 cents you were admitted to the realms of the prize ring; you might witness the celebration of a pontifical mass in St. Peter's; Kaiser Wilhelm would prance before you, reviewing his Uhlans. Yes, and even more surprising, you were offered a modern conception of Washington crossing the Delaware "acted out by a trained group of actors." Under the persuasive force of such arguments, was it strange that alermen befriended the nickelodeon man and gave impetus to the craze?

The chief argument against them was that they corrupted the young. Children of any size who could transport a nickel to the cashier's booth were welcomed. Furthermore, undesirables of many kinds haunted them. Pickpockets found them splendidly convenient, for the lights were always cut off when the picture machine was focused on the canvas. There is no doubt about the fact that many rogues and miscreants obtained licenses and set up these little show places merely as snares and traps. There were many who thought they had sufficient pull to defy decency in the choice of their slides. Proprietors were said to work hand in glove with lawbreakers. Some were accused of wanton designs to corrupt young girls. Police Commissioner Bingham, of New York, has denounced the nickel madness as pernicious, demoralizing, and a direct menace to the young.

If you happen to be an outlaw you may learn many moral lessons from these brief moving picture performances, for most of the slides offer you a quick flash of melodrama in which the villain and criminal are always getting the worst of it. Pur-

suits of malefactors are by far the most popular of all nickel deliriums. You may see snatch-purses, burglars and an infinite variety of criminals hunted by the police and the mob in almost any nickelet you have the curiosity to visit. The scenes of these thrilling chases occur in every quarter of the globe, from Cape Town to Medicine Hat. The speed with which pursuer and pursued run is marvelous. Never are you cheated by a mere sprint or straightaway flight of a few blocks. The men who "fake" these moving pictures seem impelled by a moral obligation to give their patrons their full nickel's worth. I have seen a dozen of these kinetoscope fugitives run at least 40 miles before they collided with a fat woman carrying an umbrella, who promptly sat on them and held them for the puffing constabulary. It is in such climaxes as these that the nickel delirium rises to its full height. Young and old follow the spectacular course of the fleeing culprit breathlessly. They have seen him strike a pretty young woman and tear her chain-purse from her hand. Of course it is in broad daylight and in full view of the populace. Then in about one-eighth of a second he is off like the wind, the mob is at his heels. In a quarter of a second a half-dozen policemen have joined in the precipitate rush. Is it any wonder that the lovers of melodrama are delighted? And is it not possible that the pickpockets in the audience are laughing in their sleeves and getting a prodigious amount of fun out of it?

Of course the proprietors of the nickelets and nickelodeons make as much capital out of suggestiveness as possible, but it rarely goes beyond a hint or a lure. For instance, you will come to a little hole in the wall before which there is an ornate sign bearing the legend:

FRESH FROM PARIS
Very Naughty

Should this catch the eye of a Comstock he would immediately enter the place to gather evidence. But he would never apply for a warrant. He would find a "very naughty" boy playing pranks on a Paris street—annoying blind men, tripping up gendarmes, and amusing himself by every antic the ingenuity of the Paris street gamin can conceive. This fraud on the prurient, as it might be called, is very common, and it has led a great many people, who derive their impressions from a glance at externals, to conclude that these resorts are really a menace to morals. You will hear and see much worse in some high-priced theaters than in these moving-picture show places.

In some of the crowded quarters of the city the nickelet is cropping up almost as thickly as the saloons, and if the nickel delirium continues to maintain its hold there will be, in a few years, more of these cheap amusement places than saloons.

In one place I visited, a band of pirates were whirled through a maze of hair-raising adventures that could not have occurred in a home of melodrama in less than two hours.—*Barton W. Currie in Harper's Weekly.*

We are in a position to deny specifically the report current in local trade circles for the past few weeks that Mr. Nicholas Power had retired from the moving picture business. This report sprang probably from the incorporation of the Nicholas Power Company, on August 1, to carry on the business previously carried by Mr. Power individually. The incorporation of the business is, however, not to be regarded as indicating any intention on Mr. Power's part to retire. On the contrary, Mr. Power retains the control of the company and all its policies are framed with his co-operation and approval. The formation of the Nicholas Power Company was determined upon for the purpose of handling, to better advantage, the very large demand for Power's Cameragraph and leave Mr. Power free from the responsibilities of active management of the business, so as to afford him opportunity to develop some improvements in moving picture apparatus upon which he has been at work for some time past. The nature of these improvements was not disclosed, as Mr. Power said his experiments had not been completed and discussion would be premature. We gathered, however, that the experiments were on decidedly novel lines and may result in some wide departures from the accepted moving picture practice of to-day. Another cause for the rumor may be the absence of the Misses Power from the office. The Trade knows how well and faithfully they served their father in this capacity, leaving him free to attend to his experiments and superintend the factory. When the above arrangements were completed, it left them free to take a well-earned vacation, which they are utilizing by touring the States. At time of writing they are at Seattle and journey from there to Arizona, San Francisco, Los Angeles, etc., expecting to return about November 15.

We have still a few articles in type but are compelled to leave them out for want of space.

News of the Nickolets.

Will C. Barker, of the Warwich Trading Company, London, England, is over and we spent a delightful time together last Friday and Saturday. Mr. Barker has interviewed the trade in New York and gathered some very good impressions of the conditions. Saturday night he left for Canada, where he expects to stay for two or three weeks, returning to New York for a week or two to complete the work of his mission. Any letters addressed to him care our office will be handed to him on his return here.

* * *

THE ELMENDORF LECTURES.

Those who attended the course of lectures given last season by Mr. Dwight L. Elmendorf will be glad to learn that he will present an All-American series during the Fall and Winter.

The first lecture will be on that most interesting of subjects, "Panama," and will be profusely illustrated not only with most exquisite colored views, but also with motion pictures taken personally by Mr. Elmendorf and showing this gigantic work actually in progress.

The other lectures of the course are "Old Mexico," "The Grand Canon," "The Pacific Coast," and "Yellowstone Park."

* * *

East Northern avenue, Bessemer, Col., is to have a moving picture show soon. J. H. Roitz is fitting up a theater in his new building at the corner of Eiler and East Northern avenues and will put on the first show about October 1. The theater will have seating room for about 150 people.

* * *

Our Philadelphia correspondent sends the following:

The number of stores on Market street that are being altered into moving picture establishments is assuming such proportions that the merchants along that thoroughfare are considering the advisability of forming an organization that will institute proceedings in order to determine if such places of amusement cannot be placed under certain restrictions. As matters now stand there is absolutely no law under which the places can be taxed as theaters are, although the proprietors of some of them have taken out licenses as mercantile establishments.

The merchants' objections to the picture shows is that they cheapen the street, and that the unusual number of them is one of the principal causes of the increased rentals on Market street. These places can readily pay rents running from $10,000 to $25,000 a year. The latter sum is paid for a corner store. Business men claim that no retail store can pay such rentals and live, and as these places are springing up so rapidly there is no prospect for a year or two of rentals becoming lower.

* * *

Theater managers feel that the failure of the city authorities properly to restrict the picture shows is decidedly unfair to them. Theatrical licenses cost $500 a year, and in addition the building laws in regard to the erection of theaters are so absolutely rigid in regard to the use of expensive materials that the cost of construction is more expensive than any other kind of a building. Politics, it is claimed, are largely responsible for the failure of the Police Bureau to take any action in regard to these places, many of which are poorly equipped with exits. In case of a fire or panic at some of them the danger of loss to life and limb would be very great.

At the last session of the Legislature a bill was introduced to license such establishments with restrictions as to their construction. There was every prospect of the bill passing, but the same political influence that was effective in the city was sufficiently potential to have the bill smothered in committee.

There are at present 12 moving picture establishments on Market street between Eighth and Juniper. In addition to these leases have recently been negotiated for three more, with the prospects that as long as the public demands this form of amusement and stores become vacant, owing to business men being unable to pay the big rentals demanded, more such establishments will open up.

The locations of the places now on Market street are the southeast corner of Eighth street, No. 835, the northwest corner of Ninth street, Nos. 915, 923, 926, 938, 1111, 1203, 1215, 1311 and 1319 Market street. These places are paying a yearly rental of more than $200,000 and occupy some of the most desirable business locations on that street.

* * *

S. Lubin, of this city, has just gained possession of the Park Theater, Brooklyn, N. Y., and will use the house in the chain of amusement places under his control. The Park was formerly under the management of Colonel William E. Sinn, but since

September 2, of this year, has been used for vaudeville attractions. The Shuberts were the most recent lessees. Lubin gains immediate possession of the house and he will have it extensively altered before he opens it on October 21 with his new style of entertainment.

* * *

"The Hippodrome," a moving picture theater recently built for Morris J. Beck at 942 State street, New Haven, Conn., was broken into last week and $71 in cash, together with some lenses used for the lantern, stolen. The police have been working on the case, but as yet, have made no arrests.

* * *

Beatrice, Neb.—The "Crystal" and "Unome" electric theaters were opened up here last week. With the "Lyric" and the aforesaid theaters Beatrice now has three moving picture shows, and all seem to be doing a good business.

* * *

M. N. Goodrich and A. Sergeant of Oneonta, have rented Firemen's Hall, Cooperstown, N. Y., for an indefinite period for a moving picture entertainment every night.

* * *

St. Louis, Mo.—The Fire Department was summoned twice last week on account of burning moving picture machines. At 501 Elm street, in the picture show conducted by John Golden, the electric wires set fire to the films, the blaze causing a stampede of the audience to the doors. The loss amounted to $150.

Shortly before this the machine in the show of George Mills, at 1413 Market street, caught fire and caused the hurried exit of the audience. The damage there was $100. Electric wires also caused this fire.

[Did these machines have fire proof take-ups and shutters? If not, why not?—Ed.]

* * *

The Brooklyn, N. Y., Court of Special Sessions decided Sept. 23 that no more moving picture shows will be allowed in Brownsville on Sunday. On the complaint of Capt. Reynolds, Louis Cohen, of the Garden Moving Picture Arcade, on Pitkin avenue, near Watkins street, was convicted and fined $10 for running a Sunday show. After the fine was imposed the court instructed the captain to rearrest Cohen any Sunday that he "dared to open his amusement place."

* * *

The Bangor, Me., Amusement and Bowling Company organized with a coterie of conservative business men behind it, and having as an active head Manager Harmon of the Bangor Bowling academy.

They have looked over the field carefully and they have drawn certain conclusions after much figuring. And they are satisfied that Bangor is hungering for entertainment of the best sort. With that end in view they have formed their corporation, have sold their stock in their own limited circle, and will prepare immediately to do a little magic with old Union hall.

In this room, which will be a hundred feet long and forty feet wide, they will have a vaudeville and moving picture theater. The entertainment will be continuous.

They hope to have the new theater open in a couple of months, although much work must be done in the meantime—the altering of the roof, arranging for entrances and exits and retiring rooms, installing a new lighting system and building a stage and its accessories.

The entire front of the hall as it is at present will be torn away, and with the alterations necessary on the roof there will be little left of the original but the frame.

Some idea of the extent of the changes may be given in the fact that it is planned to expend between $8,000 and $10,000 in alterations to the building alone.

* * *

Trenton, N. J.—Judge George W. Macpherson, in the City District Court September 23, heard the case of Peter E. Wurfflein against C. Fred Ruhlman, involving the ownership of several films for moving pictures and also the business relations between the two principals to the suit in the moving picture business. After the evidence was all in Judge Macpherson held that it had been shown that the films had a value above $300, the limit in this court, and he, therefore, ruled that he had no jurisdiction. This threw the case out of court. Mr. Wurfflein stated that he would carry the case to another court.

Mr. Wurfflein replevined the films, which were in possession of Ruhlman, claiming they were his property. According to the testimony of the claimant Ruhlman was merely employed to look after the business and had no right to retain possession of the films. Ruhlman's defense was that he was a partner of Wurfflein and therefore had a right to hold the films.

It was shown that Wurfflein had paid Ruhlman certain sums since April, which the latter claimed were on account of the alleged partnership agreement. The complainant held these were payments on account of wages.

Moving picture manufacturers and nickelodeon managers and operators in this vicinity are watching with great interest the suit for seven reels of moving pictures including the Pathe "Life of Christ," instituted by P. E. Wurfflein, an old time amusement manager and proprietor of the International Moving Picture Company, against C. Fred Ruhlman, formerly operator for S. Lubin and Riley-Woods Burlesque show.

According to the testimony in the City District Court Mr. Wurfflein secured Mr. Ruhlman to work on a percentage and guarantee and when the owner of the show decided to end up the affairs of the company, Mr. Ruhlman took all of the films to a Philadelphia rental house and deposited them; he now refuses to give them up and claims that they are his property, because the films were purchased by him, Mr. Ruhlman, and that the bill of sale was made out to Mr. Ruhlman. Ruhlman admitted that the money was given to him by Wurfflein but claimed that it was only advanced and that the films belong to the operator, instead of the owner.

Wurfflein, in an interview, stated that if an operator could claim property because he purchased it with money given him by the owner of any show, then the owners of picture shows had better order direct and get their own films. Mr. Ruhlman was sent from Trenton to Philadelphia for all films weekly and in that manner secured a bill of sale on the films from S. Lubin. Mr. Lubin is in a peculiar position, as Wurfflein says he will sue him for moneys received, as all checks were made payable to S. Lubin by Mr. Wurfflein. The film renting firm is also threatened with a criminal warrant for receiving stolen goods. The case was nonsuited in the City District Court Monday, owing to the amount involved being greater than the jurisdiction of the court. Mr. Ruhlman has left the city and his whereabouts is unknown to the complainant.

* * *

Houston, Sept. 25.—Texas, its wonders, pleasures and industrial life, will be revealed to the people of the trans-Mississippi States this Winter by a series of lectures, illustrated with moving pictures, to be given by Gilbert McClurg, one of the best known men on the lecture platform. The moving pictures are now being taken.

Mr. McClurg has been engaged to deliver these lectures by the Rock Island-Frisco system of railroads in Texas, but the lectures will be broad in their scope and will cover every section of the State, not being confined to the location through which these lines pass. As a means of bringing Texas to the attention of a large number of intelligent citizens of the country, the lectures will prove effective.

The series of moving pictures are being taken by W. N. Selig, the head of the Selig Polyscope Company, one of the largest concerns of its kind in the country. Mr. Selig is being assisted in this work by J. C. Bonnell, of Houston, one of the industrial agents under J. Sebastian, passenger traffic manager of the Rock Island system.

The first pictures in Texas were taken at the mills of the Kirby Lumber Company at Bessmay. Some fine moving pictures were secured of the methods of handling logs and the work in the saw mills, Mr. Selig declaring the sight to be one of the most interesting he has ever witnessed.

The Polyscope man spent Friday at Galveston. At the pier of the North German Lloyd, moving pictures were taken of a ship entering the port, the landing of the immigrant and other features. Then views were also had of the loading and sailing of vessels for other ports.

Mr. Selig spent Saturday in Houston, departing for Brownsville. Under the guidance of H. W. Taylor of Brownsville, the moving picture artist will take some motion photographs of catching tarpons at the Tarpon club. Life saving crew and the lighthouse at Point Isabel, the station farthest south in the United States, will also be the subject of moving pictures.

While Mr. Selig and his machine are at Brownsville Mr. Bonnell will be on the cotton plantation of Dr. H. S. Dew at Dawalt, five miles south of Sugarland, on the Sugarland Railway, where a typical cotton plantation scene will come under the keen observation of the photographic lens. Mr. Bonnell said that Dr. Dew has some land which will produce a bale to the acre and that 60 per cent. of the staple will be ready for picking when the pictures are taken Wednesday. Every phase of the industry, from the picking to the ginning of cotton will be shown and to add to the entertainment features, a salient point in making lectures interesting, the amusement of negroes on the plantation will be reproduced in life pictures.

* * *

Washington, N. J., has finally fallen a victim to the moving picture craze, just as have all the cities and larger towns. There

are two places in operation here now, besides the pictures that are shown at Silver Spring Forest by the trolley company.

There hasn't been a craze in years that has become so widespread as moving pictures. As a whole, these pictures are entertaining and instructive and the cheapness with which they are exhibited is responsible for their popularity. There never has been a time when a person could get so much entertainment for a nickel, which is the prevailing price of admission to most moving picture theaters.

Many enterprising men who got into the business early have made a lot of money out of these cheap shows. It is less than a year since a Trenton concern opened a place in Easton and I'm told that the owners have already made some six or eight thousand dollars. Now there are four of these places in Easton and each is doing a big business, with no indications of a slump in patronage.

Changes of pictures are given three times a week, the films being rented from the makers. The rental of films, with changes three times a week, is a costly item, the rental charges being in the neighborhood of $50 a week. Yet the demand all over the country is so great that the makers of the films cannot begin to meet the demands.

The original moving picture house in Easton is owned and operated by a Trenton company. This company is the same one that has just opened up the Bijou in Washington. It has 28 of these small theaters in operation throughout New Jersey and Eastern Pennsylvania. Some of them are big paying ventures. A Pittsburg man has one place which is said to bring him a profit of a thousand dollars a day. This is a good deal of money to net out of a five-cent admission fee.

Yet the business is a venturesome one. The same company that opened the moving picture show in the opera house building in Easton tried to do business in Reading and failed. This is a much larger city than Easton, but the people didn't take hold as might be expected. A similar failure is also reported at Allentown. A place in Morristown, population 12,000, also had to close.

On the other hand, a big business is being done by men who opened places at Dover, Stroudsburg and Bangor, much smaller towns. The question is: Can the business be run with profit in Washington? Also, can the town support two places?

There is one strong drawback. There is no day business here and the money has to be taken in between the hours of seven and ten in the evening. It takes a good many five-cent pieces to run into much money and our town picture men find it difficult to accommodate many people within the short period of three hours.

So far there has been no report from any quarter that moving pictures are unclean or unelevating.

* * *

In Washington, D. C., Capt. G. H. Williams, of the First precinct, in a letter to Maj. Sylvester, calls attention to the character of Sunday entertainments given under the title of "sacred concerts" at several of the local theaters. "There appears," said he, "to be an effort to add vaudeville features to these attractions, where before the programme consisted only of motion pictures and stereopticon pictures and illustrated songs. Unfavorable comment is thus caused on the part of those who desire a strict Sabbath observance, and evidently something should be done to check the growing tendency to extend the character of the Sunday offerings referred to."

As the regulations relating to Sunday performances are directed entirely to indecent language, songs, or actions in the common acceptance of the term, the corporation counsel has been directed, upon recommendation of Commissioner West, to define the extent of the Commissioners' authority in the premises.

* * *

Robert Bonine, son of photographer R. A. Bonine of 1611 Seventeenth avenue, Altoona, Pa., left on his fourth tour of the world. He is employed by the government in making moving picture photographs of different countries. From San Francisco he will sail for Jamaica and thence to China, completing his trip around the world at the Panama Canal. Several weeks ago he gave an exhibition of the pictures he had taken some time ago of the Panama canal at different stages of its construction. The exhibition was given in Washington and was witnessed by government officials.

* * *

The Brooklyn, N. Y., Picture Machine Operators, Vaudeville Actors and Musicians' Protective and Benevolent Association held their regular meeting Monday at Triangle Hall, Halsey street and Broadway, and after the routine business was disposed of, gave a vaudeville entertainment. Refreshments wer also servd.

Among those who appeared were Charles Tobias, the character impersonator and impromptu poet; Miss Powers, vocalist; the Warren Brothers, sketch artists; Roberts, the magician; Miss Lillian Burke, operatic vocalist; Robert Monds, monologist; Robinson and Rawson, songs and dances; Allen Warren, songs; Bertram Warren, in Shakespearean delineations; Lou Kubelzka and William Dierlam, in comedy. Music was furnished by the Cedar Cliff Band, under the direction of R. C. George.

* * *

FIVE CENT MOVING PICTURE THEATERS PROVE EXCEEDINGLY POPULAR.

Nickel madness is a term applied to the amazing popularity attained during the last year or so by the five-cent moving picture theater. Tried as an experiment, this new form of entertainment is making a fortune for its projectors. Crusades have been organized against them, and they have been denounced as vicious and demoralizing, yet they have flourished wonderfully and are continually increasing.

New York is no exception to the rule. They are to be found with pretentious fronts in Broadway. In the Bowery and through the East Side they are almost omnipresent. Dozens of them are exceedingly popular in Brooklyn. They are springing up in the shady places of Queens, and down on Staten Island they are to be found in the most unexpected bosky dells, or rising in little rakish shacks on the mosquito flats. They have even invaded nearby Jersey cities. In the last year two hundred licenses have been granted by the city authorities for these amusement resorts in the Borough of Manhattan alone, and it is said that 200,000 people a day contribute to their support through the city.

The popularity of these cheap amusement places, even with the foreign born population," says Barton W. Currie in a recent number of "Harper's Weekly," "is not to be wondered at. The newly arrived immigrant is appealed to directly without any circumlocution. The child whose intelligence is just awakening and the doddering old man seem to be on an equal footing of enjoyment in the stuffy little box-like theaters."

One reason for the popularity of the moving pictures shows is their cheapness. There is nothing singularly novel in the idea, but for a modest outlay the outfit can be housed in a narrow store, or in a shack, and even in the rear yard of a tenement, provided there is an available hallway that can be turned into a front on a well-used street. These shacks and shops are crowded with as many chairs as they will hold and the populace is welcomed or, rather, hailed, by a huge megaphone horn and lurid placards. The price of admission for a fifteen or twenty-minute show is only five cents.

In one street in Harlem the writer counted as many as five to a block, and each one of them was capable of showing to one thousand people an hour. That is, they have a seating capacity of about two hundred and fifty, and give four shows an hour. Others are so small that only fifty at a time can be jammed into the narrow area. They run from early morning until midnight, and their megaphones are barking before the milkman has made his rounds.

In some neighborhoods nickelet theater parties are in vogue. A party will set out on what might be called a moving picture debauch, making the round of all the tawdry little show places in the district between the hours of 8 and 11 o'clock at night, at a total cost of, say, 30 cents each. They will tell you afterward that they were not bored for a minute during the entire evening. Everything they saw had plenty of action in it. Melodrama is served hot, and at a pace the Bowery theaters can never follow. The makers of the pictures employ great troupes of actors. Men with vivid imaginations are employed to think up new acts. Their minds must be as fertile as the mental soil of the dime novelist, for the sets of pictures have to be changed every other day.

"The French seem to be masters in this new field," asserts Mr. Currie. "The writers of feuilletons have evidently branched into the business, for the continued story moving picture has come into existence. You get the same characters again and again, battling on the edges of precipitous cliffs, struggling in a lighthouse tower, sleuthing criminals in Parisian suburbs, tracking kidnapped children through dense forests, and pouncing upon would-be assassins with the dagger poised. Also you are introduced to the grotesque and the comique. Thousands of dwellers along the Bowery are learning to roar at French buffoonery, and the gendarme is growing as familiar to them as the 'copper on the beat.'"—*N. Y. Tribune.*

* * *

UNADULTERATED FAKES.

Does any intelligent person who has visited the picturesque regions of the Bavarian Alps and who, traversing the country road from Oberau to the little village of Ober-Ammergau, has

witnessed the Passion Play as there presented, believe for an instant that the alleged moving-picture representations of that play, which are being exploited all over the United States, are what is claimed for them?

Certainly not.

Does any intelligent person, whether he has traveled extensively or not, believe that the motion-pictures claiming to represent royal functions in which King Edward and his Queen are participants are authentic?

Certainly not.

Why not? Because the citizens of Ober-Ammergau are too sincerely devout in their religious appreciation of the great drama which they enact and too jealous of the commercial value of that event, and their exclusive right to all that is represented by that value, to permit any picture-making corporation to trespass in any such fashion upon their inherited and novel source of income. Because the royal dignity of the heads of the British government would not, at any price or consideration, allow itself to become so common a property.

The immaculate impudence of the showmen who advertise authentic representations of either the Passion Play or any other important function presenting the chief dignitaries of any of the leading empires of Europe is incomparable. All such pictures are, pure and simple, theatrical fakes in which hired actors and actresses, costumers, property men, stage machinists and scene painters are the essential factors; and the only legitimate manner in which to announce or advertise such attractions is to declare frankly that they are theatrical illustrations, minus the oral and musical accessories.

"What's the harm?" asks someone, " so long as nobody believes that these presentations illustrate the real thing?" And the enquiry reveals the harm: There are thousands of people in Grand Rapids who are firm in their belief that they have witnessed absolutely accurate and adequate representations of the Passion Play which were photographed from nature—the real Ober-Ammergau edition—when they have merely been deceived by a clumsy and wholly insufficient fake. And all over the country in hundreds of moving picture shows the Passion Play films are being exhibited with obligato lectures (?), delivered by gentlemen of the cloth, who themselves believe they are talking to a time-honored and universally-respected topic unlittered by cheap pretense and misrepresentations.

There are few men more easily imposed upon by those who are seeking "easy ones" than are the clergymen, when the interests of some enterprise alleged to bear direct and correct relation to some phase of the Sacred Scriptures is concerned. The Agony in the Garden, the Crucifixion and ths Resurrection have long been favorite topics of the faking showmen, who exhibit these daubs alone at the end of a long black vista, with rows of lights around the four edges of the picture, and all concentrated upon the works of art (?) painted for just such displays. And churches, pastors and Y. M. C. A. organizations have time and again been wheedled into lending their influence—for a percentage of the receipts—toward creating patronage.

Such things are, so far as the exhibitors are concerned, bad enough, but they are not nearly so reprehensibe as are the Passion Play fakes referred to. And, indeed, a large proportion of the moving pictures in the five-cent theaters, so-called, should be prohibited from exhibition as dangerous to public morals and individual well-being. Moreover, it is the practice in many of the large cities to detail policemen to special duty as censors at such places of entertainment to aid in preventing the exhibition of these immoral illustrations and such other pictures as come under the charge of obtaining money under false pretense. —*Michigan Tradesman.*

* * *

NEW INCORPORATIONS.

The Interstate Amusement Company, Inc., has filed a certificate of incorporation with the recorder of deeds. The company proposes to engage in the general amusement business, including the exhibition of all sorts of moving and stationary pictures. The capital stock is placed at $10,000 and the incorporators are Jefferson G. Thalaker, R. Golden Donaldson, John A. Holmes, Sidney Bieber and Louis J. Simons.

Empire Vaudeville Co., Cohoes, N. Y.; moving pictures, theatricals, etc.; capital, $10,000. Incorporators: Michael T. O'Brien and Henry T. O'Brien, Cohoes, N. Y.; Michael J. Duffy, Troy, N. Y.

Aerial Amusement Company, N. J., to install aerial illusions and moving pictures; capital, $100,000.

* * *

EASY PREPARATION OF HYDROGEN.

Lanternists and enlargers now frequently use compressed hydrogen (or coal gas as a substitute) in producing the limelight, but Dr. Jaubert now urges "hydrolith," or hydride of calcium, as a source of hydrogen, the gas being evolved when the compound comes in contact with water, a portable apparatus comparable to an acetylene generator being used. One kilogram of calcium hydride evolves over a thousand litres of hydrogen. The manufacture of hydrolith comprises the preparation of metallic calcium and the combination of the metal with hydrogen. The metal is obtained by the electrolysis of fused calcium chloride, and the hydrolith is prepared by exposing the metallic calcium to a current of hydrogen in horizontal retorts heated to a high temperature in a suitable furnace. Both calcium and hydrogen can be produced so cheaply that the price of hydrolith is not prohibitive.

* * *

UNIQUE MOVING PICTURE EXHIBITION TRAVERSED PRINCIPAL STREETS.

While great numbers of people of Scranton, Pa., thronged the central city during the pleasant weather an automobile carrying moving pictures, stereopticon views and business announcements attracted considerable attention. While the float moved gracefully along projecting select views on the large screen, it received loud applause. Stops were made at prominent places where a great many people viewed the exhibit.

Correspondence.

A PROTEST AND A GUARANTEE.

Editor MOVING PICTURE WORLD:

Dear Sir.—Information comes to us that we are importing films purporting to be dupes of a French manufacturer. We hereby emphatically deny it, and wish to inform our numerous customers and the trade generally that they may have no hesitation in using the films of the Society Italian Cines, who are original manufacturers, while other firms may be pirating from them. We guarantee our films to be original, and we will be pleased to publish the many letters which compliment us on the films of the Society Italian Cines. Yours truly,

CHAS. E. DRESSLER.

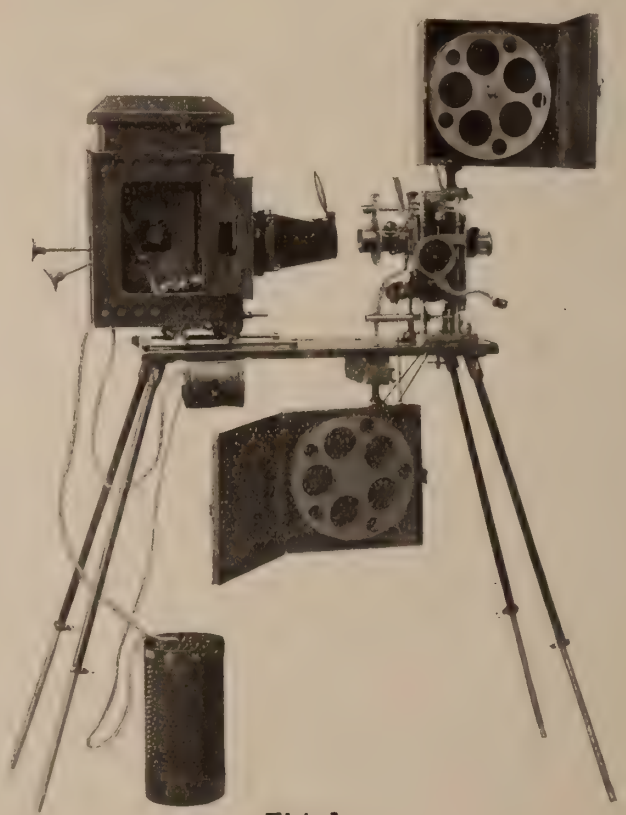

Fig. 1.

Projecting Machines and Their Manufacturers.

No. 2.—Charles E. Dressler's American Projectograph.

Under the above name, Chas. E. Dressler & Co., at 143-147 East Twenty-third street, New York City, manufacture a motion picture machine which is illustrated in the appended cuts.

Cut No. 1 shows the machine fully equipped for work, namely the mechanism with the upper and lower fire-proof magazines atached, a good size table with flanges and steel tube legs, an ideal lamphouse and the rheostat.

Cut No. 2 illustrates the same machine with the lower magazine attached in front of it (which is entirely optional with the operator, whether he wants it underneath the table or in front). It also shows the top of the lamphouse partly open, as also both doors opened and the lamp in place for projection.

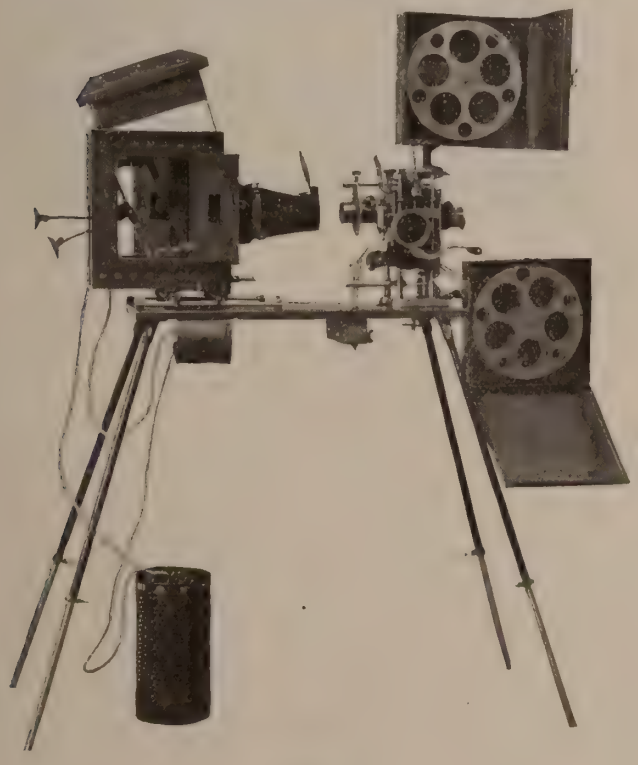

Fig. 2.

Cut No. 3 is an enlarged view showing the stereopticon attachment, the take-up device with the lower magazine under the table and the lamphouse front with the slide carrier in place.

Cut No. 4 illustrates the mechanism, with the automatic shutter, in operation, also the fly shutter guard and part of the shutter itself. It furthermore shows the upper and lower frame shields which protect the film the entire length of its exposure.

Cut No. 5 is another enlarged view of the mechanism, as seen by the operator. In this view the door with the framing window is left open, to show the steel winder which presses against the extreme edges of the film, in order to keep the latter steady.

The framing device with its handle is also shown to advantage, as well as the film track and the upper and lower loop of the film.

The mechanism is a marvel of simplicity and durability. Years of experience of the manufacturer as a mechanical engineer and practical mechanician, are centred in this ideal machine.

It has long, hard, bronze bearings and thus especially built for constant grinding, *i. e.* for nicolodeon work. The film track is so constructed that only the extreme edges of framing handle is so conveniently located that the operator can rest his arm on the table and do the framing, and the whole the film come in touch with the track, thus avoiding any danger of scratching the film, and the sprockets are so compensated that the oldest film will run as well as good fresh film. The gears are made of hard bronze and are cut with the view of reducing the noise to a minimum. The gear box or mechanism moves up and down, which has the advantage of less wear and tear on the film.

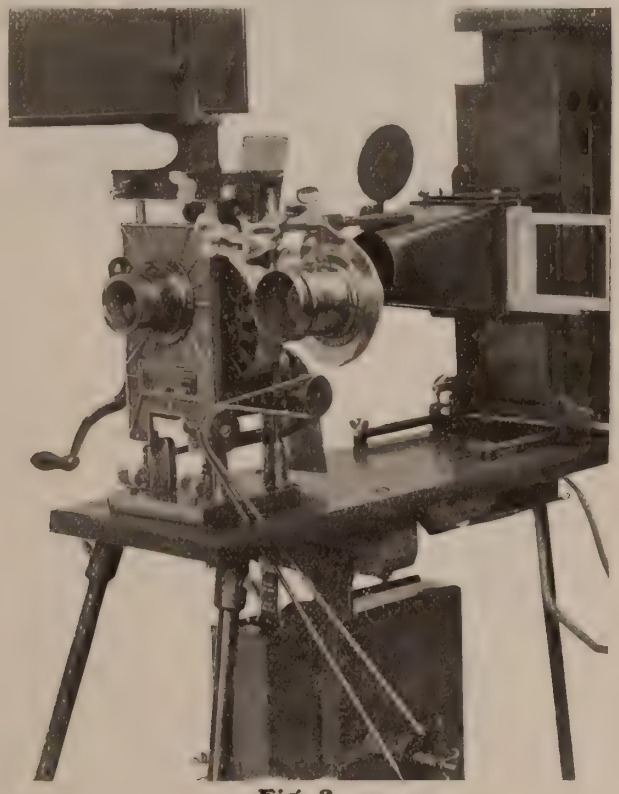

Fig. 3.

The small window, which holds the film against the film track, is made of steel and highly polished, and receives its tension from four little springs, which insures equal pressure and thus a steady picture.

The intermittent sprocket, the star wheel and pin wheel are made of steel and accurately ground, so as to be perfection in shape and size, their wearing surfaces are also made very wide, in order to avoid undue wear of the parts. The shaft bearing are all made of very hard bronze and are eccentrically adjustable.

The fly shutter is perforated and balanced so as to eliminate the flicker, and, if properly adjusted, there is absolutely no flicker perceptible; it is also placed so near the film that a very short focus lens may be used for extremely short distance. The upper and lower flame shields, as well as the automatic fire shutter, protect the film the entire length of its exposure, thereby avoiding all danger of setting fire to the film, and the automatic fire shutter is of such simple construction that a novice can understand its working, and since it is constructed to work by friction, there is no possibility of its getting out of order. *It always works.* The lenses used in this machine are well selected interchangeable tube lenses, which permit of instantaneous changing for various distances. The lamphouse is a well constructed receptacle, both sides and the top open on hinges and the back slides upward, thus enabling the operator to handle and adjust the lamp. In front of the lamphouse, fastened at same, is a condenser receptacle, made of iron, which holds the condenser in place; two springs and loops, made of zinc, keep the condenser apart and allow of their expansion when heated by the rays from the arc, thus avoiding their breaking.

In front of the condenser box and a part of it, is the slot into which the slide carrier fits which affords a firm hold and prevents the breaking of slides. The lamphouse track is a substantial support, composed of two parallel rods which act as shift guide, when the lamphouse is moved over to one side for stereopticon work. Both top and bottom of the lamphouse are lined with mica, thereby avoiding the danger of short circuiting.

The lamp is very simple of construction and substantially built; the upper carbon may be 12 inches long and the lower 7 inches, without touching top or bottom of the lamphouse. The adjusting is done very easily, and when once in place it stays there, and is of no trouble or inconvenience to the operator.

An extra hand shutter is placed at the outlet tube of the rays of the light, to pre-

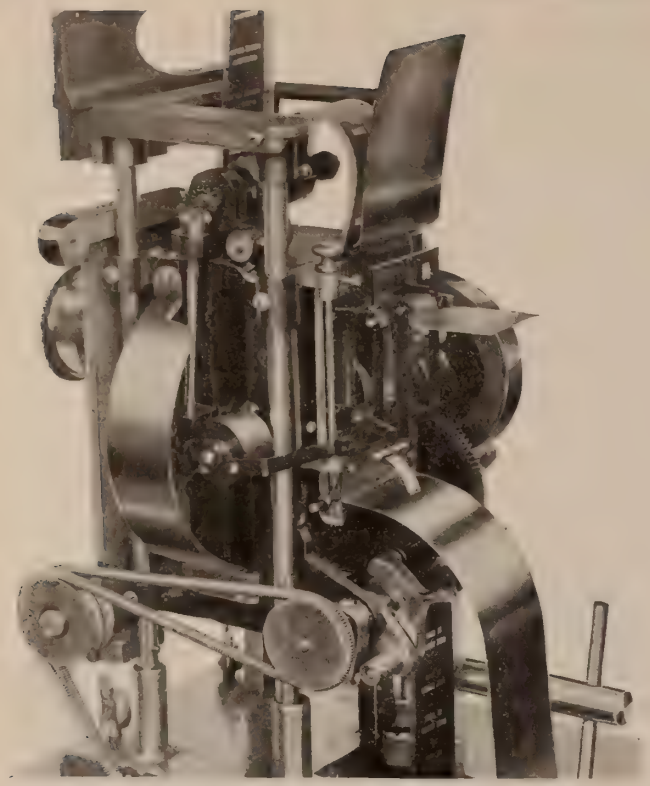

Fig. 4.

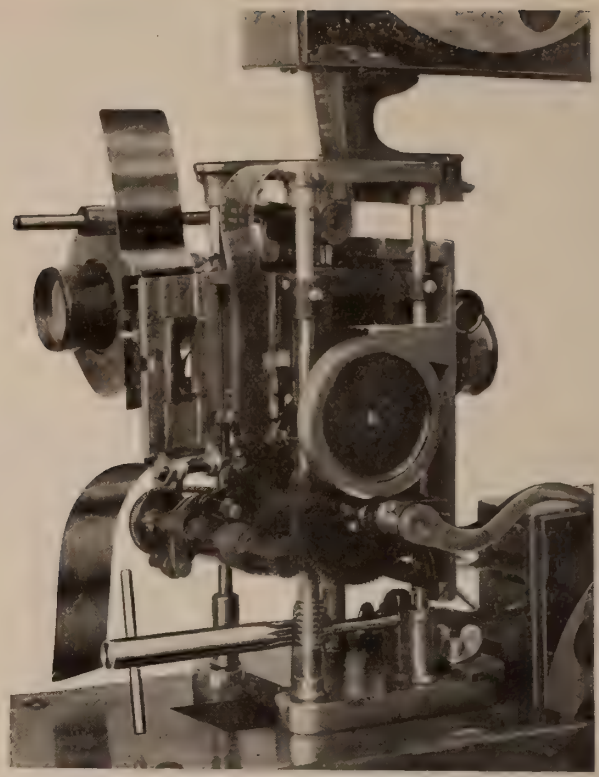

Fig. 5.

vent danger of lighting film by over-exposure.

The switch is enclosed in a small russian iron box and allows the handle only to project. The connecting wires are made of flexible copper wire, covered by asbestos and provided with the latest design of copper lugs.

The rheostat is simplicity itself, anyone can understand its connections and there is no heating possible, if proper selection is made in the size of wire. It is adjusted to yield to any current desired.

The fire proof magazines, one at the top and the other at the bottom, or in front of the table, are substantially made and are a valuable part of the outfit. The upper one is so located as not to be in the way when the machine is being threaded by the operator; the lower magazine, at the option of the operator, may be put underneath or in front of the table and is so arranged that the tension of the take-up is adjusted while the machine is in motion.

The table is made of oak and before being varnished is fire proofened to remove all danger of fire. The steel tube keys are adjustable and give the table a steady support.

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Film Review.

CHINESE SLAVE SMUGGLING.

KALEM.

The Chinese Slave Smuggling scene opens up in the midst of a wood in which a shanty is hid; there appears upon the scene a Chinese Potentate, who is stealthily drawing nearer to the door of the shanty, and knocks in a peculiar manner. Lieutenant Manly, who has had his suspicions aroused, appears at this moment, peering around the corner of the shanty, and sees the Chinaman admitted by the captain of the sloop, after which Lieutenant Manly comes forward and looks through an aperture, and, seeing them about to reappear, he hides again. The door then opens, with the captain of the sloop and the Chinaman dragging a Chinese girl between them. At this point a controversy takes place between the Chinaman and the captain of the sloop, about the money to be paid for smuggling the girl, but the captain refuses to allow the girl to go unless he is paid in full. They re-enter the shanty and settle this matter, leaving the girl alone. At this point the lieutenant, seeing the coast clear, runs up to the girl and informs her that he will render her assistance. The two captors then re-appear upon the scene, and Lieutenant Manly again hides. They now drag the girl away, but they are followed at a distance by the lieutenant. The scene is now changed to the Coast Guard Station, with a coast guard performing sentry-go. The lieutenant rushes up and explains to the sentry his errand, and goes into the station, and, calling his comrades, he explains to them what he has discovered, and soon re-appears in the disguise of a common seaman.

The next scene is aboard the sloop, and the men are seen quarreling amongst themselves. The captain and the Chinaman are seen coming along with the Chinese girl between them, and the sailors assist in getting the girl aboard. Just as they are about to sail, the disguised lieutenant springs aboard, and after a little parley is engaged as one of the crew. As soon as this matter is settled, orders are given to sail. While they are busily engaged, the lieutenant advances to the girl, tells her to be of good courage, but in this act he is observed and is felled by the marline spike of the captain; he lies on the deck in a swoon while the girl is beaten. The information given at the Revenue Station has caused the officers to bring out the cutter and they give chase to the sloop. We see them gradually drawing nearer, but as yet they are not observed by those on the sloop. The girl, turning to her rescuer, tries to revive him with cold water, bathing his face; this soon revives him from his swoon. Hearing steps, he feigns unconsciousness again, and the girl assumes her attitude of dejection. The Chinaman then appears and offers his attentions to the girl, but she repulses him, but he calmly smokes his pipe and puts his arm around her waist. At this moment the revived lieutenant strikes the Chinaman, and gives him a dig in the arm with his knife, and then lies back in a supposed swoon. The Chinaman then calls the captain of the sloop, and, with his marline spike, attempts to strike the prostrate form of the lieutenant, but the girl interferes and prevents the blow. The revenue cutter is now seen drawing nearer and nearer to the sloop, and the revenue men are seen training their guns upon the sloop.

This takes the attention away from the couple, and they prepare to fight off the onslaught of the revenue men, but the men on the sloop are soon over-powered by the revenue men, who take charge of the sloop and rescue the girl and Lieutenant Manly.

THE BLACKMAILER.

MILES BROS.

The scene opens in a well-equipped office, where a young girl is engaged in putting

the finishing touches to a letter, which the next moment is handed to the "Blackmailer," who nods a gratified approval. The letter is a demand for $2,500, under threat of exposure to the world, of some "early indiscretion." The picture momentarily displays a telegram sent to detective headquarters, and then is shown the fireside where husband and wife are conning the fatal letter.

The husband, unyielding and unbending, sends the wife from home, and then sets about to effect the capture of the blackmailer. The money demanded is deposited at the root of a tree in a big forest, and a trio of detectives conceal themselves nearby. Too clever to come himself, the real blackmailer sends an accomplice, and just as the latter is making off with the bundles of money, he is pounced upon by the officers of the law.

This is one of the most dramatic situations of the whole picture. With a strength born of sheer desperateness, the cornered man handles his would-be captors like so many wisps of straw. There follows a long chase through the forest, terminating in a running pistol duel in which one of the pursuers is killed, a second is severely wounded, while the third officer, after a desperate struggle, puts the shackles on his man and marches him off to prison. The next denouement develops a court scene showing the trial of the murderer and blackmailer, and this quickly shifts to a broken woman—the wife—far from home, who is seen eagerly scanning the papers in an effort to know something of the fate of her traducers.

In the next scene the real heart of the story is revealed. Searched for high and low by the daughter, the mother is finally found and led to her old home. The husband is at first reluctant to forgive, but the little child joins their hands, the old love wells strong in the heart of both; forgiveness, and a happy curtain.

THE PETTICOAT REGIMENT.

MILES BROS.

The first scene shows the arrival of the female recruits. It is rather an unwieldy crowd, to be sure, but with that "neatness and dispatch" for which the military branch of the national defence is noted, they are furnished with the proper accoutrements, and before some of the fair defenders find themselves ready for it, are actually in the service. They are put through a severe course of instruction and training, against which some of them religiously rebel, and then they are taught the art of riding as real soldiers ride. For this purpose diminutive donkeys are used, and it is a serious question which will be pronounced the "cutest"—the donkeys or the fair equestriennes. Perhaps the failure of some of the recruits to successfully compass the donkey ride is due to the flirtatious efforts of the officers. At all events there is considerable "playing of eyes and covert smiles," which, we are all bound to admit, is not likely to furnish any duty.

Dressed in their spick-and-span soldier clothes the petticoat regiment is put through a series of field maneuvers, followed by an alarm to action which pitches them into the midst of a very hot battle. They are called upon to storm a hill, and right gallantly they do their task. But even "female" courage cannot stand the storm of shot and shell. They gain two-thirds of the incline, and then are forced steadily back. Their retreat quickly turns into an utter rout, and over hill and dale they flee, led by the gallant standard-bearer. Their pursuers are gaining steadily, and are about to fall upon them from the rear when they are rescued by a female band not yet in soldier toggery. The act closes with a general jollification in which the officers bravely join, embracing right and left in a not altogether vain endeavor to be known as impartial with their appreciation.

BABES IN THE WOODS.

MILES BROS.

The scheme of the tale is very prettily unfolded at the start. Two pretty little children, a boy and a girl, are seen playing in front of their home. Their innocent pastime turns into a merry dance, in the midst of which the mother appears and soundly thrashes the boy on account of some duty left unperformed. The little ones are then banished to the woods in search of fuel, and then their troubles begin. Becoming lost in the forest they fall asleep beneath an old tree, and there a good witch pays them an unsuspected visit. She scatters a magic powder, and dainty fairies dance around the sleeping innocents.

Finally the two children awaken, only to wander deeper into the forest. They meet old Mrs. Bear, who with more cordiality than sincerity, offers them a temporary abode. They give a reluctant assent, and then Mrs. Bear goes into the woods to gather fagots in order that she may properly "roast them for dinner."

The boy becomes suspicious, and effects his escape from the house. Just as he rescues his sister and the two are about to flee from the dreaded place, their parents rush upon the scene, and there is a happy reunion.

HIS FIRST "TOPPER."

MILES BROS.

The first view shows a boy undergoing the ordeal of selecting his first high hat. From the look of disgust it is apparent that the youngster is not at all impressed with the importance of the occasion. The "topper" selected, the youth wanders down the street and quickly becomes the "fall guy." He bravely overlooks the good-natured quips of his tormentors until one, more venturesome than the others, shies an apple at the offending head-piece. Then follows a lively mixup into which a fruit vendor and an aged gentleman, the latter also with a topper, are injected. When the scuffle is over it is seen that the boy and the man have exchanged head-pieces. Unconscious of the exchange each goes his way. The gentleman quickly discovers his mistake and sets out in hot pursuit of the boy and the latter meanwhile suffers his topper to be run over by an auto and is just picking it up when the irate gentleman reaches him. The father of the youth happens on the scene at this moment; he ruefully pays for the damage wrought and evens up matters by thrashing his son, the picture concluding with the original topper being disdainfully cast aside.

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Manly has been knocked down and severely beaten for attempting to interfere in behalf of the girl, but he has life enough left to use his knife at a critical moment when the slave dealer is attempting to make the girl unconscious with an opium pipe. In the meantime the revenue launch has started in pursuit and catches up with the pirates just in the nick of time. There is a tremendously exciting running fight, and then the revenues board the sloop for as pretty a scrap as has ever been shown in motion pictures. Revenues and pirates roll over the side into the water, and the battle is drawn until Lieut. Manly frees himself and plunges into the fray. The pirates are subdued and captured and the girl is released.

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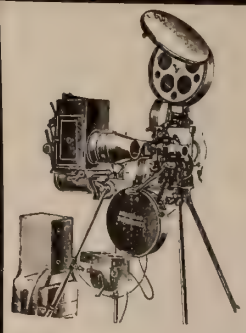

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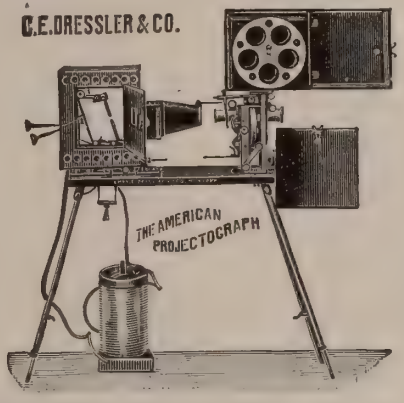

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ADVERTISING RATES ON APPLICATION.

Editorial.

More Observation.

Our editorial of last week brought us a protest from a second-hand clothier and a dealer in old machines, who have gone into the film-renting business, asking us if we have any objection to them launching into the money market with these goods.

It is not our right or place to object to anyone doing as he pleases with his own. This is a free country. We are pleased to see the trend of new blood into the business and wish them all success. What we object to is the promises they make to obtain business, well knowing they cannot be fulfilled after the first two or three weeks. It is their attitude that has been the cause of so much discontent in the trade. The demand for film is growing rapidly and every individual proprietor wants to have *first films.* The cost of production and importation remains the same, and we contend it is folly to reduce the price of hiring out film to supply the demand, like these newcomers have done.

Take the last meeting of the Exhibitors' Association, for instance. At this meeting statements were made about the price that exhibitors were getting their supply for and the firms who were undercutting the price. Our advice to these people is to let well alone and keep on as they are going; but no, they want still cheaper rates, and have appointed a committee to go to certain firms with the offer that if they reduce the price to suit the demands of the exhibitors, the exhibitors as a body will flock to them. This is the caucus with a vengeance. The alternative is that the Association will start in the renting business to supply themselves. Supposing the renters refuse the demands thrust upon them and the Association starts in and rents. With what results? Any business man will predict this, and that is, ruin to the Association and its members. Why? Simply because the Association men will have to pay pro rata, treble, quadruple, and more per week than they do now. Their forty dollars per week will mount to two hundred dollars per. How do we figure it? That's very simple. There are, say, fifty members in line. That means three hundred films at, say, fifty dollars each; first cost, $15,000 to supply the films needed to go round. Who pays the piper? The members, of course. And what does it cost them on the first week's rental each, as an association, pro rata. We figure it out $300 each man. Are you members willing to put this up every week? If not, then leave well alone and don't cut your nose off to spite your face. There is a cry going up that the renters are making enormous fortunes. Don't you believe it! You just put the machinery of your own think-box to work and reason it out for yourselves; don't let others do it for you or mislead you. You all want new films as soon as they are out. Take the above figures and ask where the profit comes in. None of you want the second or third, but if the renter is to get any returns on his outlay, you must be reasonable in your demands and give and take a little.

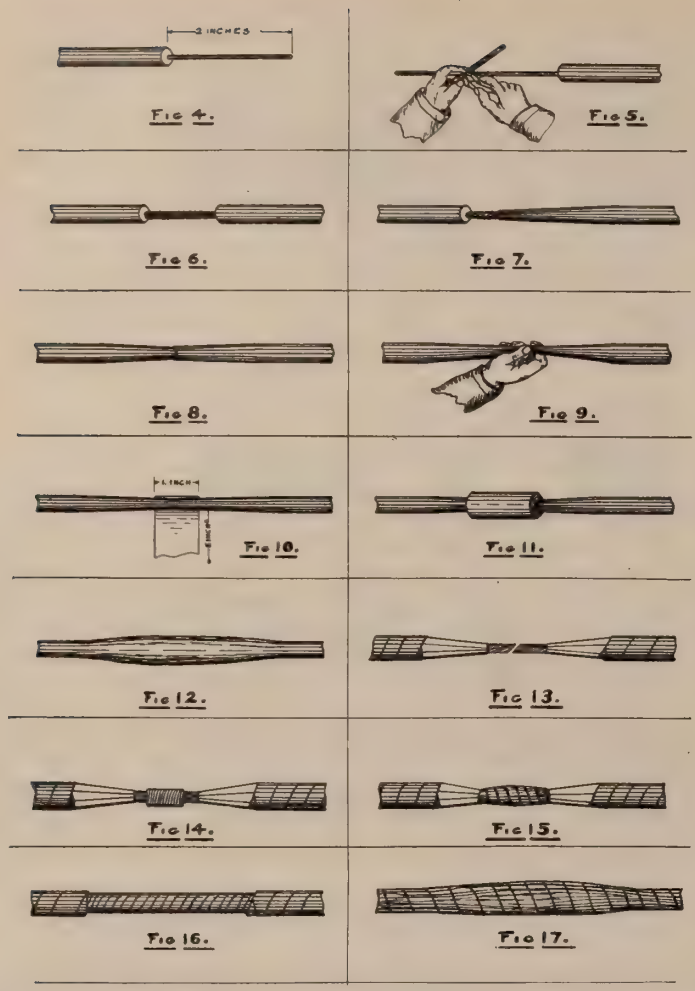
A proprietor of a nickelodeon, taking us into his confidence, told us that he was doing fine, and when he gave us figures we said he ought to be ashamed of himself wanting a further reduction. We will give his figures for the benefit of our readers, who shall be the judges as to what this man deserves. His takings for one week were: Sunday, $47.50; Monday, $39.00; Tuesday, $43.10; Wednesday, $37.30; Thursday, $45.15; Friday, $31.05; Saturday, $68.35; a grand total of $311.45. Against this there were: Rent, $35.00; operator, $15.00; films, $30.00; piano player and singer, $20.00; odds and ends, $15.00; total, $115.00; leaving profit of $196.45 for the week, and yet this man wants a reduction of the price in his film hire. This is one of the reasons why we urge the renters to show a more fraternal spirit one with the other; get together and agree upon one price all round for the hire of films, and stick to it.

TO SLIDE-MAKERS AND LANTERNISTS.

We have been asked if we have dropped the song slide and lantern end of the paper, with which we started, and why there are no mention of slides in the list. We have several articles ready for the press, but the great pressure on our space for news of the moving picture end, has crowded out slide review, but we hope to revert to this shortly.

The Jointing and Splicing of Wires and Cables for Operators.

The following points must be remembered if it is desired to construct a joint that will hold and not cause trouble through leakage, fusing or corrosion from internal action: Be neat about your work; keep all debris away while jointing; never cut a conductor, wire or cable with the trimming knife toward the metal, as the slightest nick in the metal will cause the wire or conductor to break on bending; trim all the insulating material surrounding the conductor or wire in the same way as you would a lead pencil, along the same plane as the wire runs; see that the metal is thoroughly clean in every respect before commencing to connect up and joint; never use an acid in soldering your joints, but use rosin or some suitable stick compound as sold at electrical stores. The writer, when a student learning dynamic-machine construction, invented the following simple solution for the purpose, viz: Take wood alcohol and dissolve in it as much rosin as will make a varnish; apply this to the



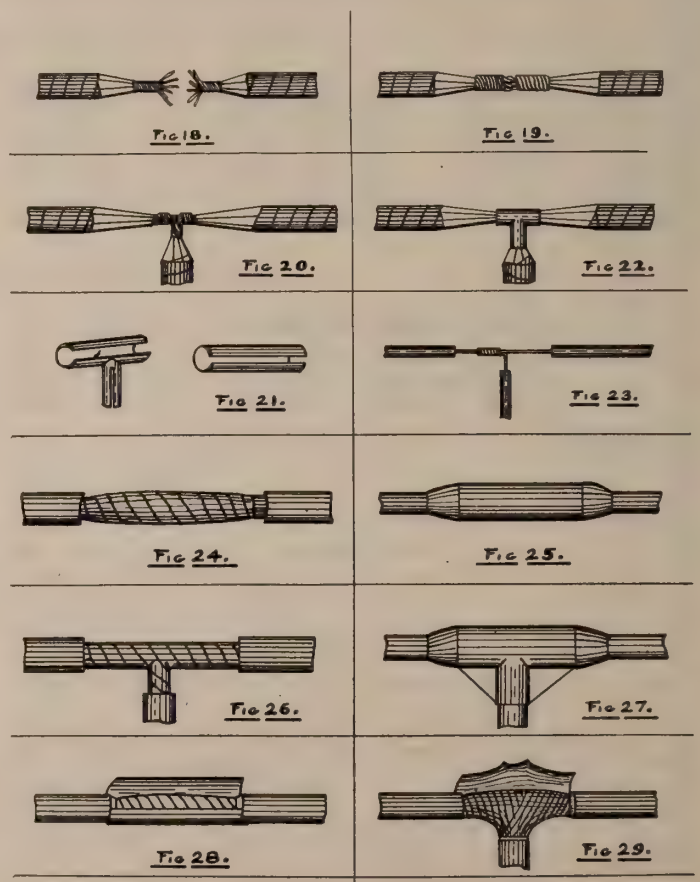
joint and then solder up. This simple preparation has this great advantage—that it will penetrate all the crevices of the cable or wire and cause a most thorough union of all the strands into a solid mass, which is a desirable point in work of this nature. This preparation must be kept in a corked bottle, as the alcohol evaporates. My last injunction is to always use the best of material for your work if you want it to pass inspection and tests.

It is advisable to be the possessor of a good kit of tools for this work. Such can be purchased at any electrical store at prices to suit the pocket.

Several kinds of wires are met with in daily work such as have already been described in earlier chapters. We will start with the simplest, namely, the cotton-covered wire known familiarly as D. C. C. In jointing this wire, trim off the cotton covering carefully for about two inches on each side, clean the wires thoroughly with some emery cloth and twist the two together as shown in Fig. 5 and solder carefully; then wrap some of the insulating tape around the joint and cover the cotton covering on each side for about two inches. This is for telephones and bell work only.

We will now proceed with the jointing of wires used for lighting, etc. Wires of this character are generally covered first with either rubber or gutta-percha next to the wire, with sometimes a thin layer of cotton between the wire and the gutta-percha, rubber or compound insulating material (this is done to prevent the insulating material from sticking to the wire), then outside of this come various other substances such as okonite, etc., then comes a covering of braided material treated with compounds of tar or rubber composition, and the cable is further protected by armoring with such materials as lead and steel tubing for the safeguarding of the wires or cable from outside attacks.

In proceeding to learn jointing, start with the simple gutta-percha covered wire. Strip off the gutta-percha compound so as to leave two inches of bare wire; well clean this with emery cloth, although many simply scrape the wire with the knife, which is the lazy man's method, and bad practice, for the reason that the wire is often injured by the knife nicking the wire. When the wires will have the appearance of Fig. 4 grip the two together with flat-nosed pliers (as shown in Fig. 5) and proceed to twist one wire round the other, as in Fig. 6. You can tighten the twist by gently pinching the wires with the pliers. Then solder carefully with either a hot soldering iron or a small spirit blow lamp or torch, using the soldering compound and wire solder; clean off all excess compound and solder from the joint when cold. Next warm the gutta-percha on one side and draw it down over the joint, as shown in Fig. 7, then warm the other side and draw it down over the joint also and over the other side which you have just drawn down until you have the appearance as shown in Fig. 8; then warm the gutta-percha again and with the hand (as in Fig. 9) mould or unite the two together into one mass. Next cut off a



strip of gutta-percha sheeting six inches long by one inch wide and start (as in Fig. 10) to wrap this around the center of the joint until you have Fig. 11; warm again until very soft and mould it down over the entire joint, as shown in Fig. 12, making the finish as neat as possible. Remember that gutta-percha should not be heated too much or it will become very sticky; if so, allow to cool slightly before proceeding.

In jointing rubber-covered wires proceed as in Figs. 4, 5 and 6, but in this case cover with rubber strip, using rubber solution as an adhesive, brushing some more of the solution over the entire joint, including the covering on either side; remember to use plenty of rubber tape. Then cover the entire joint with the black insulating tape, making sure to cover the joint and the covering on either side for at least two inches and then shellac varnish all over and allow to dry.

In passing on to cables let me say that there are several ways of jointing cables and I am going to explain the best and simplest as well as those in most common use, although a man very often picks his own way out as the best one after all. It does not matter much, so long as his work holds the strain and has good electrical conductivity up to the requirements of the work it is called upon to perform. In jointing cables first proceed to strip off the insulation for about four inches each side of the joint; then cut the bunch of wires on the slope (as shown in Fig. 13) called scarfing the wires (this can be done with the file); then clean all wires thoroughly, if necessary separating them apart to do so; then either holding the two ends in a jointing vise, or by an assistant, proceed to solder them together, using your compound as before, being sure that the solder has run through all the wires forming the strands of the cable; then bind the joint with binding wire (as shown in Fig. 14), well covering the joint so as to add strength to it, and again solder the whole into one mass, thereby making a solid affair of the entire joint; clean off and proceed to cover with rubber tape (as shown in Fig. 15); then brush over the entire joint some of the rubber solution and allow to dry, which it does in a few minutes; then wrap the same again with rubber tape until you build it up, as shown in Fig. 16; again brush some more rubber solution to fill up the spaces around the tape and to ensure a satisfactory and tight joint; then cover the entire joint with insulating tape (as shown in Fig. 17), only trying to make as neat a joint as it is possible to make (there should only be the slightest possible swelling of the joint at this point, not even as much as shown in Fig. 17); then finish off with shellac varnish all over and allow to dry.

The writer recommends that all beginners practice on short pieces of cable before tackling a regular job in this line so as to give confidence and the knack of going about the work.

The best and strongest way to joint cables is to open out the strands, as shown in Fig. 18, clean each wire, then place the two together until a wire of each cable lies in between one of the other cable and then start to twist one over the other till you have a locked joint (as in Fig. 19) with one cable well knitted over the other one; then the lock is not only perfect, but it will withstand the strain better. Next apply your soldering compound and solder until the whole is united into a solid mass; proceed to tape and cover as before, finishing up the entire work in like manner to the previous method.

Fig. 20 shows a method of making a tee joint by opening out the strands of the cable to be attached, cleaning well and then separating into halves and laying the main cable in the middle, twisting the two halves around the main cable in each direction and solder, then covering and finishing as before.

Fig. 21 shows two samples of Seeley's connectors for cables which are very handy things to use for the purpose as well as allowing the making of a neater joint than some men can make. The first view is for tee joints and the second one is for straight joints. They are made of copper, well tinned, so that they solder well and are used (as in Fig. 22) by slipping over the wires and closing with the pliers and soldering, the solder running through the entire joint.

Fig. 23 shows a simple method of making a tee joint in gutta-percha covered wires and consists of bending the wire to be connected at right angles and binding on with binding wire and soldering in the usual way; then cover as before.

The last figures refer to lead-covered cables, as so commonly used now in large cities for feeders; that is, the service mains that supply the electrical energy throughout the streets. In jointing these, take your cobbler's knife, have it as sharp as you can get it, then wet it and proceed to cut the lead off on either side and proceed to joint as for an ordinary cable until you have the appearance of Fig. 24. First, before making your joint, get a piece of lead pipe slightly larger than the cable and slip it over the cable and keep it there while jointing and when the stage, as shown in Fig. 24, is reached, slip the lead pipe over the joint and proceed with melted lead to wipe the joint so as to make the lead pipe and the lead covering one entire mass, as shown in Fig. 25.

I may here explain how to wipe a lead joint. First take a lamp black solution and paint the part of the cable covering where you do not wish the lead to adhere to; then melt your lead and get it as hot as you can; when practically boiling, pour with a small ladle over the part to be joined using your hand, covered well with a leather glove or wiper of thick leather (the glove must be without fingers as a mitt), and as you pour the lead on wipe it around the joint so that the hot lead will melt and unite with the lead of the pipe and the cable covering. A little tallow rubbed over the lead to be jointed helps to make it unite easily and keep on doing the pouring and wiping until you have a smooth, well-knit job. A little practice

will be required to do this properly; remember the one great thing is to have your lead very hot to pour.

Figs. 26 and 27 show the making of a tee joint, which needs very little explanation after the foregoing remarks, as they speak for themselves; except this point: Many operators in jointing a tee joint place two gusset plates or corner pieces, one on each side of the tee, as shown, to strengthen the joint and prevent it from breaking under any undue strain. These are simply made of sheet lead and soldered in place as shown.

Figs. 28 and 29 show two other ways of covering a lead joint; this is by cutting out of lead sheeting a cover for the joint (as shown in Fig. 28) for a straight joint and (as in Fig. 29) for a tee joint. This method is preferred by some on account of the fact that you do not have a loose piece of lead pipe hanging on the work while jointing and again it makes a very much neater job when finished because the lead is cut to fit snugly around the work and is scarfed (as shown) to match the lead covered cable and therefore can be more easily soldered together with the iron and soft lead solder. This sheet lead covering is the same thickness as the lead covering of the cable and should be quite flush when finished.

In conclusion let me caution the novice to cleanliness; study your work well and practice for some time before attempting to make a real joint and remember never to use any acid in jointing, as the electrical juice will surely rot your joint through its local action. Take time and do your work thoroughly, as good jointing cannot be rushed. Finish up your work as neatly as possible, and varnish your joints well and cable on either side for a few inches. This adds to appearance, durability and water-proofing it as well. Be proud of your work and always try to make each better than the last.—H. Meredith Jones.

News of the Nickolets.

We are pleased to inform our readers that one of the "old-time stagers" in the moving picture world is now back again in harness, hitched to the old wagon that started in the years when the Biograph first commenced its furore with motion pictures. We refer to Wallace McCutcheon, who is now once more at the head of the studio of the American Mutoscope and Biograph Company. Old exhibitors will well remember, he is the father of the story film, both comic and pathetic, which in the later '90s held audiences spellbound and were always attractive and asked for again and again. We refer principally to such films as "Personal," "Lost Child," "The Chicken Thief," "Moonshiners," etc., which are quite as fresh to-day as on their first appearance. In parenthesis, we may mention that the first talking film ever made was produced by Mr. McCutcheon in the old studio on Broadway. This was known as "The Gay Old Boy."

We saw, the other day, the latest production of Mr. McCutcheon, and can assure our readers that when this film is placed on the market they will have something worth exhibiting to their patrons.

We understand the Biograph Company have increased their working capacity by additional floor space and the installation of new machinery of a modern type to the extent of approximately fourfold.

Talking with one of the large importers the other day, we happened to mention the fact that Mr. McCutcheon had returned to the Biograph, and his remark was that they had got the best man in the business at the head of affairs again.

Mrs. Leila Silverwood, slide colorist, of 145 Edgecombe avenue, Harlem, New York City, has moved into a more conveniently situated neighborhood, viz., 160 West Sixty-sixth street. Speaking of the absurdly crude slides turned out by a firm of slide-makers, who ought to make and color (?) one more set and retire, she said: "I heard Annie Besant's criticism on the art (?) of this country. How true it was! *Skyscrapers* are the American style. Well, they have a certain massive beauty, viewed from the bay and lower river front. They show the American character very truly, I think, but art is not 'Vita brevis ars longa.' We have no time for art in New York City, and those few of us who have appreciation of it are compelled to suffer tortures from our environments."

* * *

Mr. Maxwell H. Hite, the expert electrician and cinematograph operator, of Harrisburg, Pa., has kindly consented to write a few articles, imparting some much-needed information, based on his years of experience, which will no doubt prove very helpful to our younger readers. The first installment will appear in our next number.

* * *

F. C. Edmonds, Lindsay, Ontario, Canada, is the patentee and manufacturer of a magazine slide carrier. The features claimed for it are instantaneous change of slide, no blank or movement seen on the screen, minimum handling of slides and giving the operator more time to attend to light and focusing. It is highly recommended by those who have used it.

* * *

Lecturers or entertainers who are in want of slides on any subject should not fail to correspond with the Riley Optical Lantern Company, 23 East Fourteenth street, New York. They claim to carry the largest stock of slides of any house in this country and have thousands of negatives filed away for use for special subjects.

* * *

The Actograph Company, 50 Union square, New York, are new debutantes in the film manufacturing field. Their first film, "Sport in the Adirondacks," is for rental only.

* * *

Moving Pictures Aid East Side Work.—If cleanliness is next to godliness, the moving picture has been found to be next to cleanliness. At least, that has been the experience this past Summer of Prof. Hamilton, head worker of the University Settlement Society, the organization that makes good citizens out of raw material. In a report soon to be issued Prof. Hamilton will explain how it was he was able to fill the hall each day with an unprecedentedly large number of boys and girls of the East Side, whom it was sought to interest in neighborhood work and the elements of civics. Heretofore the attendance at these meetings has not been very large in the warm weather, because in addition to the disinclination to be inside of a hot day was the certainty that a bath went with every appearance at the society's rooms. This season, however, Prof. Hamilton hit upon the moving picture as an inducement, and the result was everything that could be expected. When the little club members heard that they were to be treated to wondrous views of a young lady so absorbed in a book that she was nearly run over by an automobile, and narrowly escaped the wheels of a butcher's wagon, and very nearly fell down a coal hole, all the time reading the book and unaware of her danger, they passed the word around, and the attendance never waned. The children found the comic pictures the most attractive, but Prof. Hamilton tried to give them something educational in between, and thus one point was gained. Prof. Hamilton says conditions on the East Side are improving satisfactorily in response to the settlement work, and that they could be improved faster if the funds came in faster from philanthropic citizens. Anyone feeling disposed to aid in this practical charity may send checks to the treasurer, James Speyer, 24 Pine street.

* * *

Southern Picture Circuit.—Washington, October 4.—A corporation has been formed by local business men and theatrical managers with the object of establishing a chain of moving picture shows throughout the South. The Unique Theater here is the first of the chain and forms the nucleus of the circuit. The corporation is understood to be capitalized at $25,000.

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E. J. Wilcox and A. P. Ely, of McCook, Neb., have bought and are now operating the moving picture business in West Dennison street.

* * *

Messrs. John and Edward Westfall, proprietors of the "New Nickle," at 907 Massachusetts street, have disposed of their interest in the business to Mr. Charles Crowder, who, it is assumed, will have the valuable assistance of the force which has helped to make the theater a success.

Edward C. Zeltner and M. Campbell have organized the American Moving Picture Supply Company, with offices at 25 East Fourteenth street, New York, and are fully equipped to repair, sell and rent all kinds of machines (steropticon and moving picture). They are well known throughout the trade in New York, and have a good stock of machine parts on hand suitable for the repairs to all makes of machines.

* * *

Nampa.—A 10-cent moving picture show opened to a crowded house. The place has been thoroughly remodeled and put in an up-to-date condition, and if the first evening's patronage may be taken as indicative of the success of Mr. Noname's venture, there is much encouragement for him.

* * *

At Fort Smith, Ark., a laundry is being remodeled into a moving picture theater. On the A street side all of the large window panes will be taken out and three curtains installed, the center one being used for a free exhibition for the people standing on the outside. The name of the show will be the "Olympic," and will be under the management of N. M. T. McDill.

* * *

Moving pictures of army life, accompanied with a lecture by a young soldier from the United States recruiting office, were features of a vaudeville performance. Uncle Sam has gone into the show business to get men for his army. He must have some more good, strong, young Americans, even if he has to establish a three-ring circus to attract them. The Navy Department is announcing its want by means of big three-sheet posters. Not to be outdone the army is giving moving picture and vaudeville shows in many of the cities. "These pictures are accurate and show army life as it really exists," said Captain Martindale. "The army is a good place for a young man who is not afraid to do a little work and wants to get some valuable experience."

A young man with a fog-horn voice stood in front of the theater and announced that within the "army was on parade." His remarks succeeded in attracting a crowd that filled the theater. Fathers and mothers, whose heads have been bowed with grief as a result of the horrors of war, were attracted. Young women, who dote on shoulder straps and soldier uniforms, took front seats. Young men went in out of curiosity and became interested. "We'll get some of those chaps to-morrow," said a young sergeant from the recruiting station who watched the men file in.

The army was portrayed in its most attractive garb. The scenes were principally of action in the Philippines. The gallant Twelfth Infantry was shown returning from a triumphant campaign. The men stepped briskly and looked spick and span. "They don't look as if they had been fighting natives for weeks, do they?" said the lecturer.

The crowd cheered a picture of the Sixth Cavalry galloping across the field in the siege of Pekin. Then the scene shifted and the Ninth Infantry came with flags flying and its bands playing. "The regiment that has captured more flags than any other in the army," said the lecturer.

"That looks goos to me if a man could only be sure of his promotion," said a young man in a front seat to his neighbor.

"That's up to you, my man," said the lecturer, who overheard the remark. "If you've got it in you and are willing to work there's nothing between you as a private and the place of the man who rode at the head of that regiment."

Captain Martindale says the pictures of army life attract attention wherever they are exhibited.

* * *

E. V. Coulling, of Rochester, N. Y., has a novel idea for a moving picture show. A few weeks ago he purchased an old canal boat, wainscotted the inside and fitted it up for a nickle theater under the name of the Star Floating Palace. The boat carries a 12-horse-power gasoline engine, which furnishes power for the picture machine and the lights. The "Palace" was moored at the Newark dock, on account of the Wayne County Fair. Mr. Coulling will take in all the towns between here and Troy before the canal closes, stopping in each as long as the nickels continue to flow freely into the "floating palace."

* * *

William Hunt, of Belvidere, has opened a moving picture theater at Ripon, Wis. Mr. Hunt is the owner of the redoubtable prize dog "Mug," who seems to be bearing his share of the brunt of the work up in Wisconsin. The Ripon Weekly Press says that the theater is successful and adds: "There is one thing more that makes a hit with the public, and that is Mr. Hunt's dog 'Mug.' This dog possesses more than his share of intelligence. Saturday afternoon he was seen on the streets carrying a sign which read 'Happyland Theater Open To-night;' in the dog's mouth was a bell, which he rang to attract attention. Such exclamations as 'Well, isn't that cute, and that's the limit of a dog,' were heard from the ladies in general, while the men were equally profound in their estimation."

[How's this for an idea by way of advertising your show, Mr. Exhibitor?—Ed.]

* * *

W. M. Selig, of the Selig Polyscope Company, secured 450 feet of film for the moving picture machine of tarpon fishing scenes off Brazos Island. Forty tarpons did stunts before the camera. Great schools of tarpon are in the pass between Padre and Brazos Islands. The moving pictures will be used in lectures given in various parts of the country by the Rock Island Railway lecturers about the wonders of the Brownsville country.

* * *

The Eastern District section of Brooklyn, N. Y., felt the hand of the Sunday Observance Society, and as a result Blaney's Amphion Theater was visited by Detective Gassman, of the Lee Avenue Station, who, at the conclusion of the moving picture performance, arrested Joseph Cone, the treasurer of the theater, and Philip Kilfoil, the manager of the show. The two were released on bail, and next morning Magistrate Higginbotham, in the Lee Avenue Court, adjourned the hearing. Abraham White, the manager of a moving picture performance at 762 Broadway, together with the operator of the machine, who lives at 2203 Hamburg avenue, were arrested by Detective Jackson, of the Vernon Avenue Station, and Morris Resch, of 61 Nostrand avenue, the manager of a similar show at 7112 Myrtle avenue, was taken into custody by Detective Shuter, of the same precinct. The prisoners were remanded for examination by Magistarte Higginbotham.

* * *

Despite the statement of Deputy Police Commissioner O'Keeffe, of Brooklyn, N. Y., that he would stop all of the Sunday concerts in this borough, Manager Fridley gave his customary moving picture show at the Majestic Theater with the largest audience of the season present. A few bluecoats put in an appearance, but their activities were confined to witnessing the show. Manager Fridley said, relative to this matter: "I'm giving the patrons of my theater a concert on Sunday evenings that is so innocent in its nature that the most bigoted Puritan could not take offense at if he once witnessed it. I fail to see where any law is being violated, and until convinced otherwise, will certainly continue to give Sunday concerts at my theater.

* * *

The Sequel.—Officer James H. Kelly, of the Classon Avenue Precinct, was complainant against Dolan and Dickenhaus. He charged the former with selling tickets, and the latter with operating a moving picture show at the Majestic Theater, 651 Fulton street, in violation of Section 277 of the Penal Code. Officer James H. Cuff, of the same precinct, furnished a corroborative affidavit. James Dolan, 23 years old, of 68 South Elliott place; Frank Dickenhaus, 35 years old, of 355 Second avenue, Manhattan, and Charles F. Theale, 23 years old, of 128 North Fifth street, were each held yesterday in $200 bail for examination on October 16 by Magistrate Naumer, in the Myrtle Avenue Court, on a charge of violating the Sunday law.

* * *

A new moving picture theater will start in Amesbury, Mass., in the near future. It is to be managed by Mr. Moulton, of Haverhill.

* * *

A moving picture war is on in Des Moines. The war started when one of the houses advertised that it would show the famous Passion Play pictures. Two other managers immediately ordered films of the same kind, and a representation of the French Passion Play was seen at three of the theaters. Newspapers, bill boards and street signs are the weapons in the warfare. All three houses advertising extensively and each of them claiming to have the best set of pictures.

* * *

Vaudeville houses and nickelodeons who desire to treat their patrons to something that is photographically good and also contains plenty of action and thrills, should not fail to order "The Red Man's Way," the latest success of the Kalem Company.

* * *

Arrangments have been completed by the Board of Education, New York, for the resumption of public lectures in all boroughs, commencing Tuesday evening, October 1, and continuing through October, November, and the greater part of December. A second and third course will be arranged, to extend from January to June. For the first course, 2,000 lectures have already been scheduled for 153 centers, of which 56 are in Manhattan, 21 in the Bronx, 40 in Brooklyn, 23 in Queens, and 11 in Richmond. Dr. Henry M. Leipziger, supervisor of lectures, announces the opening of eight new centers during the week beginning October 1. The largest new auditorium to be used is that of the Erasmus Hall High School, Flatbush avenue, near Church avenue, Brook-

lyn. The assembly room of the Curtis High School, St. Mark's place and Hamilton avenue, New Brighton, Richmond, will also be utilized.

In Manhattan two centers will be opened on the lower East Side, in Public School No. 63, Third and Fourth streets, east of First avenue, and Public School No. 64, Ninth and Tenth streets, east of Avenue B. Lectures in English will be held in the Carroll Park branch of the Brooklyn Public Library, Clinton and Union streets, and a new center for Italian lectures will be opened at Grace Church Settlement, No. 415 East Thirteenth street, Manhattan. In addition, Public School No. 80, Greenpoint avenue, near Bradley avenue, Long Island City, and Public School No. 1, Garrison avenue, south of Amboy road, Tottenville, S. I., will be opened as lecture centers. Other new centers in school and public library buildings will be opened from time to time, as the course proceeds.

The public lectures are primarily for the educating of working men and women, and both the personnel of the lecture staff and the subjects of the lectures are chosen to awaken interest and inspire activity in adults. To this end the public lectures will co-operate to the fullest extent with educational institutions and organizations for social and civic betterment. Of the 2,000 lectures, nearly one-half are in courses of from three to six or more on the same subject, while there are hundreds of special lectures on related topics. The lectures represent nearly all subjects of the college and university curriculum, and include literature, education, sociology, economics, history, music, art, general and applied science, and commercial and descriptive geography. Practically all are illustrated, those in music by vocal and instrumental selections, those upon science by experiment and exhibits, and those on geography and other subjects by stereopticon views.

* * *

A religious movement is about to spring up at Forty-second street and Broadway, New York, on the very ground which not long ago every one felt sure was forever dedicated to sounds of revelry by night and the same thing by day. In the cafe and dining room of the Hotel Saranac this movement is to have its birth, and its career and a real live, honest-to-goodness countess is to be the prime mover. The movement is to be one of moving pictures of religious subjects, and Mme. la Comtesse d'Hauterive is to be the prime mover. No more will the lofty walls of the spacious hall resound with the tinkle of glasses, the tones of Mr. Jim Considine or Mr. Kid Broad as they tell of some deed of valor performed the night before, and no more will the tuneful cash register give tinkling evidence of the generosity of Mr. Gus Ruhlin as he treats the bunch to "segars"—that is unless Patrick Henry Roche or Bill McNulty come once again into their own—for a Cinematograph will be installed at one end and at the other the countess, benign of aspect and dulcet of voice, will lecture on topics calculated to uplift the moral viewpoint of that neck o' the woods which young Mr. George M. Cohan is so fond of sending his regards to.

The identity of Mme. d'Hauterive seems to be more or less enveloped in mystery. Plans were filed with Building Inspector Murphy for the installation of the moving picture machine in the vacant cafe of the Saranac, which is owned by the New Amsterdam Bank, and workmen have been busy turning the place into a small theater-like interior. "It'll be a great come-off," observed Mr. Ed. Carpenter, the obliging and courteous young man in a corner of the lobby who will sell you tickets to any theatrical attraction in town at a nice profit, "and they tell me it's going to be something pretty high up. All the moving picture shows I ever saw charge 10 cents, but this one is going to charge 25, so it must be pretty good. I'm willing to see what the bunch round here'll say when they get a flash at the pictures. They ain't like the paintings of the dames that used to hang in this place—you can take that from me, bo. I saw this countess dame yesterday and she seems a smart party. One of the workmen told me the pictures had been shown in Europe, where they were a big hit." "I don't know much about it," said Col. B. W. Wrenn, who is manager of the rubberneck wagon agency that starts its tours from the Saranac, "except it'll give our lecturers another paragraph to hand out to the visitors to our great city."

J. Edgar Leaycraft, the agent for the property, said he couldn't tell much about the countess, except that she had leased the property and that they had made a nice business deal with her. In the meantime "the boys on Forty-second street" are waiting for the big show.

* * *

City Building Inspector Winterrowd, of Indianapolis, Ind., has suggested to the Board of Public Safety that the best way for the city to extricate itself from a dilemma into which a police court decision in regard to 5-cent theaters has left it, is to obtain the passage of an ordinance by the City Council, and the board has approved the suggestion. A short time ago Acting Judge Wilkinson, in the police court, decided that the city had no control over 5-cent theaters that give moving picture shows, because the present building ordinance of the city does not apply to these theaters as it does to the larger playhouses. The case was one against an East Washington street 5-cent house, where Mr. Winterrowd sought to enforce the laying of a cement floor. As a result of this decision, the building inspector says, he has absolutely no control over the small theaters, and his hands are tied even in the enforcement of ordinary rules of safety. He told the board one of the small places was so crowded, with people standing even in the aisles, that it would have been difficult to crowd another person into it. The case has been appealed by the city from th police court, and a contrary decision is hoped for from the upper court. But the most effective measure to adopt, Mr. Winterrowd believes, is to draw an ordinance that will provide for safety in construction and conduct in all small theaters and amusement places, and the Board of Safety instructed him to draw such an ordinance.

* * *

From Steubenville, Ohio, we learn that William McMullen and son Frank, and Ottimer Brandenberg, who were the pioneers in starting the nickelodeon business in this city, have, after three years of success in their enterprise, retired from the business and sold out their nickelodeon in this city to Fritz Bueche, who will take charge of the same, the consideration being $1,500. Their branch nickelodeon in Mingo has also been disposed of at a consideration of $350, and the new manager takes possession at once. Frank McMullen and Ottomer Brandenberg will enter into a new business enterprise along the lines of vaudeville and will no doubt make a success of the business, having acquired the experience during their nickelodeon career.

* * *

A New York vaudeville syndicate has offered $3,000 a year rental for the use of the Auditorium in Columbus Institute, Poughkeepsie, N. Y. The offer has been refused by the members. They realize that the sum is a liberal one, but do not wish to turn the building into a vaudeville theater, as it was designed for other uses when built. It is possible that Poughkeepsie may go without a vaudeville theater for a year or two. The field for cheap amusements is covered by the moving picture shows, and for the better class of entertainments the Collingwood Opera House meets the needs of the public fully.

* * *

Torrington, Conn.—James A. Ryan, manager of the Twentieth Century Moving Picture Company, was brought into court after spending the night in a cell at City Hall, and after a short session was convicted on the charge of having violated the Sunday statute and fined $50 and costs. Judge Walter Holcomb, in giving his decision, declared that he would impose imprisonment penalty if there was one, but that since there was only a money penalty, he would make it as severe as possible. The recurrence of riotous demonstrations as the result of the moving picture campaign has aroused many of the residents of this community, and the public sentiment seems to be gathering rapidly against the amusement company's defiance of the State law, and the authority of the local officials. Judge Holcomb made it clear that he would impose the maximum penalty hereafter.

* * *

Francis O'Rourke, of St. Paul, Minn., thought he had his theater sold. But he hadn't. So now he has brought suit in district court, charging breach of contract against Jennie V. Henderson, and asking $1,000 damages. He says that on May 17 the defendant agreed to purchase the Bijou Moving Picture Theater and paid 10 earnest money. Later she refused to accept the theater or pay the rest of the agreed price of $1,100.

* * *

We have received a copy of the circular of the G. N. Y. Film Rental Company, entitled "Film Rental Facts." It describes the methods adopted by this firm and is interspersed with four or five half-tone cuts, illustrating the interior of the premises.

* * *

H. K. Somborn, of Pittsburg, who is establishing a moving picture house in Des Moines, will make his home there. The firm have secured a suitable location on Walnut street and will install their stock at once.

* * *

Hennegan & Co., 130 East Eighth street, Cincinnati, Ohio, have just completed a new and attractive line of printing for Pathe's new Passion Play and also for the new Biblical production, "The Prodigal Son."

* * *

It is not often we go out of our way to recommend advertisers goods, but "The Red Man's Way" by the Kalem Co., is such an exception that we break our rule to say that the film for picturesque, historic and photographic detail is without a compeer, and will be welcomed by all.

Film Review.

ALL'S WELL THAT ENDS WELL.

SELIG.

A young couple meet and become mutually attracted. Friendship strengthens until the girl's father intervenes and roughly forbids further intercourse between them. Love laughs at locksmiths, the old adage says, and the young people find ways and means of communicating, as a result of which the girl decides to leave her home, and elopes with the man of her choice.

After her marriage, the young lady and her husband return home, seeking her father's forgiveness, but the old man is obdurate and, sternly refusing to receive them, orders both from the house, while the mother bitterly laments his harshness.

Three years elapse, and the old couple are still alienated from their daughter; they are sitting at home thinking sorrowfully of the past, when a vision appears to them, and once more their dear girl stands before them looking as she did in days gone by. This is too much for the mother's heart, who at once sends a message to her daughter to return.

The next scene shows the young mother and father with their child when grandmamma's letter is received. The wife bids her husband adieu, and, taking the little child with her, makes haste to respond to the summons, and arriving at her old home sends the baby in to announce her coming. Here a very pretty scene takes place in the picture, and an exemplification of the idea that "a little child shall lead them" results in a general reconciliation.

HEY THERE, LOOK OUT.

ESSANAY.

Another comedy of the Essanay kind, brim full of smiles, giggles and hearty laughter. It is what can be termed a rapid fire comedy, as there is not a moment's time to straighten your face out. It keeps you howling all the time. Imagine two playful youngsters on a rolly coaster, going harum scarum here and there, hither and thither over people, into windows, knocking down fruit and china stands, and never even stopping to sympathize with the poor victims—everybody gets it.

The Dago with his fruit stand, the copper and the Irishwoman, the Jew with his show case, the Irishman and his dish display, the workmen with their arms full of empty cans, and other scenes which are equally amusing. Finally the boys are cornered, but their quick young brains get to work, and they turn what looks like a good licking for them into a neat escape and at the same time make a laughing finish to this wholesome comedy.

"99 IN THE SHADE."

ESSANAY.

The title will give you some idea as to the style of this film. It is a hot comedy of the legitimate kind, and will certainly warm an audience up to a laughing mood.

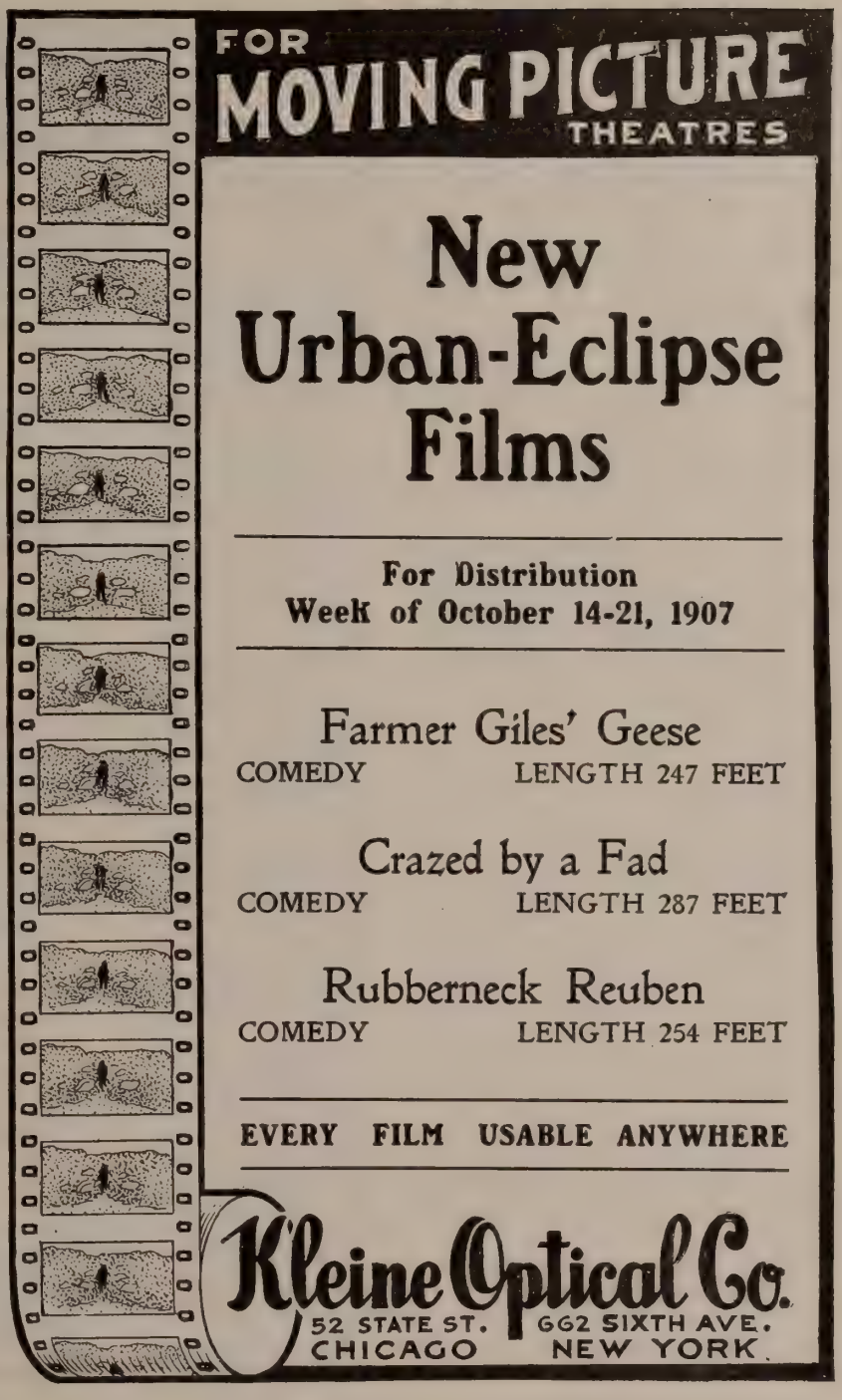
A pipe has sprung a leak, a plumber is sent for and arrives at the house with tools and furnace, which is the innocent cause of all the fun. The plumber, after lighting his furnace, happens to leave it in such a position that a chair is accidentally placed over it by the housekeeper, who is preparing breakfast for her employer. The chair has just about gotten good and hot when he comes in and innocently sits on the chair. The warmth of the chair begins to take effect, and the poor fellow is made uncomfortable for a few minutes; he puts his hand under the chair and it comes in contact with the furnace; he gives one jump and lands on the table. The poor plumber is then thrown out.

The plumber now devotes the rest of the day to fun, and succeeds in getting plenty of it through the aid of his furnace. He meets a lady acquaintance and the two friends have a hot time, that is, their victims have when the furnace is placed under them, while they are comfortably sitting. A copper on a park bench, a Hebrew in a refreshment garden, and others are driven to hunt a cooler spot.

SERVING A SUMMONS.

WILLIAMS, BROWN & EARLE.

In the opening scene a policeman, with a summons to serve, knocks at the door of a cottage, the woman who answers the door being nearly frightened to death when she hears his business. The scene changes to the interior of the cottage where a man is seated at a table. The constable enters and serves the summons and, having accepted the offer of a glass of beer (contrary to a policeman's usual principles), the glass disappears from his hand, the man and woman, furniture and everything he touches instantly disappearing until the poor man is at his wits' end. Leaving the room in a state of amazement, he does not notice a pail of whitewash the artful couple have placed in his way, and which he falls into, being turned into a perfectly white figure. He, however, has his revenge when he catches them both and ducks them in the whitewash.



A SOLDIER'S JEALOUSY.

WILLIAMS, BROWN & EARLE.

A young soldier meets his sweetheart on a bridge by appointment. He has bid her farewell and is about to ride away when he is called back by the girl, who has been kissed by an officer against her will. The lover resents the action vigorously, and, after knocking out the officer, carries the girl away. The commander of the troops receives an urgent message, writes a dispatch, calls for our young soldier and hands it to him, ordering him to deliver it. The officer plots with two soldiers to delay the dispatch and disgrace him. They are overheard by the girl. The soldier is seized by the men as he approaches the stable, and dragged into a basement room. His sweetheart enters whilst they are struggling, and he releases one hand, gives her the dispatch and asks her to take it to the commander. Running up the steps she fastens the door, making them all prisoners, then mounts a horse and rides furiously away.

The scene when the enraged commander enters the room is very startling. He finds a furious fight with swords in progress. Knocking up the sword of the combatants, he tears the mask from the officer's face and orders his arrest. Then shakes hands with the soldier. He turns away whilst the lovers fondly embrace. This is a very fine subject.

DRINK.

WILLIAMS, BROWN & EARLE.

A drunken man leaves a saloon, thoroughly incapable, and struggles along homewards. On reaching a watchman's shelter standing behind a guide-post the drink overcomes him, and he falls down inside helpless.

An automobile comes along the road, stops at the post, and one of the occupants attempts to decipher the name. Going to the man inside the hut, one of the men attempts to gain some information. The drunken man is so muddled that, upon seeing the motorist covered with fur, he becomes completely terrified and falls to the ground. He has a horrible dream.

He is chased round the shelter by the motorist, who suddenly changes to a bear. In trying to get away he falls down, is picked up by the animal and carried off in the automobile to the bear's den, where he is terribly mauled.

The drunken man, after continued shaking, opens his eyes, and is glad to find his experience imaginative. Pointing out the road quickly and grasping the money the motorist gave him, the drunken man goes off very much sobered by the fright.

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THE RED MAN'S WAY.

KALEM.

The scene opens with a typical Indian camp, showing the chief's tent, in front of which are several squaws preparing the savory repast for the tribe, round a fire arranged in the open space. One by one the squaws vanish inside the tent. A part of the tribe are seen leaving the camp, starting on an expedition to replenish their larder, leaving the young squaw, Dove Eye, in charge of the culinary department. There now appears upon the scene young Chief Eagle Feather, and he offers to Dove Eye the usual presents recognized by the Indian tribe to their prospective brides, displaying an elaborate blanket. She rejects the blanket and tells him to go; he departs from the scene with great reluctance. Shortly after the departure of Eagle Feather, another young chief, Young Bear, comes running down the slope. Standing in front of Dove Eye, in true Indian fashion he offers her his heart and hand, which is accepted by Dove Eye. Then being sure that his suit is accepted, he picks her up in his arms and carries her away from the camp. Just as they are vanishing in the woods they are observed by one of the tribe, who has been a spy upon their love-making and who immediately raises an alarm, which is answered from far and near. Learning the cause of the alarm, the whole tribe starts in pursuit of the pair, led by Eagle Feather, who overtakes them, and, being overpowered by numbers, they are brought back to the camp. On their return to the camp, Eagle Feather demands they hold a council at the fire. Acceding to his request, they now form a circle round the fire and the old chief stands in the center with a pipe; he then raises an invocation to the Great Spirit. He smokes the pipe and then passes it around to the rest of the circle, finally ending with Young Bear. A challenge that the hand of Dove Eye be given to the strongest and fleetest is made by Eagle Feather and is at once accepted by Young Bear. Young Bear beats Eagle Feather in the race and is just about to take Dove Eye, when Eagle Feather demands another trial of strength in a wrestling bout, at which Eagle Feather is again badly beaten. He is now disgraced and thrust from the camp, and Dove Eye is given to the successful lover, Young Bear. They start for a quiet spot for their wooing, where they are discovered by Eagle Feather, who, in his jealous rage, attacks Young Bear; a fight with knives ensues, at which several of the tribe try to separate the combatants, but are prevented by Dove

Eye, who desires to see her lover win the duel. Young Bear finally overcomes Eagle Feather and the tribe go back to their camp, leaving Young Bear and Dove Eye to enjoy in triumph and happiness their well-earned espousals.

THE SPRING GUN.

KALEM.

The scene opens with a modern Prodigal Son, having wasted his substance, coming into his father's farm; here he ruminates on the matter of the price of a thirst-slaker. Turning his pockets inside out, he finds they are empty. On hearing the hens cackling, an idea strikes him, and he enters his father's hen-coop, taking therefrom one of the finest hens, and starts away with it, hoping to raise some dough. Hearing a noise, the old farmer appears on the scene and at once begins to count his chickens; he finds that two have disappeared. He then sets about to trap the thief, but by this time the son is hid away on the roof of the hen-coop and is watching his father set the trap for the chicken thief. As soon as the farmer's back is turned the son discharges the full charge of grape shot in the gun into the fleshy back of the farmer, who, by the way, is more frightened than hurt.

RETURNING GOOD FOR EVIL.

GAUMONT.

The first scene shows the interior of a poor workingman's home, wherein a sick child is lying in bed, over whom the mother, father and a doctor bend—the three showing great anxiety over the child's condition. The doctor writes a prescription and departs. A milkman enters the room with a bottle of milk. The poor man tells the milkman that he cannot pay for the milk, whereupon he is told that he can have the bottle gratis. A poor charwoman enters with a bundle of fagots, and, seeing the circumstances in which the poor man is in, also leaves her burden without accepting any pay.

The workingman now dons his hat and goes off to the drug store to endeavor to procure the needed medicine for his sick child. There he is turned away, and returns home, where he is met by his wife, to whom he explains that the druggist would not fill the prescription without money. She bids him go again, giving him a basket full of vegetables to offer as exchange for the medicine. Upon his arrival, he entreats the druggist to accept the vegetables as payment for the medicine. This offer is spurned very rudely, the clerk throwing basket and all on the floor, after which act the man makes a fruitless attempt to grab the drugs. As he stands by, a little girl and maid enter the pharmacy. The druggist greets them and fondly kisses his little girl, who is on her way to school, but refuses medicine for that of the poor man. The toiler returns home empty-handed, exhausted and downcast, and kneels at the bedside of his sick child. The scene changes to a schoolroom. Teacher at her desk, children in their seats, all busily engaged—one child at the blackboard drawing a figure. A little girl (the druggist's) enters late, makes her excuse to the teacher, takes her proper seat and joins in the class work.

Again the scene is changed to views of the poor man digging in his garden, when an alarm is given of a fire. He immediately drops his shovel and joins the volunteer fire department, who are running down the lane to the blaze, followed by the natives, both grown-ups and children. They finally reach the structure that is on fire, which happens to be the school. Next is shown the burning school, beautifully tinted, making it realistic. The volunteers climb upon the structure, while smoke and flames pour from every window.

The chemist's daughter is missed, whereupon our hero climbs up a ladder and enters the room, which is ablaze and full of smoke. After groping around the room, he locates the child, and, almost exhausted himself, he tenderly carries her down the ladder, where he is met by the druggist and firemen, who relieve him of the burden.

The last series of views shows the poor man's daughter, now convalescent, bundled up and sitting in front of their hut, where the druggist and his little daughter make a visit. The latter runs forward and presents the sickly child with a large bouquet of flowers, and then the pharmacist steps forward and embraces the invalid, upon which scene the workingman, with head bandaged, appears and spurns the advances of the druggist. Upon the entreaties of both children, they shake hands and forgiveness and reconciliation follow.

LATE FOR HIS WEDDING.

GAUMONT.

The first series of views show the bride, maid, groomsmen and bridesmaids anxiously waiting for the arrival of the groom. Finally their patience is exhausted; they decide to go off without the missing party, and one of the groomsmen is sent away on a bicycle in search of the groom. As the messenger rides away, they enter the omnibus and are driven away, passing on their way, pedestrians, vehicles, public buildings, etc., and stop in front of the municipal building.

The following series of views is that of a bedroom, wherein the groom is shown, peacefully sleeping. He awakens with a start as the messenger knocks at the door, sits up in bed and looks at the clock. Lo! it is late. Just then the groomsman enters the room and informs the tardy one of the fact that the time is long overdue and then hastily departs. The groom jumps out of bed, starts scurrying around, dresses quickly, and in his haste the collar button mysteriously disappears. (Very humorous.) After several frantic attempts to fasten the collar, he gives up. Grabbing the bouquet of orange blossoms, he starts out post haste for the home of the bride. Arriving there, the groom is told that the party has left for the City Hall. Learning this fact, he starts tearing down the street again.

The next views show the bridal party descending the steps of the City Hall and halting before the door of the omnibus; all show a reluctance to enter, and every member of the party is anxiously looking up and down the street, lest the belated one may come in view. They finally enter the vehicle and are driven away, passing through the public thoroughfares again, and are brought to the church.

The scene is now changed again, showing the groom running up the steps of the City Hall, with the bouquet of orange blossoms still in his arms, looking for his party. Once more he learns that he missed them and once more does he start out in hot pursuit, in his haste colliding with a cyclist; a small mix-up follows, and then he continues on his merry chase.

In the meantime the bridal party leave the church and are driven away to a refreshment garden, where they are shown to enjoy themselves, all except the bride, who is downcast and brooding.

Again the scene is changed, in which the groom is the central figure. He reaches the church, panting and excited, only to be dis-

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appointed, for his wedding party had departed. Not discouraged, he continues his search, starting off for the garden. In his eagerness to reach his bride, he runs into a pedlar's pushcart, which he overturns. A fight ensues, in which the groom is beaten and finally arrested by two policemen. As he is led away by the officers, he encounters the whole wedding party, who are walking down a lane. After explanations by all the parties, the officers release their prisoner, who, although battered up, clothes torn, collarless and dirty, is joined by the bride, and they march happily away, embraced in each other's arms.

ARE YOU AN ELK?

LUBIN.

Invitation.—Jones receives a visit from a friend. The latter is an Elk, and with the consent of his wife, Jones decides to join the lodge.

Initiation.—Jones becomes an Elk. He gets it good and hard in the first degree, still better in the second degree and worst in the third degree. It is absolutely impossible to describe the funny antics through which Jones has to go. It must be seen how gently he is handled so as to become worthy of being an Elk, to be appreciated. He is even cut in two, so that the members of the lodge can see what there is in Jones. The film altogether is too funny to be described.

Explanation.—Jones has become an Elk. He goes home to his wife, carrying the insignia of his newly bestowed honor. But, O my, what a headache he has the next morning!

AN INDIAN'S FRIENDSHIP.

LUBIN.

While the cowboys are entertaining themselves an Indian enters almost exhausted. He asks for a drink, which is gladly given. While the cowboys and girls enjoy themselves, Jack, the cowboy, and James, the greaser, step out-doors, apparently waiting for somebody. Two young ladies arrive on horseback, dismount, and together with the cowboys, enter the dance hall. Jack and James ask for the first dance. The beautiful cowboy queen seems to favor Jack. This incites the jealousy of James, the greaser, who draws his knife, as if to stab Jack. The cowboy queen interferes and proposes a horseback race between the two rival suitors for her hand.

The race for the girl's hand is a very fast one. Jack, the cowboy is victorious, and is heartily received by the cowboy queen. All go inside, except James, the greaser, and his friend Jim, who conspire to kidnap the cowboy queen, which plan is carried out at once. They overpower the girl, place her on horseback and ride off.

After a long, tedious ride, James, the greaser carries the exhausted girl into the thick of the bushes. Jim, his pal, rides ahead with both the horses, so as to mislead the pursuers.

The absence of the cowboy queen is soon noticed. There is great excitement in camp. All start out to hunt for the missing girl. The Indian who just arrived on horseback jumps off his horse and trails after the fleeing criminals. The cowboys, guided by the Indian, have closed in on Jim. He is pursued and shot off his horse. After the Indian made sure that the greaser was dead he pursued the trail, which leads to the other villain's hiding place.

As soon as James, the greaser, sees that his hiding place is discovered, he attacks the Indian, and a terrible fight ensues. At

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last James, the greaser, is killed, but not before the Indian received a deadly stab wound. The Indian helps the cowboy queen upon his horse and brings her triumphantly back to camp, where he is thanked most heartily by the men and women.

Exhausted by the great loss of blood from the wound received at the hands of James, the greaser, the Indian drops dead, painfully mourned by his beloved friends.

WHO'S BOSS OF THE HOUSE?

LUBIN.

The picture opens showing two flats next door to each other. In the left side the man is boss, while on the right side the woman is boss. The latter makes her husband wash the dishes and do all the housework, while she goes out and has a good time.

The woman on the right side goes to visit the woman on the left side, while the husband who is boss goes to visit his friend on the other side. While the women are together the one who is boss of her house induces her friend to be firm, show her power and be the boss of the house.

At the same time the two men have a nice little talk. The husband of the left side of the house tells his neighbor to be a man, show his authority and be the boss of his house. The latter decides to follow this advice and both leave the house to drink courage for the coming events.

The husbands return to their respective homes. Both husbands and wives try their new ways. They work well for a little while until suddenly the wife of the right flat, accepting the dictations of her husband, seeks courage in the flat of her neighbor. There she finds entirely changed conditions. Her lady friend is the boss of the house. Grasping the occasion she, too, tries to be boss again and pretty soon both the husbands are as tame as little lambs.

A MISUNDERSTANDING.

LUBIN.

John intends to get married. He goes hunting for furnished rooms. So does his intended. While John speaks to the landlady another visitor comes in. The landlady asks John to hold her baby while she shows the rooms to the visitor. At this moment John's intended enters. She sees John with the baby in his arms. A scene follows, during which the girl throws her engagement ring at John. He tries to explain the situation, but all in vain. The young girl rushes out of the house, followed by John with the baby in his arms. The landlady returns with the visitor, and, seeing the young man running away with her baby, runs after her baby, while the visitor runs after the landlady to get his change. The young man catches up with his intended. The landlady takes her baby and the visitor gets his change. Everything is explained. The young couple make up and live happy after this.

GRANDPA'S VACATION.

LUBIN.

Grandpa decides to take a vacation and takes his two grandchildren along. They go to the country, where they certainly have a good time—that is, the boys. They play all kinds of pranks on grandpa, too funny to describe and too numerous to relate.

It is enough to say that when grandpa returns from his vacation he is so bandaged up that you hardly could recognize him.

But the boys had a good time, just the same.

THE SHAM SWORD SWALLOWER.

WILLIAMS, BROWN & EARLE.

Two questionable looking individuals are loafing outside a theatrical costumer's watching hampers of clothes being placed on the curb ready to be put on a van. They quietly pocket their opportunity and make off with a hamper each. Reaching a quiet spot they examine their "find." One is a policeman's uniform and the other the doublet and hose of the sword swallower variety. One of them is struck with a brilliant idea. They don the clothes and the sword swallower proceeds to collect a crowd. He makes a collection before commencing his performance and intimates that he must have so much before giving his show. Whilst he is endeavoring to obtain this, his policeman friend enters and orders him off. Both then leave the crowd, who appeal to a real policeman; the fraud is discovered and the whole mob give chase. The miscreants are finally captured, doused under a pump and then handed over to the arm of the law.

A DAY OF HIS OWN.

WILLIAMS, BROWN & EARLE.

He is just off to work; misses is doing a bit of washing. Outside he stops to read a bill of a fete which is going on. He wishing he was going. Enter friend with two young women. One of the latter succeeds in persuading him to play truant. He slips off his apron and puts it with his toolback over the garden wall. Later on his misses discovers these, and making a shrewd guess as to his whereabouts, proceeds to track him down. We see her at the fete. First she finds her erring spouse with the girls on the merry-go-round; then in the swing boat; in the tea-garden; on the switchback; again she finds them on a bank enjoying a little picnic, and she overhears some remarks about herself which "upset" her. But the lucky husband gets away every time, and his enraged wife comes to grief. However, she eventually runs him so close that he takes refuge in the tube of a shooting gallery. Unfortunately, directly afterwards the attendant secures a customer, who fires two shots down the tubes. The wife now comes in; she tells the attendant she is quite sure her husband is somewhere about here, and while she is wondering what has become of him, the unfortunate man emerges from the tube in great distress, and the wife makes an easy capture.

LITTLE MEG AND THE WONDERFUL LAMP.

WILLIAMS, BROWN & EARLE.

A young girl, child of wealthy parents, is about to draw a curtain when she sees a poor child outside who offers a tray of odds and ends for sale. With her mother's consent she brings in the child, and later takes her to the theater.

From a box the youngsters enthusiastically watch the wonderful scenes of Aladdin. As the lamp is rubbed and the geni appears, bringing with him all sorts of wonderful gifts, the children clap uproariously. Leaving the theater the kind girl drives her poor friend home and kisses her good-night.

Driven by poverty the poor child steals the wonderful lamp from the theater, and is arrested, but liberated and allowed to take the lamp on the intercession of her two kind friends who appear on the scene, and hand the property man of the theater a substantial amount.

The girl takes the treasured lamp home, and the scene in the poverty-stricken room as she attempts to obtain good things from the lamp by rubbing is very pathetic.

The rich girl, judging why her friend stole the lamp, determines to play the geni. Purchasing some provisions she drives to her friend's home and finds both mother and daughter asleep. Without waking them she leaves her parcel and empties her purse on the floor.

When mother and child awake they are very much surprised and delighted, the child rejoicing over the food as the mother gathers up the money. It is very realistic.

A TOO DEVOTED WIFE.

WILLIAMS, BROWN & EARLE.

This is very funny. A very small man who has a tall, muscular wife, determines to be rid of her. Rushing out of the house, he runs away and secures a position as a driver. Disguising himself, he enters on his duties. A lady falls down and the new driver runs over her; he jumps down and picks her up to find it is his wife, who captures him, but he again escapes.

Next he gets a job as fireman on an engine, but is discovered by his wife, who attempts to capture him. Then he obtains a position as a policeman and attempts to separate two quarreling women, to find one is his wife. Next he offers his services to a farmer, disguised with a huge beard, but discovers his wife in the hay in the field, and departs hurriedly.

He obtains work at a dry goods store, and begins to carry some large baskets into the building, and hides in one whilst his wife passes. In the evening as he is delivering goods his wife captures him, empties his basket, puts him in it and wheels him home in his hand-cart triumphantly.

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'Neath the Old Willow Tree.
Miss Killarney.
Home of Celt and Gael.
My Virginia.

SCOTT & VAN ALTENA.

Sacramento.
Down in the Old Cherry Orchard.
'Neath the Old Cherry Tree, Sweet Marie.
Keep on Smiling.
Lovin' Time.
In the Land of the Buffalo.
Yesterday.
My Virginia.
It's Great to Be a Soldier Man.
Good-bye, Mamie.
Won't You Be My Honey?
When the Winter Days Are Over.
Dreaming.
Stingy Moon.
She Was a Grand Old Lady.
Darling Sue.
Top o' the Morning.

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Little Black Lamb.
When the Harbor Lights Are Burning.
Since Arrah Wanna Married
The Flowers Outside the Cafe (J. W. Stern & Co.'s great sentimental hit).
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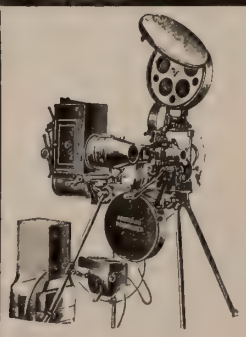
The Heart You Lost in Maryland You'll Find in Tennessee.
In the Valley Where My Sallie Said "Good-bye."
Come and Put Your Arms Around Me
Southern Girl.
Garibaldi (Italian love ballad).
Ain't You Glad You Found Me



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Stolen Chickens, Comedy, - - 272 feet

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SOCIETY ITALIAN "CINES"

143 East 23d Street NEW YORK CITY

Moving Picture Exhibitors' Association.

When the case of the People vs. Annie Houseman and Solomon Joseph was continued on October 5, 1907, before Magistrate Droege in Essex Market Court, there was present a large number of moving picture exhibitors, as the determination of the Court was of vital importance to their interests.

Captain Daniel P. Sullivan, from the law office of Florence J. Sullivan, of 229 Broadway, representing the Moving Picture Exhibitors' Association, argued that Section 290 of the Penal Code, under which the defendants were arrested, did not apply to common shows and moving picture exhibitions, and he differentiated the term "theater" used in the statute as not embracing the latter class of shows.

The defendants, who conduct a moving picture exhibition at 27 Bowery, were arrested for admitting a child under 15 years of age who was unaccompanied by a parent or guardian. The complainants did not attempt to show that the exhibition was injurious to morals.

Magistrate Droege, in rendering his decision, stated that as there was no substantial dispute as regards the facts, the only question to determine was the novel point of law urged by Mr. Sullivan, and as to that, he was constrained to accept Mr. Sullivan's interpretation of the law, and discharged the defendants.

Mr. Sullivan was heartily congratulated by the exhibitors in attendance at the hearing.

Correspondence.

HIAWATHA, Kan., September 30, 1907.

Editor MOVING PICTURE WORLD, New York.

Dear Sir—In your issue of September 14, mention is made in regard to a "Ben Hur" film. I find, from investigating two films used for the above, that they are "The Passion Play," and the operators claim the "Ben Hur" idea from a Biblical standpoint.

This may be of use to someone and stop misrepresentation.

Yours very truly,

H. D. ADAMS.

[We thank our correspondent for this information, which will satisfactorily answer several queries we have received, and also one who asserted we had given wrong data—he had seen the film.—ED.]

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Terrible Ted	792 ft.
An Arcadian Elopement	715 ft.
Lena and the Beaux	413 ft.
Neighbors	135 ft.
The Tired Tailor's Dream	625 ft.
The Hypnotist's Revenge	1030 ft.
Deaf Mutes' Ball	790 ft.
Exciting Night of Their Honeymoon	292 ft.
Fussy Father Fooled	153 ft.
The Model's Ma	233 ft.
Dolls in Dreamland	752 ft.

EDISON.

A Race for Millions	975 ft.
The Rivals	780 ft.
Stage Struck	785 ft.
Nine Lives of a Cat	955 ft.
Jamestown Exposition	500 ft.
Lost in the Alps	830 ft.
Panama Canal Scenes and Incidents	1355 ft.
Daniel Boone; or, Pioneer Days in America	1000 ft.
Teddy Bears	935 ft.

ESSANAY.

The Dancing Nig	387 ft.
Life of a Bootblack	726 ft.
Mr. Inquisitive	500 ft.
Slow But Sure	647 ft.
An Awful Skate	683 ft.

GAUMONT.

Smoke without Fire	257 ft.
Asking His Way	724 ft.
Returning Good for Evil	434 ft.
Late for His Wedding	384 ft.
Madame Goes Shopping	274 ft.
The Good Wine	237 ft.
The Motorcyclist	247 ft.
A Modern Mother	384 ft.
After the Fancy Dress Ball	360 ft.
The Magnetized Man	467 ft.
The Helmet	380 ft.
Looking at a Balloon	324 ft.
The Dummy	467 ft.
Spring Gardening	280 ft.
Buying a Donkey	640 ft.

GOODFELLOW.

That Dog Gone Dog	672 ft.
Goldstein's Luck	———
A Disastrous Flirtation	825 ft.
Thursday Is My Jonah Day	675 ft.
It Served Them Right	860 ft.

KALEM COMPANY (INC.).

Reggy's Camping Party	705 ft.
Who'll Do the Washing?	595 ft.
One-Night Stand	760 ft.
The Sea Wolf	655 ft.
The Book Agent	720 ft.
The Parson's Picnic	670 ft.
The Tenderfoot	850 ft.
Off for the Day	670 ft.
The Pony Express Rider	880 ft.
The Gentleman Farmer	720 ft.

LUBIN.

The Blacksmith's Daughter	845 ft.
The New Apprentice	530 ft.
Grandpa's Vacation	690 ft.
Wanted: A Husband	565 ft.
The Actor Annoys the Boarders	210 ft.
A Misunderstanding	240 ft.
Gypsy's Revenge	900 ft.
John D. and the Reporter	560 ft.
Just Married	435 ft.

MELIES.

Drink	312 ft.
Bewildering Cabinet	370 ft.
A New Death Penalty	400 ft.
How Bridget's Lover Escaped	500 ft.
The Skipping Cheese	280 ft.
Robert Macaire & Bertrand	1060 ft.
Tunneling the English Channel	1000 ft.
Under the Seas	930 ft.
The Mischievous Sketch	243 ft.

MILES BROS.

The Blackmailer	585 ft.
Petticoat Regiment	785 ft.
Babes in the Woods	378 ft.
Once Upon a Time There Was——	867 ft.
For a Woman's Sake	497 ft.
His First Topper	255 ft.
Invalid's Adventure	———
Cheekiest Man on Earth	———
Babes in the Woods	———
Female Regiment	———
Arrival of the Lusitania	———
"Once Upon a Time There Was——"	———
For a Woman's Sake	———
Great Lion Hunt	700 ft.
Female Wrestlers	508 ft.
Happy Bob as Boxer	262 ft.

PATHE.

Riding School	459 ft.
Highwaymen	590 ft.
Our Bands Going to the Competition	639 ft.
Maniac Juggler	574 ft.
Enchanted Glasses	328 ft.
The Adventuress	902 ft.
Poor Pig	196 ft.
Stilt Race	442 ft.
Indian Idyll	410 ft.
Interrupted Card Party	262 ft.

THEO. PATHE. T. P.—PARIS.

Who Owns the Pear?	234 ft.
Unlucky Substitution	517 ft.
The Blacksmith's Strike	1067 ft.
Too Many Children	734 ft.
Governess Wanted	517 ft.
Cream-Eating Contest	111 ft.
Non-Commissioned Officers' Honor	800 ft.
Interesting Reading	184 ft.
Clever Detective	700 ft.

SELIG.

A Life for a Life	———
Cab 23	755 ft.
All's Well that Ends Well	600 ft.
Grand Canyon of Arizona	600 ft.
Roller Skate Craze	500 ft.
The Onion Fiend	425 ft.
The Matinee Idol	480 ft.
The Bookworm	445 ft.
Western Justice	700 ft.
The Masher	440 ft.
One of the Finest	535 ft.
The Bandit King	1000 ft.

SOCIETY ITALIAN CINES.

Monk's Vengeance	204 ft.
Stolen Chicken	272 ft.
Modern Samson	420 ft.
Hunting the Devil	291 ft.
Electric Pile	172 ft.
Gitana	912 ft.
Kidnapping a Bride	530 ft.
Fountains of Rome	215 ft.
Slavery of Children	536 ft.
The Fireman	295 ft.
Modern Youth	1082 ft.
Ragpicker's Daughter	694 ft.
Little Fregoli	245 ft.
File de Chiffonier	694 ft.

URBAN-ECLIPSE.

Farmer Giles' Geese	247 ft.
Crazed by a Fad	287 ft.
Rubberneck Reuben	254 ft.
Slavery by Circumstances	474 ft.
A Would-be Champion	554 ft.
The Foster Cabby	640 ft.
Madame Goes Shopping	274 ft.
A Would-Be Champion	554 ft.
Slavery by Circumstance	474 ft.
The Foster Cabby	640 ft.
Tirolean Alps in Winter	327 ft.
The Haunted Bedroom	267 ft.
The Great Victoria Falls	450 ft.
Atlantic Voyage	587 ft.
A Doctor's Conscience	780 ft.
Fisherman's Luck	520 ft.
The Great Victoria Falls	450 ft.
Atlantic Voyage	587 ft.
A Doctor's Conscience	780 ft.
Fisherman's Luck	520 ft.
Glimpses of Erin	647 ft.

VITAGRAPH.

The Burglar	440 ft.
The Mill Girl	700 ft.
Purchasing an Automobile	700 ft.
The Disintegrated Convict	425 ft.
Cast Up by the Sea	435 ft.
Ghost Story	230 ft.

WILLIAMS, BROWN & EARLE.

Dick Turpin	525 ft.
The Poet's Babies	525 ft.
The Comic Duel	270 ft.
Bertie's Love-Letter	———
The Tramp's Dream	450 ft.
Won by Strategy	408 ft.
The New Policeman	505 ft.
Fatal Leap	250 ft.
The Race for Bed	220 ft.
Shave on Instalment Plan	267 ft.
Mischievous Sammy	340 ft.
The Busy Man	525 ft.

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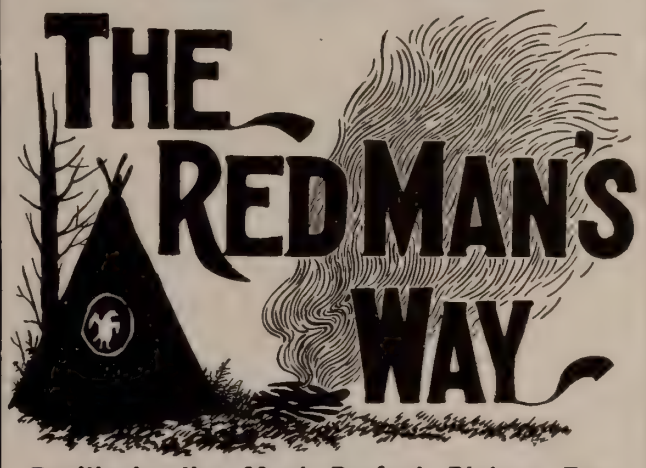
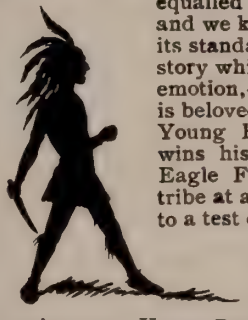
(THE NEW LINE)



Positively the Most Perfect Picture Ever Made in Motion Photography.

Length, 680 Feet.

It may be said that we are putting it a little strong when we claim for "The Red Man's Way" that it is "the most perfect picture ever made." We make the claim however, in good faith and with confidence that a large majority of exhibitors will bear us out. Certainly it has never been equalled in artistic photographic quality and we know of but few films that are up to its standard in sustained interest. It tells a story which runs the full gamut of Indian emotion,—how a young squaw, Dove Eye, is beloved of two braves, Eagle Feather and Young Bear. The latter is favored and wins his maid in typical Indian fashion. Eagle Feather, however, demands of the tribe at a council fire that the matter be put to a test of strength. Young Bear accepts the challenge and defeats Eagle Feather both at foot-racing and wrestling. Eagle Feather, beaten and disgraced, seeks revenge, and coming upon Young Bear and Dove Eyes at their wooing attacks Young Bear. A remarkably thrilling duel with knives follows and Eagle Feather meets his death.



In costuming and properties the production is absolutely correct. Painted Tepees, birch bark canoes, totems, buffalo skulls, weapons, etc., are all the real thing. The play was put on under the direction of the leading Indian authority of the United States and is vouched for as a true picture of the aboriginal American Indian.

6 GREAT SCENES WITH CARTOON TITLES

1. Dove-Eyes' Lovers.
2. Over Laughing Waters.
3. Young Bear at Bay.
4. At the Council Fire.
5. Young Bear Wins His Bride.
6. Death of Eagle Feather.

THE SPRING GUN - 160 ft.

A rattling good short comedy to complete the reel, showing how a farmer set a trap for chicken thieves and got into it himself.

Next Out: NATHAN HALE

RECENT KALEM SUCCESSES

CHINESE SLAVE SMUGGLING - - 650 ft.

Amateur Detective - 232 Ft.	Nature Fakirs - - 490 Ft.
Wooing of Miles Standish 720 "	Reggy's Camping Party 705 "
Dot Leedle German Band 585 "	A One Night Stand - 760 "
Who'll Do the Washing? 595 "	The Sea Wolf - - 655 "

KALEM COMPANY, Inc.

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Selling Agent, **Kleine Optical Co., 52 State St., Chicago**

Film Ananiases

A good many of you know 'em; doing business
probably with some such house.
Quit it NOW, and start right TO-DAY.
As the PIONEERS and ORIGINATORS of
FILM RENTAL SERVICE
we can justly lay claim to the proud DISTINCTION
of being RESPONSIBLE for the
UNIVERSAL GROWTH OF THE M. P. BUSINESS.
WE can PROVE this.

Napoleon Got His

At Waterloo on account of a measly ditch.
Many of you are losing ground every day because you can't see the
CHEAP FILM DITCH
that unscrupulous dealers prepare for you.
Never stopped to think, did you, why you are not making more
money. Write us, and we will tell you more about this. You know a

Needle Hole

Will in time empty the largest reservoir.
Just so with your business—
if you don't STOP THE LEAKS.
Our service is a guaranteed FILM-LEAK STOPPER.
Try it for two weeks and see.
Briefly, many of you are now paying for
GOODS YOU DON'T GET.

Profits Are the Proof

And this brings us to the point of asking
If you don't want to get on the
ROAD TO PAYVILLE?
Yes!
Then secure reserved space aboard our
FILM RENTAL SERVICE TRAIN.
IT'S a through EXPRESS and the ordinary charges against you are
PREPAID because there are no
WATERLOO ditches or RESERVOIR leaks.
Our NEW service scheme simply

Romps Home a Winner

We will put you wise for the mere asking.
If we can't show you, we foot the bill.
Investigate to-day; to-morrow is a PROMISE ONLY.

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THE

Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of All Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Vocalists, Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 33. October 19, 1907 Price, 10 Cents.

SELIG FILMS

Last Week. New and thoroughly Original Dramatic Subject

The Girl and the Judge

Length 835 Feet **Code Word—Agirl**

THIS WEEK

Motoring Under Difficulties

Comedy from beginning to end and the style of comedy that is most popular and a laugh producer every time.

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Next Subject. The fun maker of the season ready for delivery October 16th.

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ORDER IT FROM YOUR RENTING AGENCY

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Most complete line of machines and supplies in New York. All the latest Educational, travel, scientific and clean comedy films. Nothing but the highest class goods.

SPECIAL Y. M. C. A. OFFER

Every Y. M. C. A. should write for our special proposition. The Churches, Salvation Army, and many schools and colleges are giving moving picture exhibitions. The up-to-date Y. M. C. A. should not overlook this form of entertainment

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WILL C. SMITH, Manager :: 7 EAST 14th STREET

SECOND-HAND MACHINES WANTED—BEST PRICES

THE HEADLINER ALWAYS

BIOGRAPH FILMS

The Season's Big Hit

TERRIBLE TED

Adventures of a Youthful Victim of Dime-Novelitis in the Wild and Woolly West

LENGTH, 792 FEET

"Terrible Ted" is the high card in films here this week.—*Variety Correspondent.*

There have been many comedy films presented at this house (Jolliette) this season, but "Terrible Ted," proved to be the best of the long list.—*Boston Press.*

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY

11 East 14th Street, New York

PACIFIC COAST BRANCH, 116 N. Broadway, Los Angeles, Cal.

THE MOVING PICTURE WORLD

PUBLISHED EVERY SATURDAY.

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ADVERTISING RATES ON APPLICATION.

Editorial.

How to Prevent Duping.

The letter from Chas. Urban appearing in our correspondence column, encourages us to again return to the subject of the duping of films. In conversation with a prominent patent attorney, the question of copyright was raised, and reverting to our editorial on this subject, he said there has been no practical test of the law made by the firms whose films are being duped, and contended that the copyrighting of the negative, as at present, is sufficient to cover the whole series of pictures.

We contended for our version of the law, and quoted our experience when copyrighting lantern slides. At first we had the series photographed on a card, 84 in all, which we apportioned twelve on each sheet, making seven to be copyrighted. We were told that that was no legal protection under the copyright act, and that any individual picture or all of them could be copied and we would be unable to gain recompense for such duping, so that in the end we copyrighted each slide separately, as required by the act. We know several song-slide manufacturers are sending pictures in bulk for copyright, who would find they have no remedy at law, if put to the test.

To return to the film question, Why do not those firms whose films are being duped bring a test case before the courts? It is well known who is duping, and if a precedent could be once established, giving the correct rendering of the copyright act, the pernicious practice would soon be stopped.

Talking with Mr. Will Barker when he was in our office, he offered a suggestion that is so good we will give our readers the benefit of it. This will cover not only the film, but the slide-maker also, and is one that should be instantly adopted by all who desire to stop the thieving of their efforts. That is, each firm adopt some simple trade-mark and register that; then in every scene, either for film or slide picture, place this trade-mark in some conspicuous or inconspicuous place; by so doing, the expense of copyrighting, etc., is done away with. The law states it is a felony to infringe, copy, or reproduce any trade-mark in or on any article for trade. This applies also to international trade-marks, so that foreign firms registering such marks here are fully protected.

We fancy some of our readers raising objections to having to place an incongruous mark in almost every conceivable position. We reply, do not adopt an incongruous mark. One manufacturer of slides with whom we were conversing and to whom we offered this solution out of his difficulty (he having had several sets pirated), asked us into his studio and requested us to kindly point out on the scene representing the exterior of a modern house with balcony, where he could put his trade-mark. We at once suggested the addition of an outside lamp painted on the background and the trade-mark inserted in the glass squares of the lamp. The next scene was a lane with telegraph poles. The linemen often put chalk-marks on, when calling attention to special work, and the mark could embody the trade-mark of the maker. Another scene was a lawn. We suggested the addition of a sun-dial, or a pedestal and statue, carving the mark on the base.

These illustrations should be sufficient to show how to overcome the problem, and the artist ought not to lack ideas to overcome any difficulty that may arise in placing the trade-mark.

Poorly Made Lantern Slides a Menace to the Profession.

In this commercial age, when the superficial is elbowing out the real in many lines, it is more disappointing than surprising to note that the lantern slide is also a victim to the prevailing mania for cheap and hastily produced articles. It is very important, however, that those who have built up a large business and a reputation for good work, should endeavor to keep that work up to a certain standard. We are prompted to say this because there is really no excuse for the trash that is frequently seen in the shape of slides supposed to illustrate popular songs. In a metropolitan audience it is a common occurrence to overhear adverse criticism on these specimens of bad photography and hideous coloring. If slide-makers desire to continue in business and prosper under the spell that at present draws the public to this class of entertainment, the standard must be raised. The use of the kodak is now so universal that almost everyone knows the difference between good and bad photography.

Renters Should Reject Poor Quality.

In a vaudeville house, that can certainly afford to pay for the best work, we listened the other day to a good singer, but the charm was dispelled by the wretched "pictures" that were thrown on the screen. All the more so when they bore the advertisement of one of New York's principal slide-makers—a man whom we know to be capable of producing the most perfect thing in lantern slides. The posing of the figures was poor and unnatural, the backgrounds ill-chosen and the photography technically bad—the tone values being utterly disregarded. To further distress the eye, the three primary colors had been applied to the slides in a manner that made the figures look ridiculous and unreal. A slide that is photographically good only needs the slightest tinting to add brilliancy to the effect and is better without color than when poorly applied.

What Is a Good Slide?

The beauty of a good slide from a good negative lies in the fact that it renders with correct gradation every

tone value of the subject. Between the clear glass of the highest lights and the opacity of the darkest shadows there must be a just proportion of tones and half-tones, and the longer the scale the more perfect the slide. The average slide has been reduced to two steps and seldom renders more than four steps of the scale. The outlines of the subjects are rendered in opaque deposits of silver and all else is clear glass. Such slides, though photographic, are little better than reproductions of pen-and-ink drawings.

First Get It in the Negative.

The cause of this degradation of tonal quality is generally in the making of the negative—insufficient exposure and unsuitable development. The exposure was not sufficient to render the shadow detail, and in prolonging the development in a vain attempt to bring out this detail, everything becomes equally opaque. Let it be understood that a brilliant negative will not produce a good slide; the best negative is one that may be termed thin, yet full of detail, and this can only be obtained by giving ample exposure and developing in a weak solution containing little if any bromide.

We are speaking here of dry plate photography, as this is in most common use to-day. More slides are also made on gelatine plates, because they are more easily made and more easily colored than a collodion slide; but for cheapness of production in large quantities and beauty there is nothing to compare with a gold-toned collodion slide. In future articles we will treat of this process.

Developer for Slide Plates.

We have been asked to give a good developer for gelatine slide plates, and recommend the following, which gives a pleasing warm black deposit:

Ortol	96 grains
Potassium metabisulphite	48 grains
Sodium carbonate	1 ounce
Sodium sulphite	1 ounce
Potassium bromide	48 grains
Water	48 ounces

Eight ounces of this will develop a dozen plates, when it should be discarded. The stock solution keeps clear for months, if well corked, and may be used for negatives in the same proportions, of course omitting the bromide.

If a little extra work is not a drawback, the quality of a gelatine lantern slide is always increased by carrying the development a little farther than is necessary and after fixation reducing with the well-known hypoferricyanide or any other reducer.

Hints For Operators.

By Maxwell H. Hite.

While the writer hereof does not claim to be the only man posted on the subject of Electricity and its proper manipulation for successful projection work, he believes that his writings can be read with profit by all who are interested in giving successful, safe and satisfactory life motion picture exhibitions, and as there are several important things that go to make an entertainment of this kind a success, I shall from time to time write on the following subjects: First, The Arc Light; second, Cored Carbons; third, Wiring the Theater, and last, but not least, The *Operator;* it is he who has the safety of the public in his hands, and right here I wish to state that I agree with the editor of this journal when he says that the operator who smokes while in the operating room should be severely dealt with, as to my mind this is as foolish as the man who went to draw a gallon of gasoline with a lighted wax candle.

The Electric Arc Light.

The electric arc is a phenomenon discovered by Davy in the year 1800, when he sent a current of electricity through two carbons. After he brought the carbons together he separated them slightly, that is, about one-eighth of an inch, and the current continued to pass, raising the temperature of the ends to a very high degree, while a vapor passed between the carbons. Thus, from this crude experiment of Davy, we learn that when a current of 10 to 25 amperes, under a pressure of 110 volts, is passed through two carbons, with their ends first in contact and then gradually separated say about one-eighth of an inch, a brilliant flame, called an electric arc, is established. This arc is composed of a carbon vapor; that is, the high temperature caused by the passage of the electric current through the resistance at the contact surfaces causes the carbon to boil, and the vapor arising therefrom, being a better conductor than the air, carries the current across the air gap from one carbon tip to the other. This volatilization occurs mainly at the tip of the positive carbon, where the current enters the arc, and this is the point of the highest temperature and the greatest light-emitting point. The arc being maintained at this point, the disintegration of carbon takes place, *i.e.,* the carbons waste away and a cup-shaped end is formed on the positive carbon, called the crater, while the negative carbon becomes conical in shape. The negative carbon being lowest in temperature the positive carbon continually feeds it, and the deposit thus fed to the negative carbon forms a pure graphite. Both carbons are consumed, but the positive carbon is consumed about twice as fast as the negative.

The light emitted by any heated substance increases with the temperature. The temperature of the crater when in the state of ebullition is about 3500° C., this being the hottest point of the arc, and therefore it is from here that the most light is emitted. In using a direct current hand-feed arc light for projection work such as moving picture and illustrated songs, it is necessary to place what is known as a rheostat in series, in order that the operator may be able to control the amount of current; without a rheostat an arc lamp would not work, owing to the fact that too much current would pass. In projection work, cored carbons of the best quality should be used, as the presence of material whose points of volatilization are much lower than that of the carbon, must result in a considerable reduction of the temperature, which will decrease the intensity of the light. Therefore, if the carbons are made from a mixture of carbonaceous powders, unless all of the ingredients are nearly of the same hardness, irregularities in both the consumption and the temperature will cause unsteadiness of the light. For this reason I advise the reader to use the best carbons that he can buy, in order that he may have a good, clear, steady light.

Next in order is to so adjust your arc that the same strikes the center of the condensors, for unless you do this you will fail to secure a bright, sharp picture, and when you fail to show a picture that is clear and sharp, your patrons become dissatisfied and fail to return to see your show. My next article will treat the Alternating Arc, as there is a vast difference between direct and alternating arcs.

Trade Notes

Messrs. Williams, Brown & Earle take exception to a statement in our last week's issue that a certain advertiser who carries a stock of 25,000 slides has the largest stock in this country, so we journeyed over to Philadelphia to investigate and on being given the opportunity of examining their stock sheets found that on January 1 of this year they had over 40,000 slides in stock, and this was being constantly added to. This was further verified by reference to their shelves, and their stock covers every imaginable subject—scientific, historical, travel, comedy, art subjects and lecture sets. Their rental business is well organized and while their trade has hitherto been mainly drawn from other channels, the theatrical manager and nickelodeon proprietor are now among their steady and increasing customers.

* * *

A meeting of considerable interest was held in Philadelphia on Monday evening of the Philadelphia Board of Fire Underwriters, together with invited guests from other cities, to discuss the topic of the risks of the moving picture theater. All the leading makes of machines were examined and tested and pronounced to be satisfactory and free from risk, if operated intelligently and carefully. Attention was called to the fact that the safety shutter, while being necessary, is not the sole precaution needed, as it was demonstrated that if a piece of film was allowed to touch the heated metal of the lamp house that it flared up instantly and was more dangerous than ignition from the rays of light, as then the film was in a confined situation and only the exposed part was consumed. While no definite action was taken, it was proposed to frame a law compelling all operators to pass an examining board and be duly licensed, and we understand that the pros and cons of this proposition are to be discussed at the next meeting.

* * *

As we have before mentioned, the nickelodeon has invaded the principal thoroughfare in Philadelphia to an extent that has called the attention of the authorities to the matter and steps taken to eliminate the noise features. The public, however, seem to appreciate these places, and they are thronged from morning until night and the proprietors vie with each other as to which can give the best entertainment. The shows are continuous and the time consumed by re-winding or changing reels is taken up by illustrated songs and other vaudeville acts. In some theaters the pictures are changed twice daily.

* * *

The largest and possibly the most patronized and elaborate nickelodeon in Philadelphia is operated by S. Lubin, within a stone's throw of the Wanamaker store, on the principal side of Market street, and diagonally across the street he has another in course of construction. Over the Lubin theater is located his rental and sales offices, and the remaining floors of the building contain the machine factories and studios and film producing plant, with a present capacity of 20,000 feet per day. His faith in the future of the business is shown by the fact that this plant is being duplicated in every detail and when completed he will have facilities for producing 40,000 feet of film per day and 50,000, if pushed to its full capacity.

* * *

The great success prophesied for the Kalem film, "The Red Man's Way," has been more than realized, and this week they follow it with another "Nathan Hale," that for historical interest, setting, acting and photographic quality, bids fair to maintain the high standard they have set for their products.

* * *

We have had frequent inquiries of late as to where second-hand film may be obtained and call attention to the announcement of T. J. Harbach, elsewhere in this issue. He has a large stock of usable second-hand film at very reasonable prices. W. H. Swanson and Eugene Cline, of Chicago, and the Chicago Film Exchange, and in fact all film renters, while they do not advertise the fact, have considerable second-hand film always in stock which, while not good enough for rental purposes, is still in fair condition, and which they will sell outright for from five cents per foot upwards, and for less in large quantities.

Another new Nickelodeon opened in Morristown Saturday, October 12, owned by the Bowley Brothers, from Easton, Pa.

* * *

Acting Captain Thomas McGuire, of the Coney Island, N. Y., precinct, stopped the moving picture shows last Sunday week and two arrests were made. The police went into a moving picture place on Surf avenue and arrested Marrio Cappie, 18 years old, who said he lived at 162 Henry street, Manhattan, and Martin Maroskes, 25 years old, of Surf avenue. They were arraigned in the Coney Island Court and on a plea of not guilty were held for a further hearing.

* * *

A Suggestion for Bingham.—Police Commissioner Bingham might supplement his new drilling scheme by adding a sight-reading class for detectives. Some of his plain-clothes men must be suffering from defective vision, but in the East New York section, for instance, they did not see a dance hall running in full blast recently until a minister of the gospel called their attention to it. Then a charge of violating the excise law was made against two bartenders. But in South Brooklyn the plain-clothes guardians of the peace were active. Coney Island must be purified, even if the season is over. A moving picture show in operation was the terrifying sight that greeted the vision of some of the Bingham subordinates. They were equal to the emergency, however, and promplty arrested the alleged violator of the law. No matter if moving picture shows operated all Summer long, this pernicious form of amusement must be abolished whenever it is discovered.

Meanwhile in other sections of Brooklyn wide-open conditions existed. Few persons could be convinced, in view of the evidence on all sides, that the police knew the excise law was placed on the statute books to be enforced. Perhaps the police did not know it or perhaps all the near-sighted detectives were on duty yesterday. And perhaps not until hypocrisy is banished from local police affairs and intelligent and fearless leadership directs police actitivy will the laws be enforced impartially.—*Brooklyn Standard Union.*

* * *

The Bijou Moving Picture Theater, at 41 Broad street, Elizabeth, N. J., opened last week. With the exception of Sundays, the place will be open every day in the week from 1.30 to 10.30 P. M.

* * *

Grand Rapids, Mich, is further identified with the moving picture business through a film exchange on Monroe street. It will be known as the Vaudette Film Exchange, and will be under the proprietorship of A. J. Gillingham, owner of the Vaudette and Royal Theaters.

This film exchange will perform the service now done for the moving picture operators by houses in New York, Chicago and other cities. It will rent out films and also sell them. In addition, it will bt a five-cent theater supply house and will be prepared to equip such theaters entire from the moving picture machines and films to the opera chairs and ticket rolls. It is proposed to make Grand Rapids a center for the moving picture business in this vicinity.

"I have already entered into arrangements for securing the latest films from the big producing companies," said Mr. Gillingham. "These I shall buy outright and rent to the moving picture houses on my list. I have already secured fifteen customers and expect to add many more. The fifteen include the six houses that I am operating personally, two in Grand Rapids, two in Indianapolis, one in Kalamazoo, and one in Muskegon."

* * *

When the employees of a moving picture show at 251 West 125th street, New York, reported recently they found Earl Bisonette, the proprietor, who sleeps in the place, bound and gagged. He said that thieves had entered the place and had chloroformed him. Then they had tied him to his picture machine.

Bisonette said that he had been robbed of twenty-five dollars in cash, a gold watch and chain, two stick pins and his overcoat. The matter was reported to the police of the West 125th Street Station, and Captain Carson and detectives made an investigation. They found a skylight open on the roof of the one-story building and a ladder leading up to it. There were so many footprints in the soft earth of the vacant lot adjoining that the police said they thought there were at least three men concerned in the job.

* * *

Captain John Young, manager of Young steel pier at Atlantic City, spent some time in York City, Pa. His intention is to establish a chain of moving picture playhouses throughout Pennsylvania, using York City as a center.

The moving picture show has achieved popularity more rapidly than any other new form of entertainment ever did, says State Fire Marshal Creamer, of Cleveland, O., in his latest bulletin. They constitute an important fire danger, because the film, which will explode at a comparatively low temperature, is exposed to electric sparks and the heat from the light which illumines it. Many of these theaters are in old buildings, where rent is low and nearly all are in the business district, where conflagration hazard is greatest.

Two or three such accidents occur each week in the State, and the fire loss from them would be enormous but for the fact that the chiefs of fire departments have required that the machines have fireproof surroundings. This precaution will not prevent the stampeding of the audience when an explosion occurs and the fire is usually beside the only exit.

It is wellnigh impossible to extinguish fire in celluloid because it has within itself oxygen to support its combustion. It makes the hottest fire known in this life.

* * *

Lockport faces an amusement war. It started with the Hodge Opera House management, who will endeavor to combat the influence of the five-cent moving picture show theaters on Main street by giving a three-hours' vaudeville and picture show each afternoon and evening for a maximum admission of ten cents. It is believed that this is a move to put the moving picture places out of business. There are three of them on Main street.

The managers of the "nickel" places have banded together and state that throughout the week they will give free shows only at their theaters to kill, if possible, the opposition being put up by the Opera House.

* * *

A Providence, R. I., promoter has written to Captain of Police Haven asking what sort of a field New London, Conn., would be for a moving picture show. The promoter would like to know the population and the situation of nearby towns. He is thinking of locating here. Captain Havens answered the letter, saying that there are three picture shows now in operation.

* * *

With the opening of a moving picture theater in the building on San Antonio street, known as the Wigwam Saloon, the last chapter in the history of El Paso, the lawless, will be closed, and the great register that contains the names of some of the most famous characters in the Southwest will be filed away for the last time. No place is better known to the old timers of El Paso and Western Texas than this same Wigwam, under whose shelter thousands of dollars have been made and lost and men have been transformed from $30 a month cowpunchers to the owners of thousands, only to buck the tiger on the following night and lose everything down to their pet pinto pony on the whirr of the wheels.

* * *

Decatur Nickelodeon Company, Decatur; capital, $2,500. Carry on amusement enterprises; incorporators, H. C. Strickle, E. B. Strickle, and W. D. Moore.

* * *

A party of twenty employees of the Edison Company went to Ridgefield last week. The scenic advantages of Ridgefield are fine and the company every year uses the locality, taking a theatrical company to pose for moving pictures.

* * *

Plans have been filed with the Bureau of Buildings, Buffalo, N. Y., by the Income Realty Company for alterations of the Gold Dollar saloon property at No. 355 Main street, at a cost of $3,500, to prepare it for the occupancy of a moving picture show company that has leased it for ten years.

* * *

A fire which made the whole front of a little theater a momentary mass of flame was the spectaclar and sensational scene in the busiest part of St. Lawrence Boulevard, Montreal, Can.. The damage was not so very great and the blaze was of very brief duration, but the fact that the theater was filled to capacity at the time (about 250 people) and that the audience was almost entirely of women and children, and the fire completely swept the front entrance, caused a momentary thrill of horror to the big crowd which gathered in an instant.

Fortunately it turned out that no one was killed and that there was not even a serious panic. There were ample means of exit from the rear into another street, and in this way all reached safety. The "Starland," owned by Messrs. S. Richardson and E. Wicks, was the newest and most pretentious of the little continuous performance five-cent picture machine theaters. The front was of stamped steel, painted white, decorated in the "arcade" style with hundreds of electric lights. Over the ticket office there was a glass cage in which the picture machine was operated in the full view of the street, being worked by an electric motor instead of by hand, as is usually the case. The operator was seated beside the machine and the little theater was full, when suddenly the whole exterior front of the theater burst into a blaze. Whether it was due to defective wiring, a short circuit, or what, is not quite clear, but the way the electric current cavorted and ate up the celluloid films and everything else that could be burned made it look like a huge conflagration. When it was all over it was found that the girl who sold tickets was safe and had the afternoon's receipts with her, and the operator had escaped and the audience, frightened but unhurt, had got out through the exits to St. Charles Borrommee street. The damage will be about $2,000, the machine and films being destroyed, and the whole front wrecked.

* * *

The "big guns" of vaudeville may have their scraps. Des Moines, Ia., doesn't care, for it is having an exciting time of its own. The five-cent "picture shows" in town are pulling off the nicest mill one ever saw, but they are doing it in gentlemanly style; yes, sir, very gentlemanly.

Take for instance: One house put on the "Passion Play" film. That's a pretty strong card for this Iowa city, where church is the attraction several days a week, so another picture house followed suit.

Then I. Reubens, manager of the Lyric, caught an inspiration. He invited the clergy of Des Moines to visit his "theater." As one the ministerial folk "turned" Mr. Reubens and they turned him hard; but even at that the energetic manager received some free advertising in the papers over the incident.

Many devices are being resorted to by the opposition places and the fight is causing considerable comment, bringing packed houses to the various shows as a rule.

* * *

P. J. Shea, Troy, N. Y., made extensive alterations to his store on Third street preparatory to the opening of a moving picture and illustrated song theater. The theater is situated in the rear of the store on the ground floor and has a seating capacity of 250. It opened October 10.

* * *

From Wilkesbarre, Pa., we hear that, inspired by several business men of the town, who wished to rent his store room on Main street for a picture theater, C. Bouree, the baker, who recently advertised for a buyer of his business, has decided to open a picture theater in the room now occupied by his dining parlor.

* * *

A FAIRY TALE OF A CINEMATAGRAPH.

(*From the New York American.*)

Imagine a mechanical "Peeping Tom!" Think of every word you utter, every movement you make in the supposed seclusion of your own home being heard and seen by mechanical ears and eyes concealed in the walls and recorded for your enemies' use in the shape of phonographic records and moving pictures.

Just reflect on your feelings when, after returning from your honeymoon trip with your young bride, and after spending the first happy weeks in your new home, you suddenly discover that some wretched outsider, aided by the marvelous mechanisms of this "electrical age," has had a faultlessly remembering eye and ear upon you during all that time!

Was anything so outrageous ever before conceived and executed?

And that is exactly the state of things which young Mr. and Mrs. Henry Fisher, of St. Louis, have lately complained about to the authorities of that city. The story is keeping the police busy and the tongues of gossip wagging.

"Just think," sobbed pretty Mrs. Fisher, when workmen, under her husband's orders, had torn "Peeping Tom's" diabolical hearing and seeing apparatus out of the dining room wall, "just think of it! The wretches have taken moving pictures of us at breakfast and heard every word we've said to each other for at least a month! It's too dreadful!"

"It's outrageous," said Mr. Fisher. "But they can't say we ever quarrelled—that I swore at you, or you threw dishes at my head."

"Oh, it's worse than that," wept the bride, hiding her face on Mr. Fisher's shoulder, "you would insist—boo, hoo, hoo—you would insist on my sitting on your—boo, hoo—lap while I poured the coffee—boo, hoo, hoo—and all the time those horrid people were watching and listening with their horrid machine—boo, hoo, hoo!"

"There, there, darling," said Mr. Fisher, soothingly, "they shall suffer for it. I'll have 'em arrested!"

"Oh, dear, how do we know who did it, Henry? Oh, dear, I wish I was dead!"

Now, Mr. Fisher had a well-grounded suspicion who had engineered this up-to-date scheme of eavesdropping, but he didn't tell his wife. He put on his hat and called on the Assistant Circuit Attorney of St. Louis, Don Summers. On the way he got madder and madder. He burst into the astonished attorney's office, saying:

"I am being worried to death by a woman who has wired my home, put moving picture machines outside the transoms and lined the walls with phonograph blanks."

"Impossible!" ejaculated the official, wondering whether his visitor was an escaped lunatic.

But Mr. Fisher told his strange story so circumstantially that the Circuit Attorney promised immediate action.

It appears that Fisher once loved and won the love of a rich society girl who lives in a suburb of St. Louis. He has withheld her name, despite the worries he has suffered through her machinations, which have pursued him even into his home after marriage with a poor girl who infatuated him while he was engaged to the wealthy debutante.

Fisher now believes that his rejected sweetheart spied on him by the same unique means before he was married, through he never suspected it or found evidence of it until recently, long after he had driven her out of his heart and mind.

The climax and exposition came when Fisher and his wife were awakened by a noise at his windows as he slept. He rushed to the blinds and saw a man carrying a bag, apparently filled with tools, hurrying away in the darkness.

The young husband sought evidences of a burglary and was surprised to discover that a roll of insulated wire and a package of kinetoscope films had been left on the window sill.

In wonder he pondered. Then he connected his find with mysterious clickings and other weird noises which had frightened his wife and himself, and he began an inspection of the dining-room walls.

He found a fine wire leading to a battery and thence to a tiny moving picture machine on the rib of the transom over the door. Within a few minutes he had mastered the mechanism and was able to operate the device, bringing forth just such tappings as he had heard so often.

The next morning Fisher called in an expert electrician. A thorough examination revealed not only a fully equipped system of recording photographically and kinetoscopically everything that transpired within the room when the lights were turned on, but also an electrically operated phonograph receiver which recorded what was said, and which moved noiselessly by the same force when set in motion by pressure on a button outside the window where the intruder had been discovered.

One of the records was found to have been "filled." It was put through the necessary process and placed in a phonograph.

It was a dramatic moment when the thing buzzed and rumbled, and suddenly sprang into a conversation which Fisher and his wife had held at the dinner table the evening before the "burglar" ended the affair by indiscreetly making too much noise.

Here is what the phonograph repeated, as taken down by a stenographer in the Circuit Attorney's office from the record:

Mr. Fisher's voice—"I saw her again to-day. She was walking past the office door when I came out, and I suppose she had been promenading there waiting for me."

Mrs. Fisher's voice—"I should think dignity or pride, if she has any left, would keep her away from you, now that you are married. She is the most persistent beaten woman I ever heard of."

Mr. Fisher's voice—"If she only knew, dear, how impossible her efforts to gain any attention from me are, she would forget it."

Mrs. Fisher's voice—"They say a woman never forgets, and I guess we might as well make up our minds to put up with it. I don't mind it."

Mr. Fisher's voice—"Well, I do."

Mrs. Fisher's voice—"Well, take your own advice and forget it. Your dinner is getting cold. (In a loud voice.) Minnie, bring in Mr. Fisher's coffee."

Mr. Fisher's voice—"I saw something this morning as I left the house"—etc., etc.

Here the conversation branched off into small talk not material to the case.

A finished roll of films was found in the picture machine. The negatives were very small, and when developed, were not distinct. But a photographer to whom they were taken declared that more successful ones could be taken if the light were better, and Fisher believes that his mysterious and wealthy wooer has a number of very clear pictures of what has gone on in his dining-room—and possibly in other parts of his home.

Marks on the doors leading into several other chambers indicated that similar machines have been attached there, but were later removed.

The police examined the entire flat and concluded that a daring and elaborate system has been in force whereby in the dead of night, as often as has been necessary, a practiced burglar, who is also an expert mechanic, has stolen into Fisher's home to refill the photographic machine and to replace the complete phonograph blanks.

The machines, it is quite clear, never were operated in daytime, and when they were set in motion in the dark they were touched off by some one who climbed to the outside of the dining-room window and started the power through the thread-like wires.

This had evidently gone on for some time, as Fisher and his wife, both of whom were repeatedly summoned to the office of the Circuit Attorney to tell of their experiences, declared that they heard weird buzzings and other uncanny noises for months until they were almost frantic.

Fisher even advanced the theory that the same method had been employed to spy on him and his wife before they were married, and after he had broken off his former heart affair, in the home of his wife's parents, as he remembered hearing sounds which he could not explain to his own satisfaction at the time.

His wife, it appears, had full knowledge of the broken engagement, which was exposed to the public in Fisher's complaint. The record on the phonograph blank also reveals that the husband and wife discussed the romance in a manner unusual in such instances.

Mrs. Fisher refused to talk to the public prosecutor about the other woman, and denied that she knew of her existence. Fisher was not quite so reticent before he had full knowledge of what the burglary meant, but after he realized the whole affair and came to understand that if the woman's name became known she would be amenable to the law as accessory to a burglary, he became silent on the matter.

In the few words he did say about her he described her as a sweetheart of his childhood who was far above the station of life in which he moved.

He said that he had never been publicly betrothed to the young woman, but that she had displayed wild jealousy when he first centered his love on the present Mrs. Fisher.

She followed him and attempted to bring back his love, he said, until he was married, when she suddenly ceased to communicate with him in any way and had apparently forgotten him.

Several weeks before the expose, however, he had met her by chance on the street and they had discussed old times. He told her that he was very happy with his wife and smilingly congratulated her on having escaped matrimony with a man who might prove a drag to her social aspirations and who could not provide for her in a way befitting her mode of life.

She was not inclined to take his view of it, he said, and was in tears when they parted.

After that, in a manner that could hardly have been unpremeditated, she met him often as he came and went between his work and his home, and each time she engaged him in conversation. Several times she let slip words which showed him that she had a most remarkable knowledge of what was transpiring within the privacy of his home, and he wondered over it but suspected nothing.

He then reccaled that one morning when he had occasion to leave his home earlier than was his wont, he nearly stumbled over two men who were standing in the shadows of his front doorway. A moment before they were apprised of his proximity he heard one of them tell of receiving some money for a set of pictures.

From the day that the machines were discovered and their nature exposed, Fisher has not met the mysterious young heiress, who by so devious and remarkable a route, has spied upon him.

He has made no effort to reach her to question her or to clinch his suspicions against her as the person who conceived the involved method of espionage.

Neither has she thrown herself across his path since then, nor have there been any more of the strange noises nor any efforts to repeat the burglary attempt.

When asked to theorize or tell what he knew of the woman's motive for obtaining unimpeachable records of the affairs of his domestic life within his own walls, Fisher only voiced the general conclusion:

"She wants to separate me and my wife on account of jealousy."

How she intended to effect this separation through the pictures and phonograph echoes, what she expected them to reveal, or what other use she might find for them for the results of her unique venture, he said he could not tell. Then he hurriedly added: "Because I don't know."

It is Mrs. Fisher who has finally terminated official activity

in the matter, inducing the Circuit Attorney and the detectives to end the delving. She told them that if any further steps were taken she and her husband would leave the State.

So the complete plot is still a mystery, though gossips and wiseacres have patched together a fairly complete story centering about the romance of Fisher and the inquisitive young heiress.

Is the explanation found in a desire on the part of a woman scorned to get records of infelicity in the home of the man who had spurned her, and to cherish these as her revenge?

Or did she think that her mechanical agents would secure for her something which she might use as a lever to bring him back to her and to forsake the woman who had come between them?

At any rate, the case presents something "absolutely" new under the sun—the possibility of a mechanical "Peeping Tom," easily concealed in walls and operated by electricity from a safe distance.

* * *

John Sharkey, a brother of Thomas Sharkey, the pugilist, was held in $300 bail for further examination in the Yorkville Police Court, New York, by Magistrate Herrman, charged with imperilling the morals of children. Sharkey runs a five-cent moving picture show on Third avenue. Agents Jennings and Creegan, of the Children's Society, appeared against him and told Magistrate Herrman that they had seen Frank and John Mara, thirteen and fourteen years old, respectively, brothers, of 310 East Ninth street, enter the place without the adult guardian required by law.

* * *

Our Chicago correspondent sends the following: Lieutenant Alexander McDonald, Chief Shippy's five-cent theater and dance hall censor, stopped the display of fourteen pictures this week, according to a report handed to Chief Shippy. The titles of the pictures which were stopped are:

"'Easy Money."
"Kidnapping a Child."
"The Downward Path."
"Rich and Rare."
"Clara Got His Money."
"Society Burglar."
"In the Monkey House."
"The Burglar's Dilemma."
"Is Marriage a Failure?"
"The Darling Lover Gets What He Wants."

The pictures, according to Lieutenant McDonald, were unfit for exhibition and would easily lead some child or man with a weak mind into an evil path.

At a five-cent theater at 23 Halsted street, Lieutenant McDonald refused to allow the management to put on a series of pictures under the title of "The Police Dogs."

* * *

Geo. N. Freeze, who has been managing Nicola Seraphine's Fort George Nickelodeon during the past Summer, with such fine results, has taken a position as manager of the Dominion Film Exchange, Toronto, Canada. We heartily congratulate the concern that they have secured so good a man to look after their interests, which, in the hands of Mr. Freeze, will not be misrepresented.

* * *

Another manager, Jules Van Cook, who had charge of Wm. Nanley's place at South Beach, Staten Island, during the season, has, with his wife, joined the Keith Circuit in vaudeville, their principal acts being musical comedies, and touring now with the hit, "Harmony in a Chinese Laundry."

* * *

The new moving picture theater, the Criterion, Second and D streets, Marysville, Cal., opened last week.

THE IKONOGRAPH—A MOVING PICTURE MACHINE FOR THE HOME, THAT IS NOT A TOY.

It has arrived. It was bound to come, sooner or later—a moving picture machine for the amateur and for home use. What its effect will be on the professional trade is hard to tell. When the Kodak was invented and George Eastman realized its possibilities and placed in the hands of the multitude a little box by which anyone could easily produce on a minimum scale photographs equal in quality to that produced by the bulky professional outfits, the professional photographers raised a general howl that their business would be ruined. But the outcome has been the reverse. To-day there are twice as many professional photographers and they are making more money than before the Kodak entered the field.

The advent of the amateur into the photographic field has done more towards the uplifting and advancement of photography than any other agency. Nine-tenths of the discoveries and improvements in photography are generally credited to the painstaking and experimental amateur. It may be so in the moving picture field, for the Ikonograph at least cannot fail to give satisfaction and to popularize more than ever the moving picture craze. We say this advisedly, because the Ikonograph is not a toy, but a scientifically constructed and mechanically perfect machine that shows a picture as good in detail and as free from flicker as the most costly instrument. The size of the picture shown is only limited by the intensity of the illuminant. With acetylene, which is recommended for home use, a satisfctory picture 3 by 5 feet can be shown. A 100 c. p. special electric bulb, which can be attached to the socket of any incandescent lamp, yields a satisfactory picture 2 by 3 feet. With the arc light a 5 by 8 foot picture compares favorably with the professional machine

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COMMENDATION.

Editor MOVING PICTURE WORLD:

Dear Sir—Mr. Charles Urban desires me to convey the expression of his hearty congratulations to you for your courage in tackling the pirating problem in THE MOVING PICTURE WORLD.

He has done his best to induce the journals this side to take up the matter on the same unbiased lines, but without avail. Such articles and methods as those you have published and adopted in THE MOVING PICTURE WORLD will do more to exterminate the practice than any rigid protective laws, and if you care to enlarge upon your current article by enlightening your subscribers as to the extent the reprehensible custom is indulged in on this side, he can furnish you with important details concerning one firm in particular of some standing which is to a large extent guilty of the very same methods.

Trade journals here—possibly for advertising reasons—seem afraid of touching the matter, and Mr. Urban feels that by your present action the steps you are taking to put a stop to this growing evil deserve the commendation of the whole cinematograph trade.

Yours faithfully,
THOMAS CLEGG,
Publicity Dept.

---

52 SIXTH STREET,
ELIZABETH, N. J., October 14, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—I beg to inform you that on October 11, 1907, a Power cameragraph and one Edison phonograph were stolen from my moving picture palace. Number of machine is 1253, Model No. 4. If your readers learn of any person or persons trying to sell a machine of above description, will they kindly notify me at once?

Thanking you in advance, I remain,
Respectfully yours,
DENNIS J. SHEPHERD.

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The Tired Tailor's Dream..625 ft.
The Hypnotist's Revenge..1030 ft.
Deaf Mutes' Ball.....790 ft.
Exciting Night of Their Honeymoon .....292 ft.
Fussy Father Fooled.....153 ft.
The Model's Ma.....233 ft.
Dolls in Dreamland.....752 ft.

EDISON.

A Race for Millions.....975 ft.
The Rivals.....780 ft.
Stage Struck.....785 ft.
Nine Lives of a Cat.....955 ft.
Jamestown Exposition.....500 ft.
Lost in the Alps.....830 ft.
Panama Canal Scenes and Incidents .....1355 ft.
Daniel Boone; or, Pioneer Days in America.....1000 ft.
Teddy Bears.....935 ft.

ESSANAY.

The Dancing Nig.....387 ft.
Life of a Bootblack.....726 ft.
Mr. Inquisitive.....500 ft.
Slow But Sure.....647 ft.
An Awful Skate.....683 ft.

GAUMONT.

Jealousy Punished.....257 ft.
Smoke without Fire.....257 ft.
Asking His Way.....724 ft.
Returning Good for Evil....434 ft.
Late for His Wedding.....384 ft.
Madame Goes Shopping.....274 ft.
The Good Wine.....237 ft.
The Motorcyclist.....247 ft.
A Modern Mother.....384 ft.
After the Fancy Dress Ball..360 ft.
The Magnetized Man.....467 ft.
The Helmet.....380 ft.
Looking at a Balloon.....324 ft.
The Dummy .....467 ft.
Spring Gardening.....280 ft.

GOODFELLOW.

That Dog Gone Dog.....672 ft.
Goldstein's Luck.....———
A Disastrous Flirtation.....825 ft.
Thursday Is My Jonah Day.675 ft.
It Served Them Right.....860 ft.

KALEM COMPANY (INC.).

Reggy's Camping Party.....705 ft.
Who'll Do the Washing?....595 ft.
One-Night Stand.....760 ft.
The Sea Wolf.....655 ft.
The Book Agent.....720 ft.
The Parson's Picnic.....670 ft.
The Tenderfoot.....850 ft.
Off for the Day.....670 ft.
The Pony Express Rider....880 ft.
The Gentleman Farmer.....720 ft.

LUBIN.

The New Arrival.....316 ft.
Moses Sells a Collar Button.155 ft.
The Blacksmith's Daughter..845 ft.
The New Apprentice.....530 ft.
Grandpa's Vacation .....690 ft.
Wanted: A Husband.....565 ft.
The Actor Annoys the Boarders .....210 ft.
A Misunderstanding .....240 ft.
Gypsy's Revenge .....900 ft.

MELIES.

Drink .....312 ft.
Bewildering Cabinet.....370 ft.
A New Death Penalty.....400 ft.
How Bridget's Lover Escaped .....500 ft.
The Skipping Cheese.....280 ft.
Robert Macaire & Bertrand.1060 ft.
Tunneling the English Channel .....1000 ft.
Under the Seas.....930 ft.
The Mischievous Sketch....243 ft.

MILES BROS.

The Blackmailer .....585 ft.
Petticoat Regiment .....785 ft.
Babes in the Woods.....378 ft.
Once Upon a Time There Was—— .....867 ft.
For a Woman's Sake.....497 ft.
His First Topper.....255 ft.
Invalid's Adventure.....———
Cheekiest Man on Earth....———
Babes in the Woods.....———
Female Regiment.....———
Arrival of the Lusitania....———
"Once Upon a Time There Was——" .....———
For a Woman's Sake.....———
Great Lion Hunt.....700 ft.
Female Wrestlers.....508 ft.
Happy Bob as Boxer.....262 ft.

PATHE.

Riding School .....459 ft.
Highwaymen .....590 ft.
Our Bands Going to the Competition .....639 ft.
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Enchanted Glasses.....328 ft.
The Adventuress.....902 ft.
Poor Pig.....196 ft.
Stilt Race.....442 ft.
Indian Idyll.....410 ft.
Interrupted Card Party.....262 ft.

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T. P.—PARIS.

Who Owns the Pear?.....234 ft.
Unlucky Substitution.....517 ft.
The Blacksmith's Strike....1067 ft.
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SELIG.

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SOCIETY ITALIAN CINES.

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Stolen Chicken.....272 ft.
Modern Samson.....420 ft.
Hunting the Devil.....291 ft.
Electric Pile.....172 ft.
Gitana .....912 ft.
Kidnapping a Bride.....530 ft.
Fountains of Rome.....215 ft.
Slavery of Children.....536 ft.
The Fireman.....295 ft.
Modern Youth.....1082 ft.
Ragpicker's Daughter.....694 ft.
Little Fregoli.....245 ft.
File de Chiffonier.....694 ft.

URBAN-ECLIPSE.

Picturesque Wales.....900 ft.
Slate Quarries in North Wales .....867 ft.
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Crazed by a Fad.....287 ft.
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Slavery by Circumstances...474 ft.
A Would-be Champion.....554 ft.
The Foster Cabby.....640 ft.
Madame Goes Shopping.....274 ft.
A Would-Be Champion.....554 ft.
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The Haunted Bedroom.....267 ft.
The Great Victoria Falls....450 ft.
Atlantic Voyage .....587 ft.
A Doctor's Conscience .....780 ft.
Fisherman's Luck .....520 ft.
The Great Victoria Falls....450 ft.

VITAGRAPH.

The Burglar.....440 ft.
The Mill Girl.....700 ft.
Purchasing an Automobile...700 ft.
The Disintegrated Convict..425 ft.
Cast Up by the Sea.....435 ft.
Ghost Story.....230 ft.

WILLIAMS, BROWN & EARLE.

A Seaside Girl.....325 ft.
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A Sailor's Lass.....300 ft.
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Cricket Terms Illustrated....230 ft.
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Mischievous Girls.....250 ft.
Just in Time.....540 ft.
Dick Turpin.....525 ft.
The Poet's Babies.....525 ft.
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Bertie's Love-Letter.....———

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Film Review.

LOVE MICROBE.

BIOGRAPH.

Love—h'm—that omnipotent potentate of this terraqueous globe; that recondite puissance which has bewildered scientists from the rose-scented era of Venus and Adonis to the present day, has at last been elucidated. Our friend, the erudite Professor Cupido, obsessed with the hypothetical assumption that love is due to inoculation by a specific germ, starts out in quest of the primordial atomic affinity bug. In a sequestered spot in the park, far removed from the tramp of travel, he encounters a pair of turtle doves billing and cooing. Stealthily approaching the maiden, he extracts from her neck with his needle syringe the coveted microbe. A like operation is performed on the young man, the couple imagining the jab of the needle a mosquito bite.

Back to his laboratory he goes with the micrococcus for further investigation. Placing them on the glass of his microscope, he views them—first male, and then the female. Eureka! At last we have found that with which Cupid baits his darts. (These microbes are thrown on the screen tinted red just as the Professor sees them.) Armed with this dulcin virus, the Professor plays the role of Cupid, transforming acrimonious grouches and tartary shrews into veritable Strephons and Chloes.

His first experiment is on his housekeeper, who, hitherto a virulent vixen, is immediately transmogrified into an angelical Dulcinea. Out in the park again he goes and comes upon a couple who have evidently lived in immutable lethargy, so far as the tender passion is concerned, but an injection changes everything—darkness is dispelled in the coruscation of love—"they just can't make ther eyes behave," and Sir Fretful Plagiary becomes a gallant knight, hastening to pick up the mouchoir the lady has coyly dropped, and they are soon folded in each other's arms. Next we show the kitchen of a tenement house apartment. The faithful wife is preparing dinner for her liege-lord, when he enters. The son is despatched with the kettle for beer. While on his way back from the saloon the Professor slyly adulterates the beer with the microbes. Meanwhile, at the house, the querulous husband kicks about the food placed before him, criticising vehemently his wife's cooking. Patient, amiable wifey retaliates by pushing a blackberry pie into his anger-distorted countenance. Whow!—he leaps into the air, hurling anathemas at her—as well as everything else in the place. She flees for her life. Dishes, pots, pans, chairs fly after her; down comes the shelving, the stovepipe; then an attempt with the stove, but this proves hotter than his temper and burns his destruction-bent hands. At this moment little Johnny enters with the beer. One gulp is enough, and the roaring lion is now a gentle lamb, calling his better half back to beg her forgiveness. The Missus re-enters cautiously, and in an unguarded moment he gets a bang on the head with a rolling pin she has hidden behind her. She new drinks of the soothing potation and once more peace reigns over the household.

Again at his office, the Professor tries a dose himself and is at once imbued with that indefinable something that causes him some embarrassment when he breathes words of love into the ear of a lady who visits him shortly afterwards. She hastens from his office to return later with her husband, who is about to resent the insult with a gun, when the dutiful housekeeper takes in the situation and one jab of the needle is all that is necessary, so that the irate husband is now as playful as a kitten, cuddling his wife, who departs with him in amazement. Left alone; the old Professor recognizes in the housekeeper his "soul-sister," thanks to the love microbe.

THE GIRL AND THE JUDGE

SELIG.

is a romantic story with a strong comedy element running through it, just such a picture as at once compels attention and interests and amuses an audience from start to finish.

A country girl, the heroine of the picture, is seen at her father's house preparing for a drive; the buggy is brought around and she drives away.

Meantime we catch a glimpse of the Judge presiding over his court and see at once that he is a young man to have attained to a position so dignified.

The Judge is next seen on a motoring tour through the country and in passing the young lady's house, catches sight of her on the veranda. The attraction appears to be mutual, and something like a flirtation takes place between the Girl and the Judge.

The young lady has evidently made an impression on the legal gentleman, as his auto, with suspicious quickness, returns, and a pretended break-down gives him an opportunity of making the acquaintance of the girl. The Judge goes toward the house, but she evidently does not recognize him at first or pretends not to, and throws a pan of water out of the window, which unfortunately falls on the Judge, so startling him that he falls into a cellar and sprains his ankle severely.

Then the natural good nature of the girl asserts itself and she invites the Judge into the house, but in his pain he sits down on the edge of the table, without noticing that it is set with dishes, and causes a bad smash-up of crockery. The farmer enters at this moment and, enraged at the destruction, throws the Judge out of the house without knowing who he is, but his daughter explaining the situation to him, he helps the Judge into the house again, and furnishes him with a suit of his own clothes.

The Judge now proposes to return home and the young lady endeavors to assist him with the automobile, but unfortunately a more serious accident occurs and the young man is thrown from the auto just as it is starting and rendered unconscious. He is again carried into the house and the family unite in efforts to revive him, and he leaves the city, having first obtained a copy of the girl's photo.

"The Girl," left alone, solaces herself with a letter from the Judge, but is discovered by her father, who reads the letter and obtains a clue. The farmer visits the city and going first to the Judge's chambers obtains his home address, when mutual explanations follow, resulting in an invitation to the girl's home, and the happiness of the young couple follows as a matter of course.

MOTORING UNDER DIFFICULTIES.

SELIG.

The adventures and troubles of a long-distance "motorist," while not an entirely new subject, presents a comic aspect which can easily be taken advantage of by the moving picture man and are shown in a series of the funniest comic situations yet produced.

This picture shows all that happened to a party of automobilists on a long-distance run; the rough and muddy roads which the tourists encounter, the brute force occasionally necessary to extract the machine from an unpleasant situation, and eventually the employment of a team of the much-despised "hosses" to rescue the automobile from utter oblivion.

Other adventures serve to render this film a chapter of accidents and incidents from start to finish and reproduced as a moving picture is strictly in line with the present fad and will interest all, whether automobilists or not.

A SEASIDE GIRL.

WILLIAMS, BROWN & EARLE.

A young lady sitting on the beach reading is rudely disturbed by two young men, who endeavor to enter into conversation with her. She resists their approaches and turns again to her book. A third man—a Scotchman in kilts—also struck by the young lady's beauty goes up, and raising his hat tries to make himself agreeable. The girl annoyed by these attentions closes her book and hurries away. Jumping into a carriage she drives off, followed, however, by the bonny Scotchman, who takes another carriage. The two first would-be lovers seeing their rival give chase, run after the carriage and also jump in.

The lady seeing she is followed, drives to a cycle shop, jumps out, runs in, engages a bike and rides off. The three men stop also at the cycle shop, and leave mounted on wheels. The Scotty soon catches up with the object of his desires, but she runs away as he endeavors to ride beside her. Riding back they meet the other two followers, and to avoid colliding they dismount. The girl mounting quickly again while the three men are talking, rides off and makes her way to the seafront. Wheeling her bike on the beach she engages a bathing machine and is soon enjoying a dip.

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The three men rush down to the water, and engaging a boat, row out to where the girl is swimming. As they draw near the spot the two who made first appeal jump from the boat, and running up the steps of the poor girl's machine, seat themselves on each side. Upon the girl returning, she sees her awkward predicament and looks about in despair. The Scotchman, however, leaping from the boat, goes down on his knees in the water and pleads his cause. The girl, struck by the man's persistency, and impressed by his pleading, gives him the answer he requires. The successful lover soon clears his rivals out of the way, sending both sprawling in the water, and guards the entrance while his dear one dresses.

As she comes out he lifts her in his arms, and goes off, leaving the two disappointed wooers to console one another.

DON'T GO TO LAW.

WILLIAMS, BROWN & EARLE.

Two farmers are seen disputing and fighting as to the ownership of a cow, but are quited by a parson, who advises them to go to their respective lawyers.

The lawyer in each case promises to attend personally to the matter, and the first lawyer proceeds to do his share of the work by milking the cow, after which the second lawyer takes possession of the animal for his costs, the farmers looking on in rueful amazement as they see the cow passing out of their hands altogether.

STOLEN CHICKEN.

ITALIAN CINES.

The scene opens with the roofs of the houses showing a chimney in the foreground, with the master sweep bringing his two boy assistants preparing to sweep a chimney; but the odoriferous fumes coming up inform the boys that something good is cooking below, and instead of sweeping the chimney they are engaged to do, decide to go down this one and see what they may obtain. After tying a rope around the body of the youngest and starting him on his descent, the scene is changed to the interior, showing a chef at work in his kitchen, with a chicken on the spit grilling. Someone distracts his attention and he goes out on the summons. As soon as he vanishes the boy appears down the chimney and, prancing about a little on the hot plate, espies the chicken on the spit, which he lifts and takes up the chimney to his companion at the top, and they very much enjoy

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COMEDY — LENGTH 724 FEET

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COMEDY — LENGTH 384 FEET

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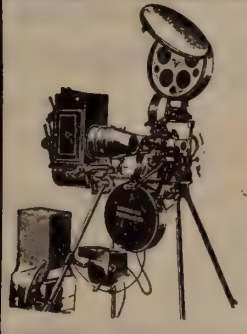

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SCENIC 900 FEET

Slate Quarries in North Wales
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There is a Rat in the Room
COMEDY 200 FEET

Farmer Giles and His Geese
COMEDY 247 FEET

Crazed by a Fad
COMEDY 287 FEET

Rubberneck Reuben, or, Butting in Everywhere
COMEDY 254 FEET

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the delicious grilled chicken. In the meantime the chef appears and notices the vanishing of the chicken, and at once accuses his help as being the delinquent and drives him out of the kitchen. Putting another chicken on the spit, he places that on the grill and proceeds to guard the door of the kitchen while it is cooking. In the meantime the boys who have so much enjoyed their luscious repast agree to augment it, and the younger again descends to get another chicken, which he successfully accomplishes. The chef has now made up his mind that the chicken is done to a turn and leaving the door goes to the grill, and, to his astonishment, finds that the second chicken has vanished as did the first. His suspicions being aroused that the thief must have come down the chimney, he sets a watch. The boy again appears and, seeing he is discovered, jumps from the grill and is chased about the kitchen by the chef, who is finally overcome by falling over a chair, which the boy throws in his way. The chimney sweep immediately jumps on the grill and vanishes up the chimney, followed by the chef bent upon giving him summary chastisement. The boy on appearing at the chimney top informs his companion that he is being followed, and asks for a bucket of water standing on the roof; this is handed to him and he immediately proceeds to empty the contents on the ascending chef, who is knocked down the chimney by the rapid descent of the water falling on the kitchen floor, vowing vengeance which he is not able to carry out.

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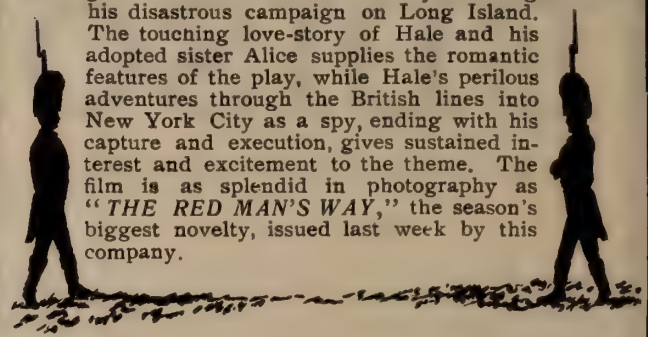

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Chinese Slave Smuggling	**650 ft.**	**Reggy's Camping Party**	**705 ft.**
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OUR representative has just returned from Rome, Italy, and we beg to announce that we are now in a position to fill all orders of moving picture film.

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You can bet your last quarter eagle against a copper that such dealer considers you a real new easy mark.

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THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 34. **October 26, 1907** **Price, 10 Cents.**

Gaumont New Motion Picture Films

We shall place upon the American Market the following GAUMONT subjects during the

Week of OCTOBER 28th—NOVEMBER 4th, 1907

The attention of theatres, large and small, is called to this list of delightful comedies, every one of them in the front rank for photographic excellence, superb acting, and natural wit, with stories that need no interpreter, but tell their own tale. They, as well as the dramatic subjects, are morally clean, and intensely interesting.

These films can be purchased by any rental agency, and there is little reason for competing theatres to complain about lack of subjects. The total number of feet of GAUMONT subjects for the week is 6,596 feet.

COMEDY

THE ADVENT OF A BATH CHAIR	560 Feet
THE ABSENT MINDED PROFESSOR	504 "
ONIONS MAKE PEOPLE WEEP	544 "
THE IRRISISTIBLE PIANO	437 "
THE ATHLETIC DUDE	500 "
FLOOR POLISHER	234 "
THE THIEVING UMBRELLA	407 "
TOWED BY AN AUTOMOBILE	424 "
WHO HAS STOLEN MY BICYCLE	274 "
THE GLUE	467 "
SMOKE WITHOUT FIRE	257 "
	4,608 "

Brought Forward (Comedy)	4,608 Feet

DRAMATIC

A FOUR YEAR OLD HEROINE	427 "
AN EPISODE OF THE PARIS COMMUNE	310 "
VOLUNTEER'S BETROTHAL	684 "

NAVAL

NAVAL MANŒUVRES	567 "
Total	6,596 "

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THE MOVING PICTURE WORLD

PUBLISHED EVERY SATURDAY.

The World Photographic Publishing Company, New York.

ALFRED H. SAUNDERS, Editor.
J. P. Chalmers, Associate Editor and Business Manager.

Vol. 1., OCTOBER 26th No. 34.

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All communications should be addressed to P. O. BOX 450, NEW YORK CITY.

ADVERTISING RATES ON APPLICATION.

Editorial.

What Does It Mean?

Throughout France and Switzerland an advertisement, of which the following is a literal translation, is going the rounds of the papers:

"The largest factory of cinematograph apparatus and films, Pathe Freres, inform their customers that they have discontinued to sell films in France and Switzerland. The owners of halls or of cinematograph exhibitions who desire to negotiate for the exclusive use of our films are requested to communicate with M. Pathe, who will give them free information on this subject."

Our English contemporary, *The Kinematograph Weekly*, says: "Pathe Freres have provided the sensation of the day by floating an exhibition syndicate with the sole rights of showing Pathe pictures in France. This means that showmen who have previously depended for a liberal proportion of their program upon the Pathe films, will in future have to make it up with subjects of other firms, who should secure a largely increased trade as a result of the move. An interesting feature of the change is that many showmen have advertised their shows as 'Cinematographe Pathe,' a name which will in future be monopolized by the new combine. Showmen are feeling very chagrined that they should thus be deprived of any right in a name which they have had the largest share in popularizing. The reasons assigned by Pathe Company for this move are two in number. First, that too many Pathe companies have been formed without authorization, and, second, that those who bought films, hired them out until they were so worn as to give the firm a bad reputation. It is said that Pathe's stated intention is to use a film for a single week and then destroy it!"

So much for the European trade. What about American? The film rental firms have built up Pathe's business here to so vast an extent that without their cooperation Pathes would not be in the position they are to-day. The all-absorbing question in the minds of the renters and exhibitors during the past week is, What does it mean? Every renter has received the following agreement for signature:

PATHE FRERES,
TERMS AND CONDITIONS OF SALES.

Pathe Freres, a corporation of the State of New Jersey (hereinafter called the "Vendor") agrees to sell its wares to

of
(hereinafter called the "Vendee") on and subject to the following terms and conditions, which the latter agrees to faithfully keep and perform, that is to say:

(1) That no cinematograph films sold by the Vendor to the Vendee shall, for the period of thirty days from their delivery by the Vendor to the Vendee, be sold or otherwise disposed of outright by the Vendee, or rented by the Vendee to other persons, firms or corporations for sub-rental; such films, during such period of thirty days, to be used by the Vendee for the purpose of giving cinematograph or moving picture exhibitions or disposed of by the Vendee only by renting or loaning the same for use in giving such exhibitions and only to persons, firms or corporations engaged in giving such exhibitions and who will agree that the same will be used only by them and only for such purpose.

(2) That the Vendee shall not, directly or indirectly, rent, loan or otherwise dispose of any of the Vendor's cinematograph films (whether the Vendee obtains the same from the Vendor or other parties) to any persons, firms or corporations, or agents of any persons, firms or corporations, engaged, directly or indirectly, in selling, renting or loaning cinematograph films.

(3) That the Vendee shall not make or cause to be made, nor permit others to make, duplicates or other reproductions of any of the Vendor's cinematograph films, nor sell, rent, loan or otherwise dispose of or deal in any such reproductions or duplicates.

(4) That the Vendee shall not sell, rent, lend or otherwise dispose of any of the Vendor's cinematograph films (whether the Vendee obtains the same from the Vendor or other parties) to any person, firm or corporation who, by reason of refusal to accept, or failure to live up to, the terms and conditions imposed by the Vendor in the sale of its cinematograph films, has been placed upon what is known as the "Suspended List" from time to time published and distributed by the Vendor.

(5) That the Vendee will report to the Vendor any and all instances, that may come to his knowledge, of violations of the foregoing terms and conditions of sale by any person, firm or corporation dealing in or handling the Vendor's films.

(6) That, if the Vendee fail to faithfully keep and perform the foregoing terms and conditions of sale, or any of them, or fail to pay for wares supplied by the Vendor within the time prescribed by the Vendor for such payment, the Vendor shall have the right to refuse to supply the Vendee with any of its wares and to also place the Vendee's name on the "Suspended List" aforesaid, published and distributed by the Vendor; and the Vendee shall pay to the Vendor such money damages as the latter may have suffered by reason of such failure to faithfully keep and perform said terms and conditions of sale.

(7) That this agreement is personal to and non-transferable by the Vendee.

(8) That any variations of the foregoing terms and conditions of sale, to be of any binding force or effect, must be signed by an officer of the Vendor.

Dated ....., 190....
Signed, sealed and delivered by the above-named Vendee in the presence of

PATHE FRERES,
By
T. A. BERST,
Assistant Treasurer.

Since the foregoing contract has been circulated among the trade we have been inundated with inquiries, "What shall we do?" "Who is signing the contract?" Many have already signed. Some of the largest dealers have so far refused to sign, and as a consequence their supplies have been stopped. Others are submitting the contract to their attorneys and provisional clauses are being added; but whether these will be accepted by Pathe is a question we cannot answer.

One prominent dealer remarked that "Pathe, instead of hampering the dealers who have made the business what it is, ought to withdraw certain other of their restrictions and let each dealer choose his own subjects,

instead of, as now, being compelled to take every subject or none, many of their subjects not being suitable for the American market." No doubt many dealers will exercise their prerogative of independence and refuse to sign, and depend upon the other foreign film makers and the American factories to supply their trade. The home producers are now turning out exceptionally good stock, and this, together with the large importations of English and other European film makers, should be sufficient to supply the present demand.

We have been asked to express an opinion as to the legality of the contract. This is rather premature. No doubt a test case will soon settle this to the satisfaction of all concerned. It seems to us, however, that the blacklisting threat implied in Clause 6 comes very near to infringing the laws of this country.

Our columns are open to the trade for a discussion or expression of opinion from all who are interested. It is a well-known fact that if Pathe Freres had not been the first to reduce the price of film much below the average ruling price of the English and American markets they could not have attained their present position. It is also equally well known that the contract which they are now trying to enforce is only intended to correct certain abuses which have grown out of their own methods of doing business. Pathe Freres have hitherto had the reputation of treating their customers with the greatest courtesy and no doubt will continue to do so.

How the Cinematographer Works.

(*Continued from page* 300)

"It would have been worth an easy $25,000 to me had I been able to catch a bunch of moving views of President Roosevelt and Mrs. Roosevelt and their daughter, Miss Ethel, riding their horses through that thunder and wind and rainstorm between Alexandria and Mount Vernon, Monday afternoon last," said a moving-picture man who is here with a crew to take some motion-views of Washington scenes and incidents. "But, of course, its the kind of stuff that there's no chance for us to be tipped off on that's always the best in the motion picture line. You can imagine what a hit a set of the moving pictures of the President and his family rushing helter-skelter through that storm would make if they could have been taken and put on view throughout the country. You people here in Washington are pretty blasé in the matter of Presidents and other eminent personages, but it's wholly different throughout the rest of the country, and the moving-picture houses would have been able to stand 'em up for six months with a set of those storm views.

"A moving picture man that I know did make an indirect proposition to Mr. Roosevelt some time ago for a set of moving views of him taking the hedges and stone fences on his hunter. The man who made the proposition was aware of the fact that Mr. Roosevelt is very fond of that photograph which portrays him in the act of lifting his hunter over a fence. But the idea for the moving-picture set based on the same thing was turned down by the President, on the ground, I presume, that such a set would seem to make it appear as if he were posing before the country. Yet he actually did pose for that one fence-jumping picture—it wasn't by any means an impromptu snap-shot—and I really can't see the difference between posing for one picture and posing for a bunch of motion pictures, can you?

"We're going to make a considerable number of motion sets here in Washington. This is an ideal town for our sort of work, for the folks in Washington are less curious than the people of any other city, for the reason, I suppose, that there is so much to see here that nothing only a little bit out of the common gets any sort of a rise out of them. In most of the other cities our work of making motion views is often seriously interfered with by slammers-in, as we call them.

"Over in Newark, N. J., a few weeks ago, for example, I fixed up a horsewhipping set. The first part of the set was easy enough to get. It was a scene in a restaurant, in which a pretty girl, seated at a little distance away from another table at which a frolicsome man with a homely wife are dining, falls to making goo-goo eyes at the man. The second scene, in which I arranged to have the horsewhipping scene take place, happened outside the restaurant. We'd got police permission to make the views, and I had three men stationed in front of the restaurant to keep the crowd back while the bogus horsewhipping was in progress. When everything was all set and the machine was snapping away at the homely wife laying the lash across the face and shoulders of the flirtatious girl—the lash looked like a rattan, but it was phony, and of course didn't hurt at all—our bother began. First a big yap of a man nudged in and grabbed my homely woman by her lash-wielding arm, bawling that he didn't believe in seeing no woman stinging another woman like that; and that queered our set of films.

"The machine had to be stopped while the big jay was being informed that the thing was only a tableau and that he didn't belong anywhere in the picture. He took the jeers of the crowd sourly, at that, and looked to be in so much of a mind to kick our gear to pieces that I had to get a cop to walk him down the street. When we got all set again and the horsewhipping of the flirtatious girl was once more in progress, a scrawny, hatchet-faced woman, who had just joined the outer circle of the crowd and who wasn't next to what was coming off, rushed into the scene with a squawk, grabbed my two acting women by the hair and started in to rough-house them both for their 'indecency in fighting on the street,' as she yelled at them.

"The machine had to be stopped again. The incident that I had framed up didn't call for anything like that. I had it arranged that after the whipping had proceeded for a space the guilty husband of the homely wife was to rush in and attempt to separate the two women, when his wife was to turn on him with the lash, causing him to hot-foot down the street. The girl with the flirtatious eyes was to seize the whip from the other woman's hands and start in to get hunk for the cutting she'd received, the scene ending up that way. But I had to throw a cordon of policemen and employees around the front of the restaurant before we could pull off that end of the set, and by that time the proprietor was out on the sidewalk and storming around, dead sore on account of the notoriety, he said, we were bringing upon his place of business.

"Last Summer, at a place on Lake George, I had fixed up a set representing a drowning child being rescued from the water by a big Newfoundland dog. I arranged to have the little girl fall out of the sternsheets of a skiff into the water and pretend to be struggling around, while the dog, catching sight of her from his place on the shore, sprang in and grabbed her by the top clothes and pulled her ashore, dripping and realistically exhausted. I rehearsed the child and the dog a good many times, so's to get just the right kind of curves to the performance, and when they were letter perfect in their parts I had the

machines planted and gave the word for the snapping to begin. The little girl fell out of the anchored rowboat, all right enough, and the big Newfoundland piped her off from the beach and swam out, when something happened. A young fellow on the shore who didn't know what was coming off, saw the little curly-haired girl fall out of the boat. He ripped off his coat and struck into the water after her at the same time the dog did. He took our yells, which were meant to flag him and sheer him off, as cries of encouragement. He reached the child just about the same time the dog did, and made a grab for her. But the dog wasn't going to stand for any interference in his rescuing work. He regarded himself as the main squeeze in the rescuing line at that particular point along the Lake George shore, and, moreover, he had been so thoroughly rehearsed in his job of picking up the little girl for the moving picture stunt that he meant to carry it through or bust.

"Just as the young fellow reached for the little girl, therefore, the dog, ugly over his job being taken away from him, snapped at the young man. The young fellow made the mistake of trying to fight the big dog in the water. This worked the dog up so much that he forgot all about his stunt when he got a swift poke between the eyes from the young fellow's fist, and he promptly dived and seized the young fellow in a mighty firm tooth-grasp by the slack of his trousers.

"And it wasn't all trousers that the dog got hold of, at that, so that the young man found himself quite some lacerated when it was all over. The dog was so sore on the young man that he seemed to be doing his best to drown him, and one of my men had to row out in a boat and pry the dog loose from his fine hold by using an oar on him, while the little girl, a clever swimmer, made her way ashore. That slam-in of the young man's spoiled a lot of films for us, and he was the most sheepish-looking Summer resorter I ever clapped an eye on when we explained the situation to him.

"In taking motion sets 'everything is in the break,' as the saying runs. I mean that there's a lot of luck in it. Last Fall I got a fine set of views of a burning mattress factory in Cincinnati. Our office in Cincinnati happened to be directly across the street from a big mattress factory that caught fire while I was working in our plant, at mid-day. There were scores of girls working on the upper floors of the factory, and while most of them scrambled down the fire escapes many of them were overcome by the smoke and had to be taken down the ladders by the firemen. Well, I got a ripping set of views of that fire right from our office windows.

"I had another piece of luck last year, though I really shouldn't refer to it in that way, for it involved the serious injury of two men. I wanted to get a set of views of a steeplechase at the Sheepshead Bay racetrack. In order to have a set of steeplechase views perfectly realistic some of the horses and jockeys should be seen going down at the jumps. I had a machine planted alongside every jump in the field. There were fourteen horses. Seven of the horses went down in the progress of the race, four at the Liverpool and three at the water jump. I felt mighty sorry for the two steeplechase jockeys who got hurt, but the break sure came my way in that race, and I got the finest and most realistic steeplechase set that's ever been made in this or any other country."

(To be continued.)

When writing to advertisers, please mention the Moving Picture World.

Trade Notes

The firm of McPhee & Whitehead, of Jackson, Mich., have leased the old armory building and are installing a five-cent theater on the ground flour and fitting the second floor for a dance hall and skating rink.

* * *

A moving picture gallery will be opened for business soon on the southwest corner of East Fifth and Walnut streets, by Messrs. Kelley and Miller, of Kansas City. The work of remodeling the building is going on rapidly.

* * *

From Utah we hear that moving picture establishments are becoming so numerous in Chester that the main streets, where they are in operation, are referred to as "the boardwalk."

* * *

Hiawatha, Kan.—The Rev. J. E. Holly preaches without salary in the Christian Church in Everest, Brown County. The church is without organization and without a member, but he has a good attendance at services. He intends to have revival meetings to organize a congregation. The Rev. Mr. Holley has traveled around the world. He has a fad for pictures and has four moving picture machine outfits at work. He owns a motor car and uses it to make trips to neighboring towns to give picture shows.

* * *

The moving picture show in the Clark building, at 10 West Main street, Middletown, N. Y., which was opened several weeks ago, has discontinued business and gone to Scranton, Pa. The reason for closing the place was that there was too much opposition and the town too small to support four attractions of this kind.

* * *

James P. Herron has purchased James O'Neil's interest in the moving picture show at Bordentown, N. J. He has also opened a motion picture show at Roebling, giving exhibitions three nights a week.

* * *

Torrington.—The trial of James Ryan, charged with selling tickets for a moving picture show, was taken up in the Superior Court of Litchfield before Judge Case. The witnesses for the prosecution were Chief Hull and Policeman Omar L. Demanche. The defense offered no testimony, admitting the contention that Ryan had sold pasteboards for a week.

Samuel Seals, another of the accused, put in an appearance yesterday evening, but Clark and Lawler could not be located. Their cases were continued as was Ryan's. No matter what the decision may be, the cases will be appealed to the Supreme Court for a finding.

* * *

The lecture tour of R. G. Knowles will be begun as soon as he finishes his present vaudeville engagements. Mr. Knowles appeared in New York, and is now touring the larger cities of the East.

Upon his return he will open at Carnegie Hall, and, in all probability, move to the Bijou after a fortnight, where he will give a second series of lectures. His theme will be travel, and his talks will be illustrated with moving pictures which were taken by the lecturer himself.

* * *

A new moving picture show house has been opened on Main street, in Nanticoke, Pa., by the name of "Wonderland," under the management of the Wonderland Amusement Company, which is a partnership consisting of C. Bourree and J. V. Pensyl, both of that city. It is their purpose to open several other show houses at once in other parts of the State, and all in the very best style, regardless of cost. The one just opened at Nanticoke is one of the finest to be found in Pennsylvania, with tastily decorated interior and elaborate exterior. The floor is sloping and the outside phonograph is not used. All historic and literary subjects are explained and commented on before rendition by a phonograph inside from records made by themselves. The music and song is rendered by the very best talent to be had. Nothing is left undone to make the show a success. The place was opened on the 14th and every performance has been crowded to the doors. They do not run afternoons. Mr. Bourree is one of Nanticoke's

leading business men and has an interest in the show as a side line. Mr. Pensyl is an experienced moving picture man of long standing, having owned and operated one of the first traveling moving picture shows in Pennsylvania with one of Edison's first machines, and knows the business thoroughly.

* * *

HOW THE NEW YORK PRESS REGARDS THE NICKELODEON.

Moving picture shows to the number of 300 have been licensed in New York in a year. They pay twenty-five dollars license the first year and twelve dollars and fifty cents thereafter. A theater pays $500. Here these shows pay no license. They are under no restrictions as to entrance, audience and fire safety. Many are the merest rattletraps. Councils ought, when its sessions open, to provide for a license, and the Bureau of Building Inspection should require precautions against fire.

This new form of amusement ought not to be prohibited; it should be regulated. It has come to stay. It has its uses. It is better than the streets, and teaches much when well selected.

But it has its perils. These should be guarded against. The New York license is too low. The fee should be $100. Only a certain number should be allowed in a block. Films should be watched and, if needed, inspected.

Reduced in number, and well regulated, these moving picture shows will aid trade by attracting people. Theaters are always thick in the shopping districts.

* * *

TERRORS OF VESUVIUS IN MOVING PICTURES.

Frank A. Perret, of Brooklyn, N. Y., associate director of the Royal Observatory on Mount Vesuvius, gave a graphic lecture on his experiences and observations before the department of geography, Brooklyn Institute. His subject was, "Vesuvius, Mount Etna and Stromboli: Their Recent Eruptions and Earthquakes." The lecture was graphic, partly through the lantern photographs and moving pictures taken by the speaker and partly because of his lucidity of style. It may be remembered that Mr. Perret won world-fame by sticking to his post of duty amid the terrors and dangers that surrounded him high up on Mount Vesuvius during the last great eruption.

Mr. Perret described volcanology as a science in itself, combining all other sciences. His first illustrations were elementary, showing four sections of a crater; first, a sulphur producer; second, smoke funnels, with gas escaping; third, active mouths, and fourth, where the pressure of escaping gases is the greatest. The volcanologist, he said, is a kind of physician who feels a volcano's pulse, and he showed a picture of himself feeling the volcano's pulse, so to speak, by means of an acousticon, made in New York. It is a perfected microphone and it is used to determine the center of activity. Another picture showed the collecting of gases from a volcano's side, by means of a tube. The gas is stored in bottles and taken to a laboratory for analysis. It has 70 per cent. of carbon dioxide, 25 of sulphuretted hydrogen, 2 of oxygen and the rest, nitrogen.

A curious phenomenon is that this gas has to be touched up with a torch, where it is emitted, when it is rolled up in big clouds. A moving picture showed this in progress. If not touched by flame, it is scarcely discernible.

There was a brief digression here to show the lecturer's new line of work in the acquarium in Naples and the audience saw and was immensely diverted by moving pictures of a kind of octopus and a great crab rolling and tumbling about in their glass tank. Returning to the volcano, Mr. Perret showed forms of lava, which is melted rock, every one of the chemical elements known being found in it. It retains heat wonderfully; lava that stopped flowing in 1899 is still so hot that it burns the end of a stick thrust into it.

The process of building up a cone in secret, in the interior of a volcano, was described, and a photograph of that of 1905 was shown. It slowly contracts the mouth of the volcano like a stopper in a bottle, and, when the steam accumulates sufficiently behind it, something happens. There is an eruption. In May, 1905, the entire cone was blown off and the mountain split open below. A picture was shown of an Italian dipping an iron rod into a lava stream; he drops a copper coin into it, and when it cools, it is sold to travelers for 40 cents. After the man in the picture had dropped in his iron rod, the lava continued to flow for eleven months—but he didn't know that at the time.

Pictures showed this lava stream cutting through the Vesuvius Railroad; the lava is irresistible, it cuts through stone walls built to impede its progress, as though they were made of paper. Many pictures were shown of the clouds rising, rolling and tumbling upward from the crater of Vesuvius. One of these, Mr. Perret said, was most valuable of all since it showed the force of the uplift, being the result of four different explosions, showing in the great puffs from the crater, towering in the air. It was calculated that the pressure of steam was 200,000 pounds to the square inch, the column being three miles high and 2,000 feet in diameter. The picture was taken almost under the column—nearly under it, the lecturer said.

On the night of the greatest culminating explosion, Mr. Perret said, it was impossible to stay in the observatory, though one and one-half miles from the crater. The floor and walls rocked, and one could not stand upright. The ground moved continually outside. He and his party camped outside and built a fire to keep warm, as the tremendous heat going up from the volcano drew in air in a powerful draught from all quarters. The party sat about the fire roasting and eating eggs when a big shock threw them from their chairs. There was an enormous electric storm at the same time, the thunder being so loud that it could not be distinguished from the explosion. Showers of rocks, weighing often six pounds each, fell all around them. And there was no protection, so, covering their heads with their overcoats they went halfway down the mountain to an Italian's hut. A picture showed a low hill near the observatory, only its presence prevented the destruction of the observatory. It was seen rolling down in fiery grandeur, in another scene. Its surface cooled, and days afterwards some of the party nearly lost their lives in trusting themselves on its brittle crust.

After showing how electrical clouds crawl for miles along the surface of the volcano and vicinity, the lecturer showed a picture of the columned front of the royal observatory after the eruption. All about was white sand, and a man had shoveled a path through it to the building much as men shoveled through snow in the great blizzard. "We took three tons of sand from one of the small wings," said the lecturer. "You may know then why it had to be removed from the roofs."

Magnificent pictures were thrown on the screen, in various colors, showing columns various in size and shape. It was shown that the crater had been enlarged to 2,400 feet in diameter and if the crater was filled with water eight Lusitanias could ride there freely. About 100 million cubic yards of matter had been hurled out in the last big eruption. Lava had covered about 800 acres. It was not a fact, as recently reported, the lecturer said, that there is now a new eruption of Vesuvius. The fact is that the edge of the crater has been undermined and a mass has fallen in and has been ejected as smoke. There can't be any lava stones falling, Mr. Perret said.

An interesting series of pictures was shown of the Island of Stromboli, north of Sicily, looking like Fushigama, in Japan, so symmetrical is the contour. It rises 3,000 feet above the sea and its crater is on the north side, instead of in the top. In January last Mr. Perret made many observations there. The crater has a diameter of 150 yards.

He related a thrilling experience of an attempt to get a snap shot of the crater. With his guide he tried to get to a certain rock for a choice picture; they started to go, but just then there was a tremendous eruption and the spot where they stood was bombarded with big rocks.

His excursion was postponed. (Laughter.) He also told of the presence of Italian ships in the harbor, sent there to care for the inhabitants of two villages on the shore opposite to the crater, who were panic-stricken. The Admiral sent for him and he and all the Italian notables threw up their hands when he told them where he had been. To the Admiral, who asked his advice as to an attempt to take off the inhabitants, he said there would not be an eruption until about May 26. So the fleet sailed away. The eruption came off according to prediction, but the people were, in a way, warned.

Mr. Perret contended that the sun and moon in relation to the earth have an influence on volcanic eruptions. Lava in a volcano, he said, is like mercury in a barometer; it is sensitive to the atmospheric pressure. He noted that the moon was in perigee, or nearest the earth, when the great eruption of Vesuvius took place. A diagram was used to verify his theory and it tallied closely to the facts.

Mr. Perret said that he had never run away but twice. Once was when the mountain was torn open and lava shot fifty feet high. But he returned and took a snapshot. There was long applause at the conclusion.

* * *

Des Moines, Ia.—The East Side Shubert Theater is to be converted into a moving picture and vaudeville house. Manager Willner, of Cedar Rapids, who will inaugurate the institution, is making preparations for the opening, which will occur October 26.

* * *

OBSERVING THE LETTER.—The Buxom Belle: Why does the tattoed man run about the stage at every performance? The Tiny Tot: The manager advertised moving pictures, and the apparatus didn't arrive.—*Harper's Weekly.*

The Matter of Sunday Shows.

A SENSIBLE VIEW OF AN OPEN QUESTION.

The following open letter to the Rev. R. H. Scott, curate of Christ P. E. Church, has been received by the Brooklyn Times:

Rev. Reginald H. Scott, Christ Church, Eastern District,

My Dear Sir:—In regard to your letter to the Brooklyn Times as to the legality of moving pictures, it seems to me there is a question involved which is far more important than that of mere "legality," and which neither you nor the Brooklyn Times has touched upon.

In pushing this reform movement so far as to bar comparatively harmless amusements, are you extending or diminishing your influence for good? Are you giving the impression that you are riding your hobby into territory where another might well fear to tread, or do you think, by depriving the hardworking classes, as well as those handicapped by the lack of qualifications to become good churchmen, of every form of Sunday entertainment, you are making progress toward the building up of your Sunday School and church clubs? Can the boys and girls who attend these exhibitions—many of whom would naturally feel like forlorn little mice in a strange garret among the refined, well-bred children of your parish—be in any way benefited by being prevented from seeing moving pictures, which are said to be beautiful and instructive as well as mirth-provoking? Is it not possible for them to drift into much worse places if this avenue of recreation is closed to them?

If, after weary week days and even nights of toil, there are people who crave recreation such as the churches do not afford, are you really helping them by insisting that every pleasure indulged in outside of those permitted by the church is sinful? To the average thinker, there may be very little difference between a moving picture "show" and a beauty show of fashionable gowns in the Sunday parades after church services.

I have attended services at your church on Sunday, and during the Lenten season I have frequently gone there twice daily; so you see I am not one of the "irreclaimables." The thing that has most impressed me about your church is its gloom, and I have wondered if it is not a reflection of the pessimistic tendencies of its leaders. I should love to see more windows there that would let in the sunshine; and I should prevent, if possible, the turning down of the lights after the singing of the hymns.

It seems to me that Christ Church needs more "light," and if it ever comes, there may no longer be the necessity of invoking the aid of the police force, for sunshine and cheerfulness are powerful magnets in attracting the crowds.

If Christ were to appear among us in Brooklyn would he, I wonder, start a crusade against theater managers, as wrong as they may be, or would he try to win them, one and all, by the infinite love and charity of his personality?

Very truly yours,

MARY AMBLER RAYMOND.

112 Keap street, Brooklyn.

* * *

Supreme Court Justice Kelly has placed a judicial definition upon what is a "public show," within the inhibition of the law concerning Sunday observance, at least so far as the kind of show given with moving pictures as an aid to business on the first day of the week. The decision was given on the petition of John Econopouly, the recent "King of the Mardi Gras," for an order restraining the police from interfering with his moving picture show in his candy store at 837 Broadway. Justice Kelly won't stop the police, and he tells why he considers Econopouly's show prohibited. He is not making the law, he says, and if the law is wrong the way to do is to have it repealed.

In his memorandum Justice Kelly says: "The show is certainly not a part of the confectionery business, which is made lawful by Section 267 of the Penal Code. It cannot be denied that it is a show, and it is not a private show. All public shows are prohibited on Sunday by Section 245 of the Penal Code. It is not for the court to enact statutes or to repeal them. Nor is it any reason for enjoining the police that other violations of the law are allowed. This prohibition of public shows on Sundays has been a part of the law of this State for many years. If the law is wrong, about which there may be some diversity of opinion, it should be repealed. As long as it remains on the statute books, I will not enjoin the police from enforcing it. I do not think that the charging of an admission fee or the failure to charge a fee changes the situation; but, if it has any bearing, the affidavits show that the plaintiff collects admission by an extra charge on soda water and the like, sold to people who are permitted to view the exhibition and listen to the music. Motion denied."

Theatrical managers who have been giving moving picture shows Sunday nights say they will continue with that sort of exhibition. Supreme Court Justice Kelly, in denying the application of John Econopouly for an injunction restraining the police from interfering with his moving picture shows, given on Sunday at his confectionery store, at 837 Broadway, stated that the law prohibited all public shows on Sunday, whether admission fees were charged or not.

The theater managers expect the police will make some arrests, but they are confident the shows will go on and will not stop until the specified time.

However, all the theaters are waiting with anxiety the decision of the Appellate Division of the Supreme Court, which it is expected will be final as far as the theaters are concerned. This decision will be rendered some day this week.

One of the local managers appeared to be irritated over the fight that is being made to have the theaters closed on Sunday and declared that it was unjust. He also averred that it was the result of the actions of one man who was trying to dictate to a million or more what they should do and where they should go on Sunday.

Manager Williams, of Blaney's Theater, was one of several who does not consider the decision of Judge Kelly final. Furthermore he feels that his house is exempt from that particular law governing Sunday shows.

"All the receipts taken in at the box office on Sunday," he said, "are put in a benefit fund."

Manager Woods, of the Columbia, when told of Judge Kelly's decision, replied that exhibitions would be given both in the afternoon and night.

* * *

A mass meeting for the suppression of Sunday moving pictures and vaudeville shows in Brooklyn followed the service in St. John's Methodist Episcopal Church, at Bedford avenue and Wilson street, Williamsburg. Prominent clergymen from all over the borough were present, among them Dr. Hillis, of Plymouth Church, and Canon William Sheafe Chase, the pastor of Christ Episcopal Church, who has been fighting Sunday theatrical performances for more than two years. He has been instrumental in obtaining the arrest of many theater managers and others, and cases are still pending in the Court of Sessions in Brooklyn.

The Rev. Newell Woolsey Wells, pastor of the South Third Street Presbyterian Church, presided. Canon Chase in his address spoke of Deputy Police Commissioner O'Keeffe having compelled the Sunday theaters to omit costumes, dancing, acrobatic and circus acts, and to give what was called a Sunday concert.

"This year," Canon Chase said, "he has recently ordered moving picture shows to be closed on Sunday, although quite a number of them which are not covered by injunction have continued each Sunday since he has ordered them stopped. The Sunday vaudevilles at the theaters have also defied the law. Last Sunday night the performance at the Broadway Theater was an outrage. The girls appeared in bed on the stage and afterward got out of bed in their pajamas and played antics on the stage. I have three times asked Mr. O'Keeffe to order the officers who were present to make complaints before a City Magistrate. But I have had no reply from him as yet. When a Police Commissioner does not do his duty we must not always blame him but try to find what it is which is hindering him.

"It may be some influence which needs to be exposed. This meeting will help honest police officials to do their sworn duty. There are some clean shows on Sunday, but they are merely an entering wedge for all sorts of other immoral and indecent shows. The open saloon is not so dangerous to our young people, for its evils are understood, as is the apparently clean and innocent Sunday show which drives out of their minds all the holy thoughts which have sanctified the day and made it a day different from all other days and a blessing to the whole community."

Resolutions were adopted condemning Sunday performances and calling upon the municipal authorities to enforce the law.

* * *

Extra guards were placed in the chapel of the Western Penitentiary, Pittsburg, because of the trouble that amounted almost to a riot at last Sunday's services.

More than a month ago permission was given for the exhibition of some so-called religious pictures in a moving picture machine in the chapel. The operator got hold of the wrong films and treated the convicts to some pictures of bathing resort girls. Inspector Reed had the machine hustled out. Last Sunday, when Mr. Reed and Chaplain Milligan instructed a guard to strike up "Throw Out the Lifeline," the convicts broke into catcalls and whistles, effectually stopping the singing. The chapel exercises were brought to an abrupt close, and it is understood that the leaders will not be permitted in the chapel for another six months.

The Situation in Philadelphia.

Back of the outcry in Philadelphia, Pa., against the nerve-racking din and tawdry display of the Market street five-cent shows is a battle between powerful interests. On the side of the cheap showmen are a combination of realty brokers and speculators. By means of leases at fabulous prices which they have been able to conclude with the cheap showmen, they have boosted Market street realty values thousands of dollars at a jump, netting large profits on each transaction.

Arrayed against the cheap shows as being detrimental to the thoroughfare are the merchants who have made Market street the greatest retail street in the city. There are two classes of these, those who rent their business buildings and those who own them. Those who rent their buildings are confronted with the alternative of paying ruinous rentals when their present leases expire or being forced to move to other locations.

OWNER ALSO HOSTILE TO SHOWS.

The merchant who owns his own building and has no other Market street property is also opposed to the abnormal values placed on adjoining properties because it means that his own property will be assessed at a higher rate and he will therefore have to contribute to the condition which is making the speculator rich.

All the merchants are also affected by the changed character of Market street because of the invasion of the cheap shows. For fifteen years Market street has been developing from a wholesale street to the leading retail thoroughfare of the city. With its car lines reaching to all parts of the city, and ample space between curbs to accommodate traffic, it is a natural highway for the shopping crowds. Gradually the wholesale houses have withdrawn to less attractive but just as conveniently located streets. Eighth street, which was once one of the great shopping streets of the city, has become secondary to Market street. Nickel shows threaten to check this progress. Market street merchants are a unit in opposition to them.

The real estate speculators responsible for the crop of cheap show places have reaped a harvest. One illustration of big money made by means of the cheap show lever under real estate values is in connection with the property at 926 Market street.

HOW REALTY HAS ADVANCED.

Before the invasion of the five-cent shows that property was offered for sale at $230,000. Then a cheap show proprietor came along and signed a lease for ten years at $18,000 the first year and $20,000 thereafter. The rental previous to that time had been $11,000 a year. Within a few weeks the broker was able to sell the property for $270,000.

In a similar manner Harry Davis, one of the cheap show proprietors, made $35,000 within a few weeks on the property at the southeast corner of Eighth and Market streets. The store and basement had been bringing $6,000 a year rental. Davis bought the building for one of his Bijou Dreams. Then executing a lease to himself of the store and basement for $15,000 a year, he sold the property at a profit of $35,000.

* * *

A Philadelphia correspondent, under date 19th, sends the following:

Former District Attorney John C. Bell, retained as counsel for the Market Street Business Men's Protective Association, declared yesterday that he would exhaust every means to put a stop to the melee of music from the nickel shows that are making Market street the noisy neighborhood.

While most of the nickel show men have indicated their willingness to do anything that is reasonable, there is one particular purveyor who insists upon keeping up the musical racket. In fact, he has lately increased the musical forces with which the ears of passersby are daily assailed. This place, Mr. Bell said, would be made the target of any test case that is brought.

"As yet, I have not advised the business men what steps they should take," said Mr. Bell, "but on Monday we will have everything in shape and will know just what should be done."

Mr. Bell said that he had several remedies in his mind already, and he spoke of the restrictions that might be placed upon all the showmen with regards to fire precautions and exits.

There is a strong probability that the Philadelphia Theatrical Managers' Association may assist the business men in the fight. Frank Howe, Jr., vice-president of the association, said yesterday afternoon that he knew of no reason why the nickel showmen should be exempt from fire restrictions placed upon the theaters in town. They should have the same kind of exits and alleyways on each side of the building, he declared.

Out of the invasion of Market street by a noisy lot of cheap shows has come an organization of merchants that should exert a great influence in the future. It is to be incorporated and its object is to advance the interests of business men and to make war on everything that cheapens the great thoroughfare.

The immediate concern of the new association is the nickel show that is attempting to convert the street into a sort of Midway. The shows have brought the opposition on themselves by their methods. Had they been contented to keep a little quiet they might have escaped the anger of the merchants, but their horns and their so-called orchestras have filled the air with howls and shrieks. They have, in fact, become positive nuisances.

Director Clay is after them with an ordinance which will make them subservient to control so far as fire inspection goes. But that does not go far enough. The noise must be abated, and most certainly there is some way to reach that desirable end. A nuisance is a nuisance, no matter in what form it comes, and a nuisance can be abated.

THE COLONIAL LADIES' MATINEE.

Say, girls, I was in the bunch at the Scenic, and—well, I never laughed so in all my life. Why, listen! I thought my back hair was coming down any minute.

Of course, I'm not one of the "ladies of the Colonial Club," who the *Record* said were to own the theater for the afternoon; but I told George Rogers I was his long-lost daughter, and he was too polite to deny me a ticket. I nabbed him as he rode up in Dr. Stoddard's auto, sitting in that cute little back seat and looking as if he'd just jumped out of a bandbox, tall hat, cane, light gloves and all.

Well, as I had never been to the Scenic before; and say, what a cosy, cheerful little theater those Rhode Island men have made out of it—I was just surprised; and the show was even cleaner and brighter than the house itself. How on earth they ever give such a show for ten cents and have enough left to stay in town over night, I can't see; but I suppose that's their business.

You just ought to have had a look at that audience—Meriden's prettiest and finest were there; and Solomon was not arrayed like these. Why, goodness, girls, it looked like opening day at a swagger New York milliner's and tailor's.

It was all but an Adamless Eden, for we "gentle sex" just pretty near had it all to ourselves. The "all but" was George Rogers, who sat right down in the front row—evidently accustomed to "baldheaded row"—and tried his prettiest to maintain the reputation of the "lords of creation." He didn't try to have it over that bunch, however, or there would have been something doing quick.

But listen! You just ought to have seen the "It" of the Colonial Club when Grace Mantell, arrayed in a magnificent hand-painted silk gown that makes my eyes water, sang "Won't You Be My Honey," right at him. Well, he blushed like a carnation, twisted his mustache and tried to look as innocent as he is; but gee whiz! with 500 women's eyes on him from every side and handsome Miss Mantell smiling her sweetest at him from the stage, what could you expect?

Well, I just thought he wished he was riding in the lion's cage and even envied Daniel his job in the den of lions, and when Miss Mantell by gestures invited him to the stage—well you ought to have heard us screech.

George Rogers never takes a back seat, they say; but I'll bet you a pound of Huyler's the next time he chaperons 500 Colonial Club women he'll consider it better to be on the outside looking in. Really, it was almost as good as the show on the stage. And by the way, you never saw such beautiful big moving pictures as they show at the Scenic. None of your dim, blurry pictures that dance all over the scenery, but so bright, clear and steady that you could look at them all afternoon and not tire your eyes.

That man Jones makes the fuuniest stage coon I ever saw. Somehow, every move he makes provokes a laugh, his facial expression is a marvel; and that hat! Well, girls, he got more fun out of that hat than many comedians get out of a whole play. And his partner, Douthitt, has a serious, straightforward way of making you laugh that is quite as notable as Jones' style is irresistible.

But listen! I nearly fell over the pew—sounds funny in a theater, doesn't it?—when Bates, of the Dutch comedy team, did his "spinach dance." Some of the girls first put their handkerchiefs up to their eyes; but I noted that they all peeked out at one side; and then they broke into a wild roar of laughter. Well, you just never saw anything quite so funny in all your life; and after they realized what the costume was and saw the dance, how sheepish the handkerchief girls looked at their haste

in playing prude. And the Fire Department scene at the end of the sketch was just about as funny. Ernest kept us fairly howling with his Dutch dialect. Did you ever see meat run through a sausage machine? Well, that's what he does to the English language.

Well, listen! I heard some of the girls who had been to the Scenic rave over George Graham; but then, you know how those things go. I didn't blame them, though, when I heard him sing "Dreaming" and "Pal of Mine," for honest truth, I never heard such a sweet, sympathetic tenor voice; and he is as far ahead of any singer ever heard in Meriden as the Scenic show is of any other ever given here. He wears eye glasses, too; and do you know, I think glasses do make any good-looking young fellow awful swagger.

The stout man with the specs, who plays the piano—they say he's the best man in his line the Keith theaters ever had—provides one of the most enjoyable parts of the show, too. He doesn't just sit there and try to smash the instrument; but every note seems to have a meaning, his selections are always peculiarly appropriate to the pictures; and really, his playing is a treat in itself.

They have a matinee every afternoon, and change the pictures and songs every Monday and Thursday, and say, girls, I'm going again Saturday, and you can put me down as being at the Scenic two afternoons every week hereafter. The swellest girls in town are getting the Scenic fad; and you bet I'm in the swim.

I've seen lots of shows at Keith's in New York, and at Poli's that couldn't touch the Scenic for real fun and enjoyment—and all so clean and refined, too; and I don't mind telling you—on the quiet, mind you—that George Graham can count me among his admirers.—Mildred Irving in *Meriden* (Ct.) *Record.*

* * *

WHY THE "NICKELS" ARE POPULAR.

A *Mirror* man, who dreads a crowd as does a lost puppy, braved one, not realizing the magnitude of it, and went to the Nickel Theater.

He soon wished, however, that he had stayed outside, for despite the kindly proffered services of Patrolman James Hampston, who looks after things and men and women and children there, he found himself in a crowd the like of which he has not seen in a theater for a long, long time.

All of this is leading up to the psychological question as to what it is that accounts for the craze. The theater was packed to the doors from pit to upper gallery and hundreds were standing, and it was only after some one had gone out, that with the aid of the officer, a seat was found.

What is it? It was only a short time ago, within two years, that the public having seen a good show that closed with pictures would leave when the show was over and not wait for the pictures. Now the pictures have driven the shows out, roller skating out, burlesque out, and about everything else in the amusement world.

One answer might be that the pictures amuse. They surely do. Another is that they picture some of the true characteristics of men and women in such a far speedier way that they do not tire as one watches. Another is that they often instruct. They do this, but a tired working person is not looking for instruction, he is looking for rest, and it seems that herein lies the solution.

The other day a *Mirror* reporter had reached the corner of Hanover and Elm streets, when two matronly women rushed at each other and embraced as effusively as an armful of bundles would permit. They had been shopping and were evidently tired, though smiling.

"Let's go up to the Nickel and see the show," said one.

"What is it?" said the other.

"Moving pictures. Come on. It's only a nickel."

"But I have to get home and get John's supper."

"Come ahead and get rested. You will get him all the better supper after resting there half an hour," and off they trotted.

Without a doubt John did get a better supper and the woman who prepared it did so with more comfort than if she had not taken that half hour's relaxation.

And if one studies it, there is a good deal in this. This is not a press notice for the Nickel—but it is just an attempt to offer an explanation for the craze. Think of theaters all over the country that were charging anything from twenty-five cents for a seat to a dollar and a half being given over to a five-cent piece and making all kinds of money, and then offer a better explanation if you can.

To this *Mirror* man's mind these entertainments are like a good strong cup of tea, and a bit of gossip with an entertaining neighbor who has called is to a woman, or a chat with some good fellow over a cocktail to a man—they rest, that's all.—Manchester, N. H., *Mirror.*

Correspondence.

Wellsboro, Pa., October 15, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—As a subscriber to the MOVING PICTURE WORLD, will you please give me what information you can regarding the so-called Passion Play films? If I understand the thing correctly, no films were made at Ober-Ammergau, and that the so-called Passion Play films are posed by actors properly costumed, and the scenes enacted as nearly as possible to correspond with the scenes of the production at Ober-Ammergau. If you can do so, please advise what maker or makers put out the above films and which is the best. Very truly yours,

A. B. DEANE.

[You are quite correct in your surmise. The only films of the Ober-Ammergau are in possession of W. T. Stead, of The Review of Reviews, of London, England, for whom they were taken. We have no knowledge of any being on the market, but the Warwick Trading Company produce the Horitz Passion Play, a complete reproduction of the Life and Passion of Christ, as enacted annually since 1816 by the peasants of the little mountain town of Horitz, Bohemia, after the version of Paul Grollhesel, and under the direction of Ludwig Deutsch. This is entirely different from the Ober-Ammergau production. Pathe Freres make the Passion Play films so largely used here, but do not claim it is the Ober-Ammergau production.—ED.]

Austin, Minn., September 16, 1907.

MARRIED.—The marriage of Miss Ruth Zeno to W. J. Mahnke, of Austin, took place in Mankato, Minn., Monday, September 9.

Miss Zeno is well known as an accomplished singer and worked for W. J. Mahnke last season when he had the management of the Majestic Theater at Mankato, Minn. The groom, W. J. Mahnke, now is the proprietor and manager of the Gem Family Theater, at Austin, Minn. He is well known in the moving picture business, he being an expert operator and having worked in some of the largest Eastern houses. His home is Cleveland, Ohio, where he has many friends that will be glad to note that he is still in the business and meeting with big success in the West.

Philadelphia, October 19, 1907.

Editor MOVING PICTURE WORLD:

Gentlemen.—I note your remarks in the current issue of the MOVING PICTURE WORLD relative to second-hand film. You advise that all film rentors, although they do not advertise such, have considerable in stock which is unfit for rental purposes.

While I have not used the columns of the MOVING PICTURE WORLD to advertise second-hand goods, I merely take this means of advising that I have upwards of 150 reels that I offer singly for $45.00 each, six at $35.00 each, and twelve reels for $350.00 You can easily calculate that these are offered at very much less than 5c. or 4c. per foot. Yours very truly,

L. M. SWAAB.

Editors MOVING PICTURE WORLD:

MACON, Ga., October 7, 1907.

As I have not seen any special mention in your splendid paper regarding the moving picture business in this part of the sunny Southland, I would like to inform your many readers that the South is actively waking up to the many benefits to be derived from the popular-priced moving picture show. Macon has three shows, all doing very nice business: The Theatorium, owned and managed by H. D. Pasey; The Elite, owned and operated by J. W. Little and Louis Rebb; The Pictorium, operated by The King's Daughters. All three of these have illustrated songs, the Theatorium and Elite showing dissolving views. The Theatorium is the oldest show in town, having been in successful operation over one year in the same building, and has just closed a five-years' lease on the premises. Mr. Pasey is an old hand at the business and orders the best and not the cheapest service, and his shows are therefore always popular. If any of the readers of the WORLD desire to know anything further in this line from this city, I will gladly inform them if I can, either through the columns of the WORLD or by mail. C. C. TURNER.

Film Review.

THE LOVERS' CHARM.

A gypsy woman with a basket of wares endeavors to persuade the young lady of the house to make a purchase, but failing to do so, offers a charm stone that possesses the power, on being rubbed, of bringing into effect any wish of the owner. The gypsy gives evidence of this by rubbing the stone and instantly bringing from space a little girl who appears at her side. The young lady immediately covets the wondrous pebble and a bargain being struck, she becomes its owner and is seen to at once test its powers by bringing to her side her lover. Decorating him with a "buttonhole" plucked in the grounds of the mansion, she is embraced in an affectionate manner, but is no sooner released from her lover's arms than she causes the "buttonhole" to change into a large rhubarb leaf, which the lover flings to the ground in a fit of disgust, the leaf vanishing amidst a volume of smoke. She continues to practice upon the pebble with astonishing results, and from changing her lover into a black man, and converting him into a master magician with broom for a wand, she finally effects the disappearance of both her swain and herself amidst a cloud of smoke which completely envelops them.—*Williams, Brown & Earle.*

THE GOLD BRICK.

By way of variety from their recent historical successes, The Kalem Company produce this week a lively comedy entitled "The Gold Brick." This will be followed by a short skit, "It Was Mother-in-Law." "The Gold Brick" opens up with Bleeckerstein, a crafty Jew, displaying a gold brick to his family and telling them to prepare for a sojourn in the country at the expense of some gullible farmer. Arriving in the country the family are seen approaching a farm house on which is displayed the sign, "Boarders Taken In," and here they make terms, and the succeeding scenes show that they were "taken in" in more ways than one. They decide to jump their board bill, and Bleeckerstein trades his gold brick for a horse and also procures a rickety wagon. The next scene shows them hastily removing their baggage through a back window, and loading it on the wagon and making a hasty retreat, as they think, unseen. The farmer and his wife have been onto their game, however, and he sends his boy for the village constable; then follows a chase, in which Bleeckerstein's wagon breaks down and his effects are all scattered over the road, as a yokel passes with a wheelbarrow. Pressing this into service they still attempt to escape, but the constable grabs his man after many attempts and the farmer rushes up and presents his board bill, and the would-be swindler is arrested in spite of his protests that he himself had been swindled.

THE VAGABOND.

Here we have a story absolutely true to life; a picture that has struck the homes and hearts of many.

Imagine a happy family broken up by the persuasion of a wealthy man to the mother of the household. Riches finally conquer, a father is left childless; he goes on the downward path and in course of time loses his position, gets turned out of home for non-payment of rent and finally becomes a thief, robbing the safe of his former employer. He is caught in the act and serves fifteen years in the penitentiary for his crime; he is liberated, now nothing but a vagabond. He tries to find work, fails; he begs with no success; the want of food becomes predominant; he turns again to robbery, but this time he is led on by fate, for behold he has entered the home of his own daughter; recognition follows from a worn-out photo of his child that he has carried through all his sorrow. A happy ending to a true story. *Essanay.*

BELLE OF BALD-HEAD ROW.

Scene opens with a grand stand, race track. A man in front row, with little or no hair, holding a pair of field glasses. Right in back of bald head is a finely dressed woman, who is marking down the score of races on his bald head. Head is bent down and printing reads: "60 to 1 on Slow Poke." The horses make one lap on track. Just as horses are reaching wire along comes lemonade peddler, who spills a glass or two of lemonade on the bald head of the main figure. He is too interested to pay much attention to it until horses pass wire, when he takes out his clean handkerchief and mops off his head, which turns the handkerchief coal black. This gets him occupied and he begins to show expressions of wonderment. The programme boys now come along and he buys one of them for the lady in the rear, who accepts with smiles, which, of course, has the effect on the bald head. He now changes seats with a small boy, who sits next to nicely dressed lady, for 25 cents. The boy trys to get past bald head and falls into lady's lap and at the same time rubbing cracker-jack on the bald head. At this point the peanut boy throws a bag of peanuts from behind all over his head, which sticks there. At this point the lady becomes embarrassed and starts to get out of the grand stand, with the old bald head close behind, falling all over everybody in his haste to catch up with lady. He falls down stairs, but picking himself up starts after lady, who has in the meantime asked a couple of young fellows to see that bald headed man is given a bum steer. When he arrives young fellows point in another direction. His hat is in his hand and the two young fellows thump him on the bald spot with a bladder. He shakes his fist at them, but still continues to pursue the lady. She is dodging all over the ground and doing her best to keep away from him. As he is dodging about, he is pushed head first into a watering trough and is pulled out by some men standing in the crowd. In the mixup his hat is seen being tramped on by the race horses, having been thrown there by some boys who found it while he was in the water trough. Lady is now seen in the foreground watching the ponies, when Slow Poke comes under the wire a winner, a 60 to 1 shot. And she then wants to find the bald headed man to thank him for putting her next to the bet. Just at this time she is walking towards the bookmaker to cash in her bet and she finds Mr. Bald Head there also, ready to cash in his bet, 60 to 1 shot. After they both receive their money they walk some distance away from the stand, and he calls an auto, wishing to take the nicely dressed lady to accompany him, when a flashily dressed, gamblerfied dressed fellow steps up and gets into the auto by her side. The chauffeur pulls out, leaving the bald headed man, bewildered, standing nearby. Every man, woman and child now gives him the merry ha, ha. An old wagon is now seen coming down the street and he gets on, as do also a lot of boys, who are chewing gum. Each boy donates a cud of gum, sticking it on the old fellow's head, which soon becomes to look like real hair. The boys, not yet satisfied, stick a lot of small sprigs with leaves on them. This changes his appearance to some degree, and getting tired of his tormenters he now tries to extricate himself from the wagon, when one of the boys in the crowd nails his coat tails on the side of the wagon, ripping his coat considerably. He finally releases himself and walking up the street, everybody rubbering and laughing, he goes into a hotel; and the simple word seen on the screen, which reads in large type, STUNG.—*Goodfellow.*

A SAILOR'S LASS.

"A Sailor's Lass" tells of a young lady who is equally atractive to two suitors, She prefers one, and the other, after a struggle with his rival, goes off ruminating on his vengeance. While the young lady is paddling with her little sister, he comes up and attempts to carry her off, but the girl flies to her father, who engages in a struggle with the villain and is at last killed. The lover and his sailor companions set off after the murderer and a lengthy pursuit, which leads over the walls and along the front and finally into the sea, ends in the capture of the villain. —*Williams, Brown & Earle.*

TRUE TO LIFE.

First scene shows happy home; father, mother, boy and girl are now seen bidding father fond good-bye at depot. Screen reads: "Father Gone to Europe to Settle Estate."—*Goodfellow.*

Next scene shows where wife and children return to home. Scene now changes to arrival of father after a terrible wreck of train, being carried to ambulance, and arrival to hospital, also removal to insane asylum.

Screen now reads: "Five Years Later." Home of wife is now seen, but not the elegant home of five years ago, only consisting of one room. Girl and boy poorly dressed are seen going to bed with only a crust of bread, and after finishing same both kneel down and pray for papa's return, as so does mother.

Next scene shows early morning; both are ready to fight life's battle. Mother is seen going to door to get washing; the girl is seen to go to florist to get box of flowers and is seen selling them in front of hotel. Boy is seen selling papers; both are seen going home with daily earnings and lay them in mother's lap. Wife is seen petting and kissing children and points to picture on wall, telling them that is their father, and all kneel in prayer for father's return.

Scene now changes to asylum; father is seen getting discharge from doctor. Scene shows where father boards a vessel for the United States. Boat leaving. Scene now schanges to wife, who has fallen sick; boy and girl doing all for mother. Girl is left in house with mother while boy goes for doctor. He arrives with nurse. Children are seen going out; girl to bake shop and boy to back yard to chop wood. Both return from errands, and both start on daily duties.

Next scene shows where father arrives at depot, and as he gets into auto small boy is seen to be run over by wagon.

Scene reads: "One Week Later."

Boy and girl are seen at same hotel sell-

ing flowers and papers. Father arrives at entrance of hotel; girl sells him flower and offers to put it on his coat. He calls for paper and all rest of boys run for sale, so does little boy on crutches, who is knocked down in struggle. Man sees it and helps boy up and gives him $1.00 for paper.

Boy and girl are now seen going home, giving sick mother money and point to picture on wall, telling her that he looks like the man that gave them the money.

This brings life to the stricken mother, and life and hopes blaze to the limit.

She gets up and takes children by hands, and all three start for hotel to find man that gave them the money. Scene shows family waiting in the hotel entrance.

Several men come out, but children shake their heads, No. They are now seen going back home, down-hearted, girl with flowers and boy with papers.

On the way they stop at church and make few sales. Picture now changes to the home and wife; landlord serving notice to either vacate or make payment. Wife is seen weeping and watching for children.

Picture again changes to church, shows people coming out. Man calls boy and girl to him; looks at them twice, thrice, and asks their names. All three get into auto and start for home, and as they near the place father, boy and girl are now seen to draw up to door. Mother is seen inside weeping; the meeting is very pathetic.

Father kisses wife and children; takes them away in auto.

Screen reads: "Two Days Later."

All are now seen dressed as five years before; happy, servants and luxuries.

THE NEW ARRIVAL.

There is great excitement in the house; everybody runs, everybody hurries, but nobody makes a noise. Suddenly the master of the house runs out of the house, upsetting everybody who comes in his way. His chase ends at the doctor's house. He gets the doctor out of bed, and pulls him along, followed by a big crowd.

In the meantime a new arrival has made his appearance. "A boy?" "Why, certainly it's a boy."—*Lubin.*

MOSES SELLS A COLLAR BUTTON.

Moses is a good business man; he tries hard to make a living by selling collar buttons, and he is persistent, Moses is; if he does not succeed he tries again. He meets many mishaps, but at last is successful, and sells a collar button to a little boy. A very funny picture.—*Lubin.*

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The Editor's Table.

We have received from the author, David P. Abbott, a copy of "Behind the Scenes with the Mediums," which appears at a very opportune moment. Many of our subscribers write asking us to give them suggestions that will be helpful to them in retaining old, and interesting new patrons, and from this book many tricks can be learned that will well help to fill out a night's entertainment.

The other night we paid a visit to a materialization seance by the Rev. (?) De Witt Hough, of Thirty-eighth street, New York, and saw some beautiful spirits (?) materialize to the number of fifteen, which held seventeen dollars' worth of audience spellbound for an hour and a half There was not a trick in the whole evening that we could not reproduce, and "Behind the Scenes" tells how it is done by simple, lucid instructions. In addition to this, slate writing, sealed letter reading, table rapping, cabinet rope binding, etc., are fully explained. In the twelve chapters, comprising Half Hours, Mr. Abbott gives a collection of the most valuable secrets of mediumistic work in existence, such as have never before been published in book form, but have been purchasable at enormous prices from mediums, and then only under solemn seal. Four chapters are devoted to the reading of sealed writings, and the dealer of secrets for the use of mediums must be in a frenzy of rage at the disclosure of such information, and one prominent spiritualist says he would like to wring Abbott's neck for taking his living away, and he hopes the book won't get into the hands of his clientele. Fourteen chapters are devoted to slate-writing and billet tests.

Many of the slate tricks are worth at least ten dollars each, and the book, in its exposure of slate-writing and billet work of certain Chicago mediums of the present day, is of great value. It is impossible to enumerate here all the valuable secrets this work contains.

Four chapters on "Some Modern Sorcery" are invaluable to the inquiring mind, the exposer of shams and the entertainer. They teach how the tricks of Maskelyne and Cook, and later Maskelyne, Jr., and Devant, of the Egyptian Hall, London, perform some of their mystifying and hair-raising legerdemain. Also how the almost immortal Kellar performs his seeming impossible (except he be assisted by unseen forces) marvelous deceptions.

That the readers may understand how the secrets herein revealed have been treasured and guarded from the public heretofore, and of the value placed on them by performers, we will state that the value of the secrets contained in this volume estimated at the prices charged for them by dealers, would run into hundreds of dollars. Not a few of the secrets have sold at twenty-five dollars each, while a number of them have never even been offered for sale. The little chapter on "Vest Turning" contains a secret that is being sold to-day for two dollars and fifty cents, while the secret contained in the chapter, "Performances of the Annie Eva Fay Type," was sold to a medium of Mr. Abbott's acquaintance for two hundred and fifty dollars.

The book can be obtained from The Open Court Publishing Co., Chicago, or our publishers.

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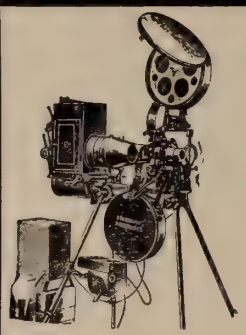

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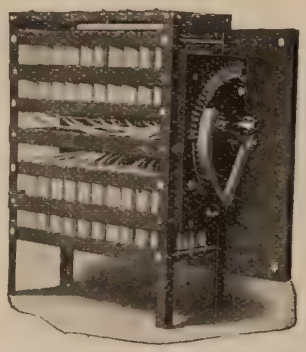

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PUBLISHED EVERY SATURDAY.

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ADVERTISING RATES ON APPLICATION.

Editorial.

The Fire Risk.

A certain "house organ" has the temerity to take us to task and dictate how we should conduct our journal, what we should say, and what leave unsaid. What right has it to criticise or "condemn and disapprove" truth?

Our policy does not need any defense, our columns are untrammelled and free, and if it was not consistent with good judgment, our advertisers and readers would soon let us know. As it is, we have hundreds of letters on file complimenting us, while we have not received a single letter of disapproval.

The minimizing of the danger of fire in nickelodeons is bad policy. There is never smoke without fire, let the cause be what it may.

From every point of the compass we get reports strongly antagonistic to the placing of nickelodeons in the midst of valuable property owing to the great risk entailed through their advent, and for the trade to close their eyes to such conditions is worse than folly.

Our policy from our inception has been the uplifting and purifying the nickelodeons, and the safety of the public, by the reducing to a minimum any risk from fire. This can only be accomplished by the employment of capable, honest, and experienced operators. We contend that unjust restrictions have been placed on machines, and as long as employees who are careless and incompetent in time of emergency are employed, so long will those restrictions continue; also, as long as firms who for the sake of the "almighty dollars" use obsolete machines instead of those fully complying with the law, so long will fires continue to scare the people.

We want the trade to open their eyes, and not be lulled to sleep with false sophistries. THE DANGER IS PALPABLY PLAIN and measures *must* be adopted to overcome it.

The trade is not blind to the fact that the fire insurance companies are holding conventions all over the States to discuss the question of the cinematograph risk, and it is absurd to close our eyes and exclaim, "We can't see! We can't see!" Such attitude shows "lack of gumption" and "is indeed deplorable." Let the proprietors of nickelodeons be honest with themselves and comply with the requiremnts of the State wherein they may be, *and throw all obsolete machines into the junk heap,* instead of patching them up as they are doing. If every man who uses a machine was licensed, after passing an examination in technicalities and practical use of the electric light and machine, instead of the machine as at present, it would tend to assure the Boards of Fire Underwriters that the trade is willing to assist them in their endeavors to protect property.

Why are the manufacturers so slow in getting a non-inflammable film? Every now and again we hear that someone has patented such support, but each report turns out a fiasco.

Regarding the reporting of raids, we want our readers to know where they stand, and what are suitable or not suitable films to exhibit to their patrons, and who are violating the laws of the State. Such information is always of value to our readers, in the conduct of their shows, and also acts as a beacon light to show where the rocks are.

The suppression of such reports may be policy in a "house organ," but no paper of any repute would make such invidious distinctions.

Practical Talks to Operators.

BY MAXWELL H. HITE.

CHAPTER I.

Maxwell H. Hite, the expert electrician and cinematographer operator, of Harrisburg, Pa., has consented to furnish this journal with a number of articles that will appear in his new book, "Lessons in How to Become a Successful Moving Picture Machine Operator." Mr. Hite expects to receive the complete book from the printer's hands on or about November 9, 1907, at which time he will immediately mail out copies to those who favor him with advance orders. The first article appears herewith and experienced operators as well as beginners will find it instructive reading. Mr. Hite's writings are based on his experience of a number of years in the business, he having traveled throughout the United States giving illustrated entertainments.

In writing these lessons I will make them as plain as possible, as I believe that it is your desire to learn how to successfully operate a moving picture machine combined with a stereopticon so that you can give a public entertainment that will prove interesting, instructive and educational to your audience, and at the same time pleasant and profitable to yourself or employer. With this object in view I will briefly describe a stereopticon and moving picture machine to you.

A stereopticon is an optical instrument so arranged as to enable the operator to illuminate, enlarge and project transparent views upon a screen so they can be seen by the audience.

A DISSOLVING STEREOPTICON

consists of two single lanterns uniform in every respect and so assembled that views projected from either lantern will cover the same disc on the screen. The main advantage to be derived from a dissolving stereopticon is the beautiful dissolving effects, that is, the fading away of the picture and the gradual appearance of another. In operating a dissolving stereopticon each lantern is equipped with one objective lens, a pair of condensing lenses and a limelight or acetylene gaslight burner; each burner must

be connected to a dissolving key by means of rubber tubing and by manipulating the controlling handle of the key from one position to the other you alternate the gas supply from one burner to the other; thus you will see that the burner that is being fed the full flow of gas will give a brilliant illumination and this light will project the view that you have placed in the slide carrier of this lantern upon the screen, and while this view is on the screen the operator places another view or slide in the slide carrier of the other lantern, turns the controlling lever of the dissolving key in the opposite position, and the bright light of the first lantern will gradually fade away and the second lantern will become brightly illuminated and the view contained in the slide carrier thereof will be projected upon the screen instead of the one that was previously thereon. Remember that you must place all views into the slide carrier in a reversed position, that is, upside-down; if this is not done the views will be projected upon the screen upside-down.

A Moving Picture Machine

is a combined optical and mechanical instrument designed for public exhibitions with the mechanical and optical parts thereof so constructed and arranged as to enable the operator to brilliantly illuminate and project instantaneous photographs of objects in motion upon the surface of the screen, making the pictures visible to the audience filling the theater or public hall. The great improvements made by the manufacturers of films and machines enable the operator to exhibit every movement of the object with an effect so true to nature that the people in the audience are almost led to believe that they are looking at the original rather than a photographic reproduction. This wonderful effect is accomplished by what is known as a film being passed rapidly through the mechanical part of the cinematograph while the light from the optical part of the same penetrates the emulsion or picture part of the film and projects the images upon the screen in life size and life movements.

Trusting that the brief description given above will be sufficient, I will now impress upon your mind something that you should always remember when operating a moving picture machine, and that is that you, the operator, will at all times have the safety and lives of the audience in your hands. Familiarize yourself with the machine you intend to operate before you attempt to give an exhibition either private or public, for, unless your machine is properly adjusted, you cannot project a good steady picture, and when your machine is out of adjustment the film is liable to jump out of the sprocket wheel and become ruined. Therefore you will see that it is very important that you learn the mechanical workings of your machine so that you will be able to make such adjustments and repairs as you will be called upon from time to time to make, otherwise you will make a failure as a successful cinematograph operator.

One of the most important adjustments of the moving picture machine is the adjustment of the intermittent sprocket shaft upon which is fitted the geneva wheel or star wheel. This is the mechanical part of the machine which pulls the film in front of the aperture, thus permitting the rays of light to penetrate the picture and carry it into the objective lens, which in turn enlarges the view and projects the same upon the screen. If this adjustment is not properly made the picture will continually jump up and down on the screen. Another adjustment equally important is that of the shutter; close attention should be paid to this so that the set screws will not work loose and permit the shutter to get out of adjustment, for if the shutter is out of adjustment the picture on the screen will be blurred. The shutter should be set so that it will commence to darken the aperture just as the geneva drive wheel starts to drive the intermittent sprocket. When buying your machine it would be well for you to ask the dealer from whom you buy to show you how to make these two important adjustments.

Whether you are buying a moving picture machine for yourself or others, you naturally want to obtain a thoroughly reliable outfit, and right here I desire to say that there are a number of different makes of machines on the market, some are good, some are fair and some are bad. I shall only refer to those makes of machines and appliances with which I have had satisfactory experiences during my experience of seventeen years in the electrical field. I wish to state, however, that I am not trying to knock any make of machine upon the market nor am I paid one cent by any of the makers of the machines I describe, illustrate and recommend. It is my desire to teach you, my reader, how to operate a machine, and in teaching you this I must refer to some machine; my experience has been with the following machines: Power Cameragraph; Edison's Kinetoscopes; American Projectograph; Selig's Polyscope; and last but not least, the old Columbia Model, of which I owned and operated the twelfth one made in this country; however, as that machine is off the market now, I will not refer to it.

With the machines mentioned above I have always been able to project a good, clear, steady picture (provided the film was in anything like a fair condition, for unless the film is good you cannot get a good moving picture), and it has always been a pleasure for me to operate any of the above-named machines, while with some other machines with which I have had all the experience I want to have I lost business, time and money, and as I cannot say anything favorable about them I assure you that I shall say nothing against them. Of the machines mentioned herein I admit that I like one of them better than the others, but they are all good machines and any one of them will give you good pictures.

(To be continued.)

Trade Notes

The Gem Theater has opened at Cohoes, N. Y., under the management of J. H. Smith, with first-class moving pictures and illustrated songs.

* * *

Mr. N. H. Mosher, of the Actograph Company, the well-known film renting firm of 50 Union Square, New York, departed last week for the Canadian woods to take special pictures of hunting scenes for the coming Sportsmen's Show at Madison Square Garden. While in the woods Mr. Mosher will take several pictures that will be of interest to the moving picture trade. The following well-known sportsmen accompanied Mr. Mosher: Mr. Henry C. Kreuger, of New York, and Mr. R. M. Colt, manager of the Fonda, Johnstown and Gloversville Railroad.

* * *

A new moving picture theater, known as the Electric Family Theater, was opened October 15 by Frank Sullivan, expert electrician and operator, of Hamilton, Ohio, in Oxford, Ohio, a college town of 3,200 inhabitants, and is making good with continuous shows from 6 to 9 P.M. daily, except Sundays.

* * *

Magistrate Higginbotham, sitting in the Lee Avenue Court, Brooklyn, N. Y., rendered a unique decision in relation to the

operation of moving picture machines in public places on Sunday. The Magistrate gave his decision in the cases of Philip Kilfoil, Joseph Cone, and Julius Von Bargg, connected with a local theater. It was Von Bargg's second offense, and on account of this the Magistrate, after finding all guilty, fined him ten dollars. Kilfoil and Cone were fined five dollars.

The Magistrate, in rendering the decision, stated he followed the opinion of the Justices of the Supreme Court and of the Court of Special Sessions. He declares that the Magistrates had power to act in similar cases. After rendering his decision he announced that if a man was arrested three times for conducting a moving picture machine and fined each time the police could not arrest him again.

* * *

Moving picture men in New Orleans, La., who are operating the small theaters on the principal thoroughfares, are wrought up over a publication pertaining to reported defects in the electrical apparatus in these establishments. One of these gentlemen who operates a theater on St. Charles street, said that before it is possible to receive current from either electrical companies, it is necessary to secure a permit from the city electrician as well as the Fire Prevention Bureau. This refers to all theaters. And, again, the new and improved picture machines that are now in use are not known to have fire accidents. The McAllister & Morris Company, of 614 Canal street, say that they are complying with all the laws of the city and State in preparing their theater, which will be one of the safest and most completely equipped in the South.

* * *

Electrical and building inspectors of Pensacola, Fla., got after the proprietors of moving picture establishments, and upon an order from the mayor these places were closed down for a few hours until they could be put in such condition as to comply with the rules and regulations of the National Board of Underwriters. Only one concern in the city was found to have complied with every regulation.

When the mayor issued his order, Electrician LeBaron and Building Inspector Rendall visited all of the places, and when the necessary remodeling had been made the two made a thorough inspection. When they announced that the shows were complying with the rules and regulations, they were allowed to open up again.

The new laws governing picture shows are the same as those under which opera houses are conducted, and provide for exits and signs the same as in opera houses.

* * *

In an argument before Judge Marean, in the Supreme Court, Brooklyn, in the matter of making permanent a temporary injunction obtained by Sol. Brill, who operates three moving picture shows in the Eastern District, restraining the police from interfering with his business, Judge Marean said it was oppression for the police to go into an amusement hall on Sunday and order the audience out and close the place, when they had no warrant for the arrest of the manager. He declared that the police had as much right to go into a church and order the priest out of the pulpit and make the congregation go home as to do what they had done in the case of the moving picture shows. Judge Marean reserved decision on the application.

In addition to making a large number of arrests for excise violations in Brooklyn Sunday, the police had the proprietors of four moving picture shows in court.

Charles Van Ronk, manager of the Broadway Theater, was also arrested for the Sunday performance given there, and, like the others, was held for examination.

* * *

A Des Moines correspondent says:

The East Side Shubert Theater is to be converted into a moving picture and vaudeville house. Manager Willmer, of Cedar Rapids, will inaugurate the institution. He made all preparations for the opening on October 26.

* * *

Five-cent theaters have been indorsed by an investigating committee of the Woman's Club of Austin. The committee was unanimous in its commendation for the following reasons:

They furnish entertainment to a class of people who cannot afford to go to the high-class playhouses.

They keep men out of the saloons.

They amuse persons and dispel the blues.

They afford resting places as well as entertainment to shoppers.

* * *

Application for a license to establish a moving picture theater at 447 South Division street, Grand Rapids, Mich., was filed with the City Clerk by R. R. Sargent and John Donaldson. It is claimed that they have the support of the South Division Street Improvement Association, which wishes to provide more entertainment features along that thoroughfare.

Newburyport, Mass., will be well provided for in picture show business the coming Winter. The Premier, on the corner of Essex and State streets, the pioneer in the business, will be the largest one. There will be another picture show in Music Hall block, corner of Titcomb and Pleasant streets, and a third one is being fitted up in Market Square.

* * *

Carr & Schad, of Reading, Pa., have purchased the Victor Moving Picture Theater at 734 Penn street, from Rothleder & Schwalm, of Pittsburg. It is stated the price paid was $3,000. Carr & Schad are the owners and operators of several carrousels here and in the coal regions, and will make many improvements at their new place.

* * *

There has been a hitch in the plans of Lubin, of Philadelphia, to open the Shubert, Brooklyn, as a five-and-ten-cent house with a short vaudeville entertainment, reinforced with moving pictures.

It is stated that the Campbell Estate, owners of the property, have strong objections to the use of the theater for such a purpose. The Shubert remains closed pending a settlement of the disagreement.

* * *

A deal was consummated in Hamilton, O., whereby the Central Film Company, of Springfield, and the Southern Film Company, of Cincinnati, were consolidated and hereafter will work in conjunction to supply theaters with moving picture films and song slides.

* * *

A. L. Roumfort & Co., of Harrisburg, Pa., have closed a lease for 333 Market street. The lessees will replace the front with one of the latest designed for amusement purposes, and will fit the room for a moving picture business.

This room has a depth of 210 feet and is twenty-six feet wide. It will be the largest room in the city used for this purpose.

* * *

A reader in Chattanooga, Tenn., writes that "Dreamland," the moving picture show on Market street, was totally destroyed by fire last week, being the second local enterprise of this kind to be destroyed since the craze began.

The fire was caused by the carelessness of an operator in allowing the light to play too long on a picture film. The asbestos, which had been put in according to regulations, kept the flames from spreading. The show will be a total loss—about $1,000.

The establishment was owned by Messrs. Lawrence Tschopik and George David. It has not yet been decided as to whether the show will open again.

* * *

A moving picture establishment, carried on by Brill & Fox, at No. 893 Broadway, Brooklyn, N. Y., was entered by burglars early this morning, who forced an entrance from the hallway into the cellar. By standing on boxes they sawed a hole in the floor large enough for each to get through into the store. With tools they sawed at the hinges of the safe. There was $300 inside of it.

After working on it for nearly two hours they abandoned the safe and took $35 from a cash register. They then took three reels of pictures, valued at $400.

While leaving the place, a woman living opposite saw the men and furnished the police with a good description, which resulted in the arrest of Herman Selincke, eighteen years old, no home, who made a confession. Later the police arrested Thomas Flanigan, nineteen years old, a piano player, of No. 825 Broadway, and George Hamburger, twenty-eight years old, of No. 893 Broadway. The plunder was all recovered. The three were held on a charge of burglary, and in the Manhattan Avenue Police Court were remanded for a further hearing.

* * *

The Pittsburgh Amusement Company, composed of a number of wealthy citizens, on November 2 will open the most gigantic amusement enterprise ever launched in Pittsburgh. Last Winter the company conducted a roller skating rink in the Exposition Music Hall. Now it has secured the main Exposition Hall, and immediately following the close of the big show carpenters, painters, and decorators will start to work remodelling the immense structure. Work will be pushed night and day, for it is proposed to throw the mammoth rink and amusement palace open to the public November 2.

In the balcony, which extends around the rink, and which will seat over 6,000 persons, there will be a theater and a theatorium. In the former for an opening attraction there will be presented for the first time in Pittsburgh the goregous electrical production, "Doomsday," a masterpiece of ingenuity and art which has been creating a tremendous sensation in the East. In the theatorium there will be presented high-class vaudeville and moving pictures.

Ann Arbor, Mich., already has three five-cent moving picture shows and is going to have another. Evidently they must be considered paying investments. The latest bid for popularity in this line will be made by J. Goff & Co., who are repainting and fitting up the store room at 206 North Fourth avenue, where they will open a moving picture show next week.

* * *

All of Muncie's amusement houses were dark last Sunday, although it had been the intention of some of the managers to entertain the public with music, moving pictures, and other features. The fact that no shows were given was due to the fact that Mayor Guthrie advised the managers to keep the doors closed on the Sabbath.

The manager of one of the moving picture shows, when he heard that Sunday programs were to be given, inquired of the Mayor regarding the case, as he wished to operate his amusement house, if any of the others were to be kept open on Sunday. Mayor Guthrie said that he did not sanction Sunday amusements. Chief of Police Van Benbow was instructed to notify the managers of the theaters to remain closed on Sundays, and to arrest the managers if any of them opened for business. The statute under which the arrests would have been made provides that a person shall not follow his usual avocation on the Sabbath.

* * *

NEW CORPORATIONS.

Natural Picture Machine Company, of Philadelphia; to manufacture moving picture machines, life-motion pictures, films, etc.; capital, $100,000.

* * *

Motion Picture Advertising Company, Chicago, $2,000; operate moving pictures; Walter K. Keefe, Edward F. Caruthers and Claude S. Humphreys.

* * *

Inland Amusement Company; $2,000; conduct moving picture amusement enterprises; Chicago; William C. Shattuck, G. T. Cooper and W. E. Johnston.

* * *

Chicago Cut-Rate Film Service and Renting Exchange, $2,000; to manufacture, sell and exchange moving pictures; H. E. Randall, A. Rosenthal, Harry Coon.

* * *

Film Exhibition Company, Chicago; capital $10,000; dealing in moving picture supplies; incorporators, Harry S. Davis, W. H. Clack, Samuel Davis.

* * *

Delaware.—National Picture Machine Company, of Philadelphia, to manufacture, sell and deal in moving picture appliances, etc. Capital, $100,000.

* * *

What was formerly the bar of the Hotel Saranac, on Broadway, New York, near Forty-second street, has been converted into a moving picture show by a Frenchwoman. The lady from France is placing moving "colored" pictures on view, the "store show" having opened last week at the usual prices of admission, 5 and 10 cents. The rental for the portion of the former hotel taken is $18,000 yearly, which the foreigner has agreed to pay. She was formerly a member of the Phelan Stock Company, and was the first to introduce "colored" moving pictures on this side of the water.

* * *

New York, October 18.—Frederick Stephen, a Shinnecock Indian, from Southampton, L. I., arraigned before Magistrate Herrman in the Yorkville Police Court to-day, was charged with creating a disturbance on the Bowery.

"He drank too much biograph whisky," said Patrolman Galligan.

"What's that?" asked the magistrate.

"A few drinks, and you see moving pictures. He was letting out warwhoops all along the Bowery."

He was set free, with a warning to do his whooping on Long Island and renounce the "moving portrait booze."

* * *

From Anderson, Ind., we hear that the new Royal five-cent theater and penny arcade will be thrown open to the public on November 2. The place is owned by the Royal Theater Company, of which W. W. McEwen is general manager, but it is not settled yet who will be the active manager. The portion of the room set aside for the penny arcade will be open at all times, and is expected to serve as a sort of waiting room for patrons of the Royal. The other part of the building will be devoted to moving pictures.

* * *

The moving picture craze has struck Glassboro, and old rooms that have not been rented for a long time are being fitted up as places of amusement. Swedesboro also has the craze.

The moving picture fever has reached Lansingburgh. The New York Amusement Company will open a moving picture exhibition in the old Powers Opera House, and the bowling alleys at the Phoenix Hotel are being altered to suit the purposes of a similar enterprise.

* * *

W. J. D. Crawford, of Canastota, N. Y., has opened a moving picture show in Fayetteville,

* * *

The moving picture show business is still on the increase in St. John, N. B. There are now eight shows in active operation, the last being the Polymorphica, on Haymarket Square, in Old Tabernacle Church. In the immediate future it is understood that shows will be opened on Mill street, and in Berryman's Hall. Two other shows will probably be opened shortly, one a rival to the Haymarket Square show and another in the north end. This will only make twelve shows. Some venturesome gentleman, however, will probably open the thirteenth.

* * *

Charleston, S. C.—The Theatorium, in King street, the finest and most profitable moving picture theater in this city, has been sold by its proprietor, Mr. Geo. S. Bently, to Mr. J. C. Sherel, an enterprising young business man of Charleston. He will continue to keep the place up to the high mark set by its recent owner.

* * *

A fire scene was plunged into realistic vividness in a moving picture theater at 225 South Main street, Los Angeles, Cal., October 17, when a roll of film blew up in a fountain of flames. A panic followed among the seventy-five persons in the audience, in which the screens at the entrance were carried away.

The performance had just begun when the film broke, and was ignited. The flames were confined to the asbestos box in which the picture machine is placed. When the blaze started the operator closed the screen and jumped from the platform to the floor, escaping without injury.

The theater is conducted by Thomas Warwick, who estimates his loss at $350. The building, owned by the Brockoven Estate, was not damaged.

* * *

THE RHEOSTATOCIDE

Calling the other day at the office of Miles Bros. to learn the latest developments of the business, we entered into conversation with Mr. Herbert L. Miles, who gave us the gist of one of the greatest improvements in the picture business, one that bids fair to be a great saving to the nickelodeon proprietor, this being nothing less than a new machine, the installing of which does away with the rheostat and cuts down the electric light bills 50 per cent. This they are prepared to prove, free of any cost to prospective customers.

The rheostatocide takes the place of the ordinary rheostat; in fact, as the name implies, it "kills" all need for a rheostat. It eliminates all buzzing, so irritating when using lantern slides; heat, the bugbear of the operator in the booth, and gives a much steadier light, together with saving expensive rheostat repairs, and makes the alternating current not only a better light for the pictures, but a much cheaper one in every respect.

Mr. Miles claims that all of his efforts are for the improvement of the moving picture business, and this he considers the greatest proposition that he can put before his customers.

This rheostatocide is given free to each customer. The conditions, in a nutshell, are as follows: To every moving picture owner who has alternating current, Miles Bros. will send one of the rheostatocides absolutely free of cost, except transportation charges. The conditions by which it becomes his property are, that the electric lighting bills for the past six months are sent to Miles Bros., with a statement of the last month's installation, giving the number of candle-power of incandescent lights, number of ordinary and flaming arcs, and any other electrical current in use. Then, after the installation of the rheostatocide, the bills for electric lighting are mailed to Miles Bros. each month, with a remittance for the monthly saving. After six months the rheostatocide becomes the sole property of the user, without further payment, and the saving for all future time shall accrue to the possessor, the apparatus being practically indestructible.

The rheostatocide is the exclusive property of Miles Bros. and is fully protected by patents, both here and abroad. The name is also copyrighted and all rights reserved. The rheostatocides can only be obtained through this firm, who have devoted one entire floor in their New York building for the production and distribution of this unique invention, and for the purpose of introducing the great saving qualities of this apparatus they intend to put out but 2,500 more of their first 3,000 on this basis, supplying them to the first applicants in each community until the whole field is covered.

The Situation in Philadelphia.

Former District Attorney John C. Bell will open the battle for the suppression of the moving picture nuisance by filing a bill in equity against A. Boggard. He will ask for an injunction against the showman to restrain him from further annoyance of neighboring business men.

Boggard is the show proprietor who prevented an amicable settlement between the business men and the amusement people by refusing to join in the compromise. All the other show owners were willing to either abolish their music during busines hours or to so curtail the volume of sound as to make things hearable to the ears of passersby. Boggard announced that he proposed to defy the business men.

Boggard operates three places on Market street, in two of which he employs bands to attract the attention of passers-by. The business men assert that they are the most vigorously conducted bands on the street.

OTHER SHOWMEN RESENTFUL.

That the other show owners are resentful that the compromise was prevented was evident recently when they made an offer to the Market Street Protective Association to join the business men in the attack on Boggard. Boggard will not discuss the situation, but it is understood that he has employed counsel and that he proposes to fight.

Reports that Mr. Bell may frame his attack to include the allegation that the nickel shows are run in defiance of the amusement laws is believed to be the reason the other show owners are not anxious to have a fight in court. If this point is made and is sustained it would close up every show in town. Under the amusement law they would be under the same restrictions as are theaters, and would be compelled not only to pay a $500 license, but to have a ten-foot alley with adequate exits on either side of their auditoriums. It would be this feature that would be calculated to make it impossible for the showmen to do business.

Fire Marshal Lattimer said recently that all told there are 112 places in town which are operated as moving picture shows. The Councilmanic Sub-Committee on Police and Fire plans to inspect all of these places in the course of the investigation it is now making.

Discussing the present method of dealing with these places, the Fire Marshal said:

"When a moving picture place opens the policeman on the beat reports it to the lieutenant, and in due time the fact reaches me. An inspection is made by my bureau and before a permit is issued the place must meet the requirements of the laws. They must have an exit either on the side or in the rear, besides the double exit and entrance in front. The boxes in which the machines are located must be fireproof, and if the celluloid film is ignited the operator would be able to step out, shut the door and allow the fire to burn out. These places have all been inspected and they meet the requirements of the law. If they do not, they are not permitted to open."

* * *

DIRECTOR CLAY'S ORDINANCE.

Director Clay's ordinance follows:

An ordinance, providing for the issuing of licenses for places in which moving picture exhibitions are held and for the operators of such exhibitions; regulating the operations of moving picture machines, and providing a penalty for the violation of the provisions thereof.

Section 1. The Select and Common Councils of the city of Philadelphia do ordain, that it shall not be lawful to exhibit in any building, garden, grounds, concert room, saloon, or other place or places or in any room or other inclosure within the city of Philadelphia, any moving picture exhibition until a license for such building, garden, grounds, concert room, saloon, or other place or places, or room or inclosure, shall have first been granted by the Mayor of said city to the lessee or proprietor thereof, for which license the said lessee or proprietor shall pay a fee of fifty (50) dollars, and which license shall be good and valuable thereafter for the whole or any portion of one calendar year beginning on the first day of January of each year; provided, that this section shall not apply to any church or other place not devoted to the business of such exhibitions so as to require the payment of the said license fee for the giving of a single exhibition of moving pictures; and, provided, further, that this section shall not apply to theaters and other places of public amusements which are otherwise obliged under existing laws and ordinances to pay license fees to the Commonwealth or to the city.

MUST CERTIFY TO SAFETY.

Section 2. Before any license shall be granted, as provided in Section 1 hereof, the fire marshal shall certify to the Mayor that he has inspected such place, places, rooms and inclosures, and the equipment thereof, and that he approves such application for license.

Section 3. It shall be unlawful to operate any moving picture machine unless the person so operating the same shall have first passed an examination before a board of examiners, consisting of the fire marshal, chief of the electrical bureau, and a member of the Board of Fire Underwriters. All persons having passed such examination to the satisfaction of said board shall receive a license entitling and permitting them to operate said machines upon the payment of the sum of five (5) dollars, and shall not be required to make any further payment therefor.

Section 4. All moving picture machines must be equipped with fireproof magazines for the top reel and tension take-up devices with fire-proof magazines for the bottom reel, and any other appliance necessary to secure safety from fire, which may be approved by the fire marshal.

Section 5. The director of the Department of Public Safety shall have power to prevent the operation of any moving picture machine by reason of the requirement of the foregoing sections not being fulfilled or by reason of any other cause that endangers the public safety.

Section 6. Any persons or corporation violating any of the provisions of this ordinance shall be subject to a penalty of (50) dollars, to be recovered as penalties of like amount are now by law recoverable.

* * *

PHILADELPHIA FIRMS TALK FIVE-CENT SHOWS.

Chastened strains of horn and trombone, more bashful utterances of phonographs and even promises of complete muteness have not been sufficient to convince the merchants of Market street of the futility of organization against the nickel music shows of the city.

On the contrary, deepened enthusiasm was noted at the meeting which took place at the business place of Mr. C. Eastburn, 929 Market street, who has been the prime mover of the organization.

At this meeting, held for the primary purpose of effecting a formal organization, fourteen new firms will add to the protest against the vandalistic din which has invaded the formerly sedate district of Market street. These new firms, with thirteen others, who first agitated the removal of the disturbing noises of Market street, make a total of twenty-seven merchants. In fact, hardly an important firm in this thoroughfare has refused to join the movement.

The new firms represented are: Hanscom Brothers, William H. Wanamaker, Slyvan Dalsimer & Sons, Twaddell Brothers, Ivins, Dietz & Magee, George D. Bains, William Walters & Sons, Showell & Fryer, Bert Marks, Fry, Glanz & Hall, the Penn Furniture Company, R. Goldberger, Rochelle Carpet Company, and the Kensington Carpet Company.

Meanwhile, time seems to reveal a succession of new reasons to prove that the cheap shows are a menace to the public weal. Among the most prominent of these recently advanced reasons is the fact that the moving pictures involve a more or less persistent danger of fire, which in many cases is not safeguarded by the existence of a rear exit to the building, in which they are installed. A thorough round of inquiry among the fire insurance companies discloses the fact that this danger is realized by many of these companies, who either refuse to insure the structures occupied by the moving pictures or else demand a higher rate of insurance.

Those who are included in the former class is the Fire Association, 407 Walnut street. In speaking of the matter, the president, Mr. E. C. Irwin, said decisively, in a tone that did not encourage further inquiries, "No, we do not insure places occupied by moving pictures."

Another firm which takes this stand is the Hartford Company. "No," said the head of the local branch of this company, "We do not insure the moving pictures, although this decision is in spite of the recent improvements in the apparatus which almost eliminates the danger of ignition. Our real justification in not doing so is based on the frothy character of these concerns. As a rule, we prfer to insure something which seems to promise more permanency."

Another aspect of the case was presented by Mr. William McDevitt and Mr. Washington Devereaux, both prominently identified with the Underwriters' Association, with offices in the Bullitt building. Added weight was given to the utterances of these gentlemen by the fact that they will give, before the fire insurance companies, a lecture intended to enlighten members upon the best safeguards against the moving picture apparatus.

"There is, of course," said Mr. McDevitt, "always danger of fire in the films, but this nowadays does not imply fire in the building where they are operated. For modern appliances are so thorough that they practically guarantee the repression of

the fire in the metal booth where the apparatus is installed. In this city many of the companies insure the building occupied by the pictures, and that without any added rate of interest. In other places it is different, for they cannot be kept under the constant supervision of the underwriter and the danger of defective apparatus is much increased."

"The study of the safeguards against accidents from moving pictures is now occupying much of the attention of electricians and insurance men," said Mr. Sydney Andrews, of the Middle Underwriters' Association, 316 Walnut street. "So satisfactorily has the problem been solved, however, that it would appear to me personally that the greatest danger from the moving picture places was that of a stampede from fear of fire rather than from the actual results of fire. You see the most of these places have only one exit, and that is in the front. Consequently, in case of fire the audience would be compelled to rush by the booth, which is in front of the building.

"Of course," continued Mr. Andrews, "the probability of the combustible celluloid film catching fire from the strong arc light before which it is passed can never be eliminated. Just now the most satisfactory device for the restriction of fire is the fire-proof receptacle into which the film is unrolled.

"This receptacle is provided with an aperture which is lined by two brass rollers, so that if, in being unrolled from the first magazine, should the film catch fire, it would be caught by these rollers of the second magazine with sufficient force to extinguish the flame. However, even this is not always reliable. The newest booths are of fire-proof metal, the doors of which close automatically in case of fire."

* * *

Preparations for instituting suit to secure an injunction against the nerve-racking phonographs and so-called orchestras of moving picture shows have been completed by the Market street business men, who have started the movement to suppress the noises.

Conferences were held by the business men, who have decided to follow out Director of Public Safety Clay's suggestion that the best way to restrain the nickel shows will be to file a bill in equity in the courts, asking for an injunction.

It was decided to start action as soon as the business men's lawyers have the case properly prepared. C. Eastburn, of the Eastburn Company, 929 Market street, who heads the business men in their fight against the moving picture noises, declares that the chances of victory are bright.

"I feel sure that the court will uphold the contention of the merchants and business men," said Mr. Eastburn. "These nickel parlors, with their deafening orchestras, are ruining our business. We hope to obtain an injunction stopping the bands and phonographs.

"Then again, the crowds that stop in front of these places to hear the jangling tunes block up the sidewalk and congest travel in an unwarrantable manner. The firms in the vicinity of these nickel amusement parlors have their employees nearly driven distracted by the discordant sounds that assail their ears all day long.

SANGUINE OF VICTORY.

"The court will certainly grant an injunction compelling these places to cease their musical exhibitions in the daytime, during business hours. It is a different proposition at night. The stores are closed, and there is no business being done. It is bad enough to permit the objectionable noise even then, but for the present we shall have to put up with it. All our efforts will be directed just now to abolishing the nuisance between 10 A. M. and 6 P. M."

Miles Bros. Cause Arrest of Trusted Employees.

One of the most gigantic schemes ever formulated to rob an employer was culminated Wednesday afternoon, October 30, when Miles Bros. caused the arrest of C. B. Purdy and John S. Clark on the charge of grand larceny and breach of trust. It had been remarked in the house of Miles Bros. for some time that a coterie of employees had been engaged in the rather questionable task of forming a new corporation with Miles Bros.' goods. It developed, in the course of detective inquiry, that the parties in this movement had practically adopted methods that were contrary to the statutes, inasmuch as they were providing their alleged backers with secret inside information concerning the firm.

Miles Bros. have exercised unusual tact in running these deceptors to the end. It is not advisable at the present moment to state how they first learned of the scheme; sufficient to say, they gleaned enough information concerning the above, together with perhaps the most trusted employee being engaged in this gigantic scheme, but through the usual alertness of one of the heads of the concern, Miles Bros. were made acquainted with the conditions, and without taking anyone into their confidence, put the Drummonds people to work, with the result that the above-mentioned employees were arrested.

It is said that the scheme of the conspirators was to interest Jersey capitalists by disclosing to them positive proofs of the business by showing them what had been actually accomplished by the firm in the last three years; for instance, it was shown that the receipts of Miles Bros. for the first twelve days in October were approximately $30,000 and that the business of the firm covering a period of twelve months ending July 1 amounted to at least $600,000. It was the contention of the conspirators that owing to certain internal dissensions, which need not be enumerated here, the new concern would gain at least 40 per cent. of this business. In fact, it was definitely stated to a well-known man connected with Miles Bros. that out of October business they would secure at least $5,000. It was also stated that C. B. Purdy secured many of the largest subscribers of Miles Bros. and that their income for the first week would be not less than $600 or $1,000, and this had all been accomplished by improperly booking Miles Bros.' best customers and through causing their dissatisfaction, had thrown the business to the new combination.

The arrest caused considerable interest and excitement in the office of Miles Bros., for it was carried out with the firm's customary completeness, and the drag-net process uncovered, also, many petty larcenies, which are frequently brought to light in the affairs of concerns having so many employees as the firm of Miles Bros., no matter how carefully managed. Many instances were discovered where the crooked work extended even to the sending of "repeaters" three times in immediate succession, together with "junk" films.

Moving Picture Fire Risks.

As they Appeal to the Insurance People.

The dangers which surround the operation of a moving picture machine were illustrated by William McDevitt, chief inspector of the Board of Fire Underwriters, in an address before the Insurance Society of Philadelphia.

Mr. McDevitt urged better protection to the public by more rigid restrictions in the operation of the machines and advocated the licensing of the operators who should, in his opinion, be experienced machinists. The speaker also advised that only approved machines be allowed in theaters, halls, churches, or stores, operated by experienced and capable men.

Representatives of nearly every insurance firm in the city heard Inspector McDevitt, and it was agreed generally that the municipal authorities should take up the subject and deal with it by legislation.

Several styles of apparatus were set up and handled by the lecturer and his assistant, William Devereux. It was shown that the up-to-date moving picture machine originated from the zoetrope, an ancient toy. This was gradually developed until to-day it is an elaborate and costly affair, which produces some wonderful results. Mr. McDevitt took an old machine and placed a celluloid film above it. It was shown that the celluloid would ignite if exposed a short time to a temperature of 300 degrees.

The focus heat was allowed to remain directed against the celluloid for eight seconds when it burst into flame and communicated fire to the reel. Mr. McDevitt used a small reel, but said they are usually from twelve to eighteen inches in diameter, and may contain 1,000 feet of film. This, if ignited, would produce an immense body of flame.

Mr. McDevitt showed other defects and difficulties in handling the machine, illustrating the lack of quick thought and action on the part of the operators. *He showed the importance and necessity of having a skilled man work the machines, not only because of the dangers from the celluloid film, but also from the electricity, used in producing light.* The lecturer showed the defects in many of the earlier machines and then illustrated how many of these defects had been obviated.

Notwithstandig the latest safeguards on the different machines, the lecturer recommended some legal action by the authorities allowing the use of only approved machines, *and the examination of operators as to the knowledge of the attending dangers and its prevention.*

Cases have occurred where purchasers of machines were furnished with skilled operators at a reasonable salary and for the first week the owner would place a boy or other person to watch the method of operating which, in the meantime, would be free

from attending danger, and at the end of the week the man was discharged and replaced by the inexperienced boy at small wages.

* * *

As they Appeal to the Fire Fighters.

Under caption of "Explosion of Moving Picture Films," State Fire Marshal D. S. Cramer, of Ohio, has published in *The Fireman's Herald* an interesting article, which in part is as follows:

The moving picture show has achieved popularity more rapidly than any new form of entertainment. The number of these machines in Ohio being large, they constitute an important fire danger because the film, which will explode at a comparatively low temperature, is exposed to electric sparks and the heat from the light which illumines it. Many of these theaters are in old buildings where rent is low and nearly all are in the business district, where conflagration hazard is greatest.

SEVERAL ACCIDENTS WEEKLY.

Two or three such accidents occur each week in the State, and the fire loss from them would be enormous but for the fact that the chiefs of fire departments, backed by the fire marshal, have required that the machines have fire-proof surroundings. This precaution will not prevent the stampeding of the audience when an explosion occurs, and the fire is usually beside the only exit.

The celluloid strip on which the photographs are made is one and three-eighths inches wide and one two-hundredths of an inch thick. If a whole show, usually three subjects, is on one film, its length is one-fourth of a mile. This substance is closely allied to gun cotton and takes fire if heated to 284 degree Fahrenheit.

ELEMENT OF DANGER.

So, if any accident interferes with the continuous movement of the film it will ignite if the shutter in front of the light is not instantly dropped. The film is usually moved by a hand crank. In the Ohio experience more films have been ignited by sparks from badly installed electrical appliances within the booth than from the lamp.

The booth for the machine should be metal lined and the film should be unwound from a metal box and simultaneously rewound in another below and each should have an automatic shutter to close it when the film parts. In England the booth must be of iron and the operator must be locked in it. The nickel theaters have increased in number so rapidly that trained operators cannot be had.

FATAL ACCIDENTS REPORTED.

While displaying a fire fighting scene an operator in Marysville was terribly burned by the film exploding. In Cleveland, an operator, frightened by an explosion, jumped from a window to death.

In Lockport, N. Y., an operator was burned to death in the booth. In Caldwell an operator was badly hurt by the explosion of acetylene used to furnish light for the machine. Acetylene should not be used for light in moving picture shows because the calcium carbide from which it is made is too dangerous to have about.

It is well-nigh impossible to extinguish fire in celluloid because it has within itself oxygen to support its combustion. It makes the hottest fire known.

Mr. Cramer's article has led to widespread discussion of the subject in Ohio newspapers.

Correspondence.

Hot Shot from the City of Brotherly Love.

Editors MOVING PICTURE WORLD:

Dear Sirs:

"FREE LUNCH"

is the next proposition those *beer saloon film renters* will offer.

It is to be regretted that a lucrative business must needs be ruined by a set of cheap sports; one an ex-saloonkeeper whom the license judges warned not to ask for a license again, another formerly a second-hand clothing dealer, and still another a barber, and every one of them is a *film expert* (?) (God save the mark!)

If you want a watch, you don't go to a boiler factory, and by the same token, don't go to a junk dealer for good film service. *Beware* of the fellow who continually offers an article of value free of charge. He is no better than any other "sharper" who is playing a "skin game."

Let the legitimate rental bureaus combine for the express purpose of driving out the scavengers and the fellow whose strong point is to periodically get beastly drunk, although he is a musical prodigy (plays the cymbals in a cheap brass band) and formerly bought stolen goods.

Nickelodeon owners are likely to be interfered with when renting from cheap concerns, in that the films in use might be claimed by the owner, when it would be inconvenient to procure others, even for one night. Rent films from a reliable concern, the house that buys everything made, that has merit and charges a living price for the use thereof. The scavengers here offer three reels per week for $16.00, while the usual price for the same service is $25.00. Of course, they live in pens, mostly, with a crust to eat occasionally, but most likely use the *free lunch route*. Let us get together and drive out these vultures; they are a blot on civilization.

LEWIS M. SWAAB.

338 Spruce St., Philadelphia, Pa.

A New Concern Starts Out Right.

Indianapolis, Ind., October 23, 1907.

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY,

Gentlemen—We have just entered the film service business and your admirable paper has been brought to our notice. Your magazine is so newsy and of so much interest that we hasten to have you enter our subscription, and we will thank you also to enter a subscription for one of our customers, Mr. Thomas D. Bayne.

We enclose to you herewith our check for four dollars covering these two subscriptions and we will thank you to enter the same at once.

Yours truly,

THE H. LEIBER COMPANY.

A Protest Against the Fly-by-Nights.

Austin, Minn., October 26, 1907.

THE MOVING PICTURE WORLD,

Gentlemen.—It gives me pleasure to write a few words about the status of the moving picture business in Minnesota. Here almost everybody that can raise a hundred dollars is starting a moving picture show. They last a few weeks and then "fold their tents like the Arabs and silently steal away." At least that has been the way in which two different parties have vacated the same building in this town. The enclosed clipping from the Austin *Daily Register* speaks for itself, and if every paper would be as outspoken we would soon rid the country of this class of show people.

SKIPPED BY NIGHT.

DID NOT EVEN BID FAREWELL TO THEIR CLOSEST FRIENDS—THE CREDITORS.

Dreamland Electric Theater is no more and the pictures that have been shown there for the past two weeks can be seen now only in one's "dreams." The promoters cannot be found to-day. Their machine is gone, and all was done during the hours between last midnight and this morning, under the shadows of the moonlight, with no one to see except the owl and the moon and neither of these could speak. Their departure is regretted, in a financial way, by a number in Austin, the *Register* being among them, but there is no loss without some small gain, namely, the bills won't get any larger.

It has been known for some time that Dreamland could not last, on account of the patronage being so small, which could not be revived, at least until a better machine was installed and better pictures given. When coming to Ausin, Messrs. Wagner and Kelly made a good impression and seemed like fine gentlemen, and little did the citizens dream that they were made of the "skipping" material.

This is the second time that this little amusement place has suffered in a like manner, and it is to be regretted that young men will stoop so low and resort to such means as to attempt to conduct a business of any kind and in case of non-patronage depart indebted to those who have kindly placed confidence in them and believed that they were honest. Such things react and are detrimental to those who are honest, and want consideration.

The *Register* speaks plainly in condemning such as these, and can only say that before credit is given by our business men it would, in the future, be wise, to know that the financial resources of those desiring credit should be demonstrated, and that a cash basis be inaugurated and conducted for a period sufficient to guarantee a permanent business in our midst. The "come to-day and go to-morrow" (or rather, night by moonlight) is getting too common throughout the country. Those doing this kind of business should be sought and made to pay for their conduct.

Again wishing the MOVING PICTURE WORLD the best success for the future, I remain,

Yours truly,

W. J. MAHNKE,
Proprietor and Manager,
Gem Family Theater.

Film Review.

YALE LAUNDRY.

"When the cat's away the mice will play," may be aptly applied to the theme of this picture of Biograph. The Yale Laundry is owned and operated by a dashing widow with two vivacious daughters. Departing for a short vacation, the mother leaves the girls in charge, and with ill-concealed gratulations the fair maidens bid materfamilias adieu. Then the sport begins, and Momus, the Master of Revels, holds court. The laundry, situated in a college town, is the Mecca of a motley mob—the "Rah! Rah!" boy, the emeritus professor, the omniscient academician and pedagogue are all patrons of this temple of lavation for soiled raiment. Among this concourse are a couple of adolescent students who have made their way into the hearts of *les joli blanchisseuses* by the candy route, and finding the coast clear, enter to invite the girls to a masquerade ball for that evening. Having their costumes with them—they intending to appear in female attire—the girls persuade them to try them on, which they do, and for a lark, assume the duties of laundresses. Here is a quartette for your life. They turn the place into a chaotic, turbulent pandemonium—the patrons might well say with Dante as he entered the realms of Plato, "All who enter here leave hope behind." They simply make things whiz. The old schoolmasters are amazed at the bold, brazen impudence of the fictitious girls, who flirt with them whenever they enter. Still, the masters are most receptive, and are delighted by the adulations poured out by the masquerading couple.

It seems that the spirit of the "Abbot of Misrule" hovers over the entire establishment. In the wash-house are employed a couple of Swedes, a gosse and flicka, who do the chores. Ole is deeply smitten with the unostentatious charms of Yennie, and as she sits on a table, he says, "Yennie, you bane nice flicka, *jag alsker dig, gif mig en kyss,*" for which he gets his face pushed into a pan of starch; and if he never had a stiff upper lip, he sure has one now. From here to the drying yard they go to hang up the clothes. Ole, in handing Yennie the pieces, gives her the hem of her own dress, which she, of course, pins to the line. Ole then props the line and up goes Yennie, hanging on the line, head down. Here is Ole's chance to become a hero, and he rushes to her rescue.

Meanwhile there is something doing in the laundry. Oh, yes! The girls and their friends are hidden from view when Percival, the pedantic Latin scholar, enters in quest of his laundry package. The place is in a state of isolation and his suit for attention meets with no response. Timorously he climbs over the counter and makes his way to the wash-house, where also his calling and rapping is answered only with an echo. Aha! he espies what appears to be a bell-cord and gives it a vigorous yank, but it happens to be the trigger of the soap-chute, so poor Percy is fairly floundered in a cataclysm of soap powder—the last of the line of "1776" martyrs.

When old Professor Pythagorus appears, one of the party engages him in a flirtation, during which the others rush in with the alarming announcement, "Mother's coming!" A pretension is made to hide him and he is induced to get into the washing machine, and while safely (?) ensconced therein, Ole enters, turns on the water and starts the engine. Merciful Heaven! what a fall—from the mortar-board to the ironing-board. All hands to the rescue! and as we view him through the soft nebulous veil of steam, he presents a most lugubrious spectacle, with his clothing in ribbons, covered with soapy foam from head to feet.

It is easy to imagine that in this general hubbub things get a trifle mixed, and when the fatuous old spinster opens her laundry package at home and finds such articles of apparel as are only exposed to view in the privacy of the bachelor apartment, she receives a shock equal only to that experienced by the staid old pedagogue who draws from his bundle some of the latest creations in lingerie. Back to the laundry rush the whole town, clamoring for that which is their own, and on this turgid congestion of humanity that struggles for its rights in front of the counter, comes down an avalanche of laundry boxes from the shelves above, completely burying the lot—and the blow almost killed mother, for she arrives just in time to get it—thus concluding a comedy film that is inexpressibly and inimitably transcendent—as compared with others, "A Triton among the Minnows."

FOUR-YEAR-OLD HEROINE.

This is a dramatic production by L. Gaumont & Co. The library of a modern home is shown, husband, wife and child each occupied in their particular diversions. The maid is called in, who dresses the child in street garments, and the two leave the house for a stroll. Entering the park, they walk through the lanes and avenues, the little girl running ahead and skipping the rope. Finding a vacant bench, the maid

FOR MOVING PICTURE THEATRES

GAUMONT

NEW MOTION PICTURE FILMS

We shall place upon the American Market the following GAUMONT subjects during the

WEEK OF NOVEMBER 4-11, 1907

The attention of film buyers and renters is called to this list of delightful comedies, every one of them in the front rank for photographic excellence, superb acting aud natural wit, with stories that need no interpreter, but tell their own tale. Tney are morally clean, snappy and interesting.

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The total number of feet of GAUMONT subjects for the week is 3,595 feet. ALL ARE COMEDY SUBJECTS

A Good Husband	344 Feet
Raising the Wind	367 "
A Wig Made to Order	354 "
The White Shoes; or, Looking Out for His Banknote	317 "
A Rolling Bed	340 "
The Lost Bass Drum; or, Where is Louie	534 "
Grandfather and the Kitten	244 "
The Bomb	314 "
Turning the Tables	347 "
The Stolen Shoes	434 "
Total	3,595 "

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takes possession and presently dozes off. The little girl playfully runs away and accidentally comes upon the scene of a "hold-up," whereupon, unobserved by the foot-pads, she ties her rope across the passage-way through which the robbers must of necessity flee. As anticipated, the robbers, in attempting to escape, trip over the rope and become entangled. In the meantime, our young heroine runs out on the public thoroughfare and gives the alarm, to which two officers respond, whom she leads to the spot, where they capture the "hold-up" men. Our little girl runs farther on, and coming to the brink of the river, observes a blind man who is about to attempt to cross an open draw of a bridge. Through herculean efforts she manipulates the mechanism of the bridge just in the nick of time, thereby saving the life of a poor blind man.

The next scene shows three intoxicated men staggering down a street, oblivious to all danger. A train of cars is about to cross the street. Our heroine, noticing the death-trap into which the intoxicated men are about to stagger, runs ahead and closes the gate, thereby impeding their progress and consequently saving them from injury and possible death. The nurse, upon waking discovers that her charge is gone, and scurries away in search of the little girl; not finding her, she returns home and reports to the frantic parents that their child is lost. The little girl now rambles on aimlessly, and discovering her plight, tells a passing police officer that she is lost, whereupon she is brought to the headquarters, where she gives her name and address, with which information they soon notify her parents by telephone and despath an officer home with her. Arriving home, she is received joyously, and the scene closes, showing the little girl comically scolding the maid for her carelessness, then followed by forgiveness and embraces.

ONIONS MAKE PEOPLE WEEP.

This comedy, by L. Gaumont & Co., opens with a dining-room scene and family circle. The father, taking a shopping bag, bids his wife and children good-bye and goes off on a marketing tour. A street scene is next shown; a woman in front of her shop arranges the vegetables and other market goods, whereupon tears come to her eyes; taking her handkerchief, she tries to dry them, when our marketer is seen gaily strutting down the street and stops at the weeping woman's shop. After haggling a bit about prices, he purchases a rabbit and a bunch of onions and takes his departure. Walking a little with his purchases, he begins to weep, and is brought in close view, showing the comical grimaces of his features; going on farther, he is almost blinded by his tears and sprawls on the ground. He rises with difficulty and starts out again, with the rabbit under one arm and the onions under the other, unconscious of the cause of his weeping. He goes on farther and meets a merry party sitting on a bench, joins the group in hopes of obtaining relief, and all commence to shed tears. Whereupon an old man, a young couple and an officer all in turn advance to make inquiries as to the cause of their weeping. They all immediately succumb to the same trouble. After which, the now large weeping party adjourn to a drug store. As the pharmacist is examining the marketer's eyes he, also, is attacked and chases the entire party out of his establishment. Still weeping, the sympathizing strangers grope blindly down the street, and hailing a cab, all pile into it to accompany the poor man home. The cabby gets it, as well as his horse. Observing the horse's plight, the cabby jumps off his seat and taking out his handkerchiefs, dries his as well as the horse's eyes. The party finally pull up before the unfortunate man's home, and the moment he leaves the party their tear-shedding comes to an end, not one of them suspecting the cause of their late affliction. The next scene shows the man staggering blindly into his apartment with his purchases still under his arms. Dropping them on the table, he leaves the room, and now his wife and children are the victims. Returning with eyes dried to his family, he observes their condition and is mystified as to the cause, when the idea dawns on him that the *onions* are at the bottom of all the tear-shedding; whereupon he grabs the bunch and fires it out of the room, and all resume their normal condition. One of the little girls dries the rabbit's eyes and wrings out her handkerchief, making the finish very laughable.

THE IRRESISTIBLE PIANO.

An amusing comedy by L. Gaumont & Co. The first scene is that of a music teacher, with the aid of two men, moving his worldly belongings into a new apartment. No sooner is the piano rolled into the room than he sits down to play. The music so exhilarates the two helpers that they keep time with their limbs to the refrain of the music as they carry in the several remaining pieces of furniture.

Another apartment in the same building is the scene of the next series of views. In it, is shown a dining room, a man and woman at the table and a maid serving. Suddenly the three become conscious of martial strains of music which have floated out of the music master's room. It has an irresistible effect upon them, for they soon begin to dance, and then decide to investigate from where the music emanates. They locate the professor, enter his room and finding him still at the piano, involuntarily resume their dancing duties.

Another apartment is now shown, wherein a man is tilted back in a chair, taking a nap, and his wife is busily engaged in mending some clothes. There, too, the sound waves emanating from their new neighbor, the professor, penetrate the room. It has a magic effect, livens them up; they begin to dance, and also seek the source of the music.

The scene changes to the studio, the professor still at the piano, the first three people still dancing and making merry, are now joined by the new couple.

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The next apartment is that of a dressmaker—girls busily engaged at the sewing machines, one at a model—when, lo! there is music in the air. 'Tis irresistible. They rise up as one, commence to dance, and dance out of the room in search of the fountain of the soul-inspiring music. They are presently shown to dance into the professor's studio and join the frolicking crowd, all gaily dancing and the professor still at the piano.

A police officer, passing the building, is attracted by the sounds of music. He instantaneously becomes frisky. and dancing into the building, joins the merry crowd—all dancing, although somewhat exhausted

The professor has now about reached the limit and decides to stop, but is forced to continue, and his neighbors resume their dancing; after which the music becomes slower and slower, as is evidenced by the reduced time of the dancers' limbs, and gradually dies out—when the seamstresses. police officer, old couple and the diners fall in a heap, apparently exhausted, and the professor sprawls over the piano in a faint

HARBOR PIRATES.

The River Pirates are on the lookout for a ship. In the still of the night they board a vessel, enter the captain's cabin, bind him to the mast and force him to tell them the secret word which opens the ship's safe. He refuses, but when his wife and child are threatened with death, he tells the secret word. The wife and child are bound to a mast. While the pirates are examining the cargo, the little girl frees herself, ascends the rope ladder, and waves the flag of distress. The harbor police, noticing the signal of distress, come to the rescue. The pirates are overpowerd, chained and led away.—*Lubin.*

THE RIVAL MOTORISTS.

"The Rival Motorists," the latest film of the Kalem Company, opens with a race for a girl. The young lady has evidently made an appointment with two lovers, who hasten to keep their tryst in their motors, and the first one is the victor. The girl eagerly watches both machines coming down the road and waves her handkerchief to the first one who stops, and after a little affectionate display the girl gets into the machine and is driven off. At this moment the second machine comes up, to the chagrin of the owner and his chauffeur, who in his anger at being outwitted by his successful rival, starts in pursuit of the rival, with a view of intercepting him. Coming to a pass in the road where three contables are standing, watching for speed violators, he enters into an arrangement with them to stop the on-coming machine, which contains his rival and the girl, and he pays the constables a fair amount of honest dollars to do the work. The successful suitor and the girl are stopped by the constables and the suitor and his chauffeur are taken off to jail, while the second suitor takes the young lady and drives away with her. The next scene shows the owner of the automobile being brought to jail, followed by his automobile and his chauffeur, who is also invited to step inside the jail, but he cannot see it that way; the chauffeur, seeing his chance to rescue his friend, pounces upon one of the constables and disables him, and the owner and chauffeur make their escape. The next scene shows the automobile speeding away, leaving the constables gazing after them. The defeated rival soon overtakes the other motor, which. by the way, has met with an accident, and the owner of the machine and his driver are seen at work underneath the machine, making repairs. This is his chance, and taking advantage of his opportunity, and the young lady again transferring her affections, she accepts the invitation and drives away, leaving the owner and his chauffeur without a word. When they discover the young lady has left them, they are not in a position to chase, as their automobile is disabled, and the vanishing pair give the laugh to the defeated rival, which he takes with no little grace.

"BILL BUTT-IN.

"Bill Butt-in and the Burglars" is another of the Kalem productions. It shows a residence, evidently left for the Summer, and two burglars trying to effect an entrance through a window, in which task they have succeeded. The burglars having obtained all the loot they desired, are handing it out through the windows, when Bill Butt-in appears upon the scene and demands part of the loot. The burglars laugh at him. Just at this minute a policeman is seen coming down the road, and the burglars clasp a mask over Bill's face, and the policeman, thinking he is a burglar, takes him by the collar and walks him off to jail, leaving the two burglars to make their escape in safety.

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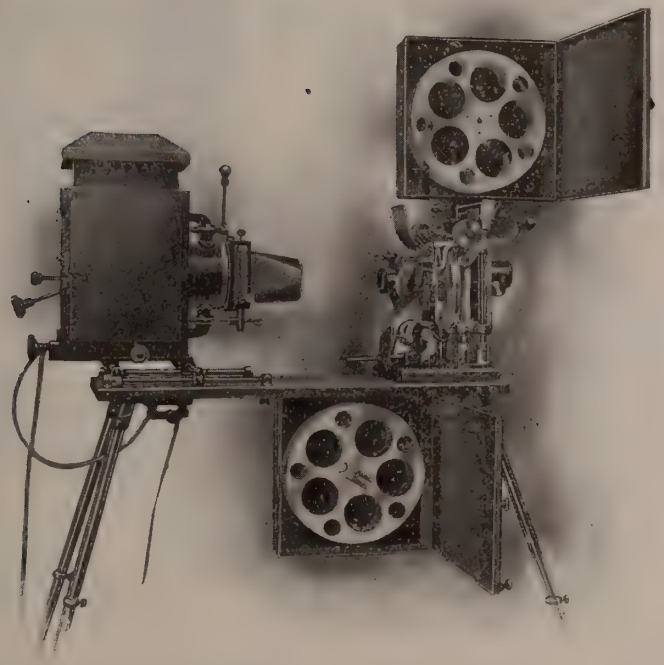

FIG. 1

No. 3—Power's Cameragraph

This well-known motion picture machine is now manufactured by the Nicholas Power Company, which was formed August 1, 1907, to take over the extensive business which had been developed by Mr. Nicholas Power, the inventor and patentee of the machine. The offices of the concern are located at 115-117 Nassau street, and the factory is located at 14-22 Jacob street, New York City.

The "Cameragraph," as manufactured to-day, is the product of eight years' experience in the manufacture of motion picture machines for the American market, during all of which time it has been the constant aim of the makers to furnish a machine adapted to meet the requirements of the most exacting users. It has been a hobby of the manufacturers to turn out the best possible product regardless of the cost of manufacture or the price at which the machines could be offered to the public. The old theory often expressed with regard to many products that "the best is the cheapest," has been fully justified in the development of the "Cameragraph." As a natural consequence, the material used in its construction has always been the best obtainable, and no pains have been spared in either the workmanship or finish. The wisdom of the policy has been amply justified by the extensive sales which the "Cameragraph" has enjoyed, notwithstanding the fact that the price asked for it has always been higher than that of any other widely known American motion picture machine.

In its most complete form the "Cameragraph" comprises the mechanism, provided with automatic fire shutter and film shields, the upper and lower film magazines and film take-up, the lamp house and the lighting outfit adapted for the use of either electric current or oxy-hydrogen gas. This outfit, with the exception of the rheostat required for use with electric current, is illustrated in Figure 1, and it abounds in distinctive features which will be noted in the course of our description of the several parts of the apparatus.

The mechanism, which is illustrated in Figure 2, equipped with film reels and film take-up, but without magazines, is known as the No. 5 model, being the last in a series of five models produced by the inventor. The characteristics of the mechanism which are noted at first glance are its compactness, its fine finish and its symmetry. One cannot but be impressed, on seeing the mechanism, with the fact that it is the product of long study, a high order of designing ability, and first-class workmanship. The revolving shutter, by which the light on the screen is cut off during the movement of the film, is of the balanced type, which has been universally adopted in other machines, since it was first brought before the public in the "Cameragraph."

This shutter is mounted in close proximity to the steel aperture plate against which the film is held during exhibition, thus making it possible to use lenses of very short focus. The framing mechanism is distinctive and comprises a small carriage mounted on the main frame of the mechanism and arranged for vertical sliding movement. The intermittent sprocket, star wheel and pin wheel are all mounted on this carriage, which can be shifted by means of a short lever, which

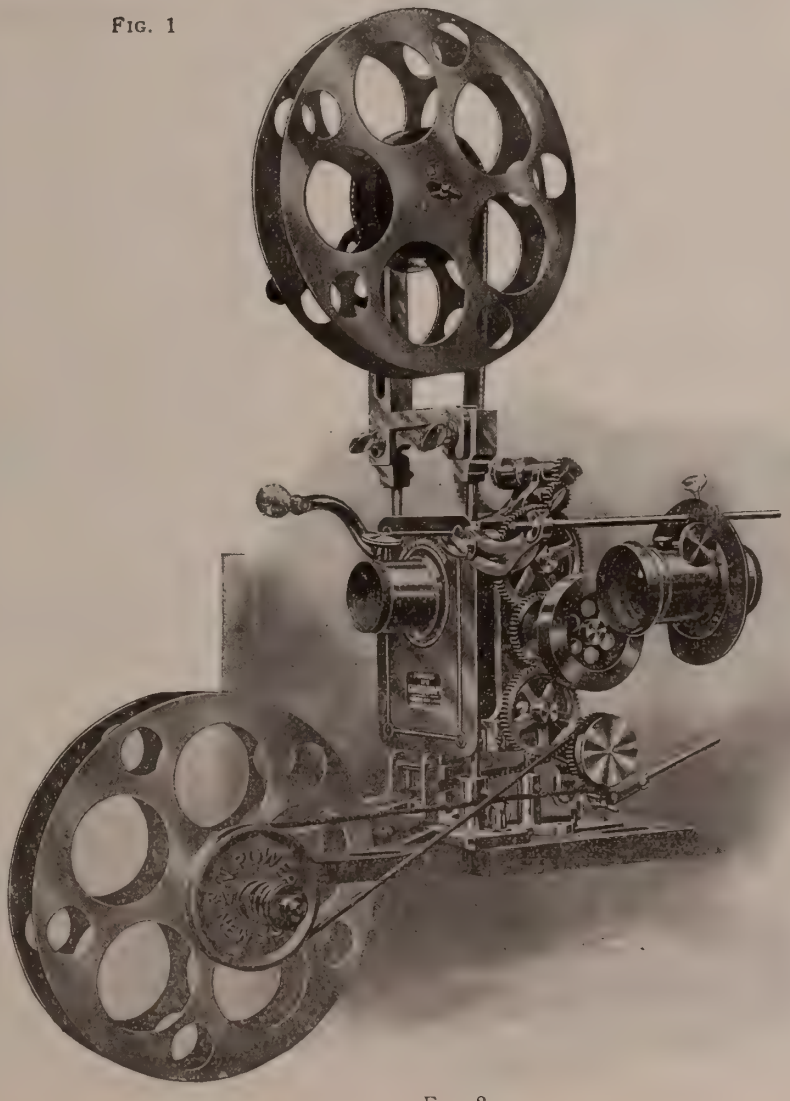

FIG. 2

FIG. 3

has a toggle joint connection with the carriage. An ingenious arrangement of gearing is provided by which constant gear connection is maintained between the crank shaft mounted on the main frame of the machine and the spindle of the sprocket wheel, which is mounted on the framing carriage. As the framing carriage is light and easily moved up and down by means of the framing lever, the framing of the picture in the projection aperture can be effected instantly and without imparting vibration to the mechanism or the stand upon which it is mounted. The sprockets for feeding the film are all of steel, accurately cut and ground, the intermittent sprocket being especially worthy of mention on account of its extreme lightness, combined with great strength. The lightness of this sprocket is of obvious advantage in the operation of the mechanism on account of the small momentum developed in it at each impulse from the pin wheel.

The tension rollers, by which the film is kept in proper engagement with the feed sprockets, are all mounted in pivoted brackets, controlled by springs, and are provided with set screws by which the space between the tension rollers and sprockets may be accurately adjusted so as to insure proper engagement of the film with the sprockets with a minimum of wear upon the film.

The aperture plate against which the film is held during exhibition, is of steel, highly polished and nickel plated. The film is held in contact with the aperture plate by flat steel springs, carried by the film gate, and adapted to hold the film steady with the least possible amount of friction.

The devices for protecting the film from fire are most complete, and it is difficult to see how the film can become ignited on this machine under any circumstances. The loop of film between the upper feed sprocket and the top of the film gate is protected from the heat of the lamp by means of a stationary film shield mounted on the film gate, as shown in Figures 3 and 4. That portion of the film between the lower magazine and the film gate is completely protected by the lower film shield, shown in Figure 4, which is hinged to the walnut baseboard upon which the mechanism is mounted. This lower film shield is held normally in contact with the film gate by means of a spiral spring around one of the hinge pivots, which permits the lower shield to be drawn back easily whenever necessary, but insures the retention of the shield in the proper position when the apparatus is in use.

The automatic fire shutter supplied on the mechanism may be of either of the types illustrated in Figures 3 and 4. The shutter illustrated in Figure 3, and known as the "Style A" or "Lever" shutter, is operated by the working of a pin on the crank shaft in a cam slot formed in the sleeve of the crank itself, which encircles the crank shaft. This type of shutter is positive in operation and exposes the film at the projection aperture as soon as power is applied to the crank shaft. Its operation is characterized by very little friction and expenditure of power.

The "Style B," or "Centrifugal" shutter, illustrated in Figure 4, is operated by a centrifugal friction clutch, which is not brought into operation until the film has begun to move at a certain rate. This type of shutter operates with somewhat more friction than the "Style A" shutter, but is preferred by some users because it is impossible to operate the shutter so as to expose the film to the projecting light until the film has begun to move at suitable speed for exhibiting.

Both types of automatic shutter close by gravity, and can be counted upon to cut off the light as soon as the motion of the film decreases substantially from the proper speed for exhibiting.

The magazines are of the square type and have been demonstrated to be absolutey fire-proof on many occasions. The upper magazine is mounted on the mechanism itself and the lower magazine is furnished with a supporting device adapted for use at the front of the stand or underneath, as may be preferred. In either case, the lower magazine is provided with the patented take-up device shown to best advantage in Figure 2, and covered by United States Patent No. 818,047, dated April 17, 1906. This take-up device is susceptible of adjustment to produce exactly the right degree of tension upon the film to insure proper winding on the take-up reel and to prevent excessive tension, which would tend to tear the film or pull it apart at the joints. The film valves on the magazines, for which patent is pending, are illustrated in Figure 4, and each comprises a narrow chute or guide-way provided at the ends with rollers to prevent frictional contact of the film with the sides of the guide-way. In addition to these rollers, there is provided at the outer end of each guide-way an additional roller, which is mounted in inclined slots, so that it is always held in contact with the film by gravity. In case of fire, therefore, this third roller presses the film against the opposite friction roller and never fails to extinguish the fire.

The lamp house is constructed of the highest grade of Russian iron, and is mounted on a bronze base casting or "spider," provided with suitable eyes, which encircle the nickel-plated brass sliding ways. The top of the lamp house is lined with mica and the lamp is supported within the lamp house upon a stand, which can be quickly and accurately adjusted from the outside of the lamp house by means of an adjusting screw. The lamp itself, which is supplied for use with electricity, is of very simple construction, but is notable for the weight and strength of the bronze carbon holders and the ease and accuracy with which the lamp may be adjusted in position.

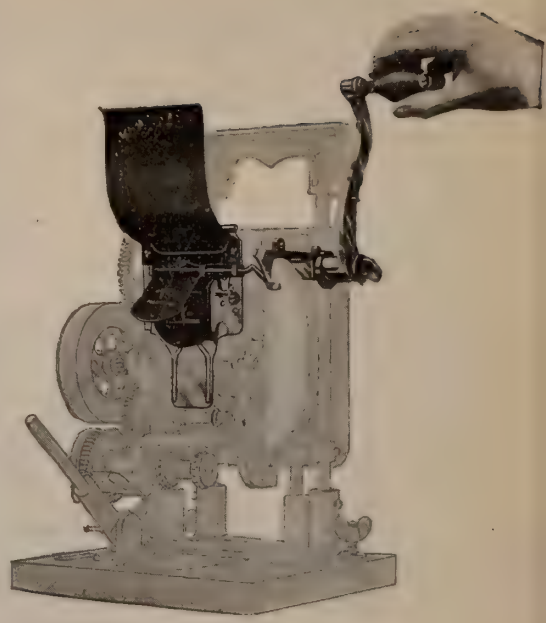

FIG. 4

The switch is mounted under the part which forms the top of the stand, and is not enclosed unless an enclosing box is specially ordered. The makers of the "Cameragraph" have consistently maintained that the enclosure of a switch in an iron box is more apt to *cause* short-circuiting than prevent it. When desired by the purchaser, the "Cameragraph" is supplied with an enclosed switch, but the use of such a switch is not advised.

The line of rheostats supplied with the "Cameragraph" includes five different models, all having resistence coils of the celebrated Krupp wire. The rheostat regularly furnished with the equipment illustrated in Figure 1, is known as "The Underwriters' Rheostat," and is constructed especially to meet the requirements of the New York Fire Underwriters and the Bureau of Water, Gas and Electricity. This rheostat is absolutely fire-proof, and is constructed to deliver twenty-five amperes of current from a 110-volt circuit.

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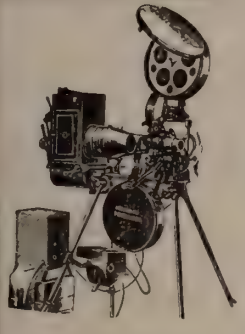

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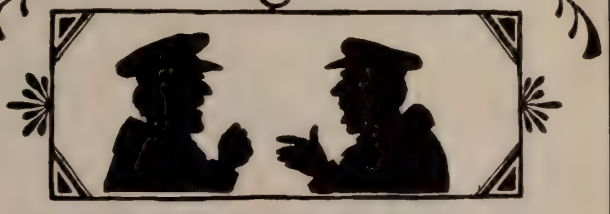

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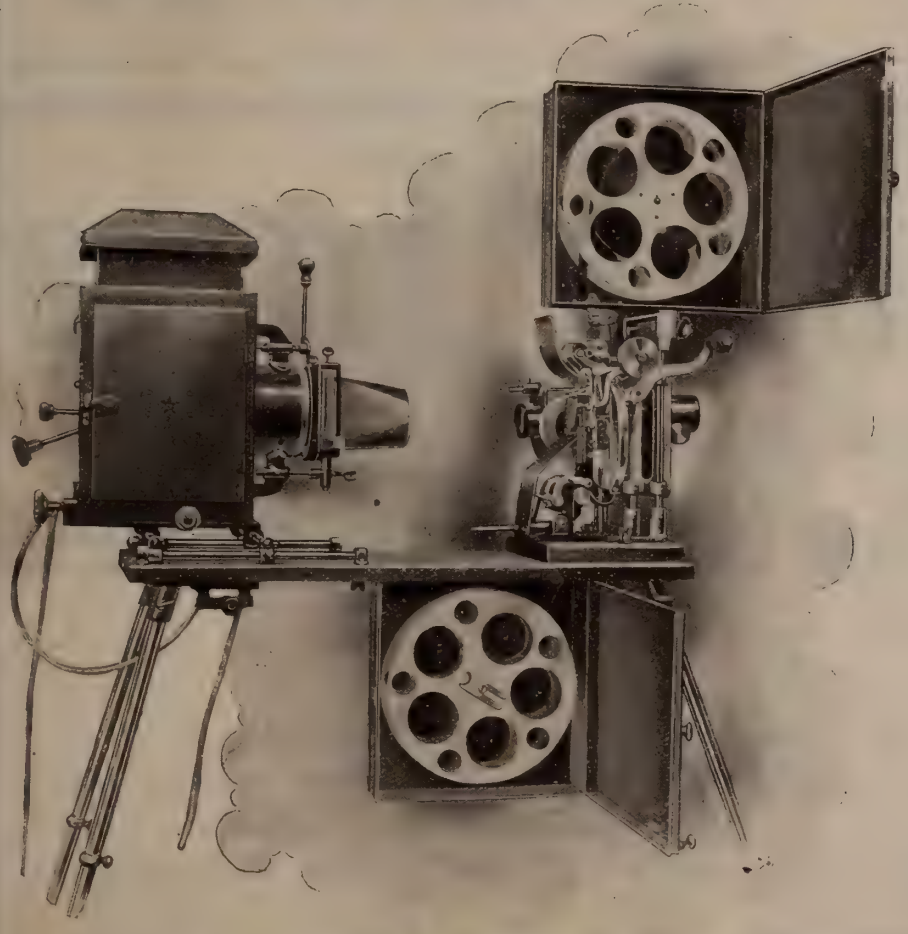

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ADVERTISING RATES ON APPLICATION.

Editorial.

Wake Up.

Brethren, arouse yourselves! this is no time for sleep! The situation needs strenuous efforts if you are to survive. This is no time to rest on your oars, and drift with the tide. You must brace yourselves up, and bend your back to the oars and pull against the tide for all you are worth, your muscles must be in good trim and firm, and all your energies must be alert, with your mind fully made up that you are going to win the battle.

Your armor must be looked after if you are going afoot, and every joint in perfect shape, so that the shafts may not pierce through. For what cause do you ask? Simply this: We had a very short interview with Mr. Jenkins, the Superintendent of the Gerry Society, and asked him the question, Why was the Highwaymen film allowed to be shown at Hammerstein's and be immune from prosecution, if exhibited at a nickelodeon prosecution and a $50 fine follows? His reply was, that the two places were entirely different, he objected to children being allowed to visit the latter, and contended that they were the whole support of the nickelodeon. He further made the statement that he was out to close fully 50 per cent. of them in New York, and that he had the support of Police Commissioner Bingham, the Mayor, and the magistracy with him in this crusade. He made very glaring charges against the nickelodeons and what was done there under cover of darkness.

We join issue with the Superintendent, and while we can go with him to some extent, we certainly object to 50 per cent. of the 5-cent and 10-cent theaters being branded because an isolated one, here and there, does not fully come up to standard.

The question is a grave one, and it behooves every member of the fraternity in New York to put their house in order, and show to the objectors that there is nothing in their exhibitions that will give offence to even those of most tender years.

We have been as critical as many a reformer, and have not failed to express our opinion of the status of the shows we have visited, but such wholesale condemnation is illogical, and absurd, and will not bear investigation by an entirely independent authority. But who is to act as that authority, and who shall appoint it? In our visits to the 5-cent theaters throughout the city we have seen nothing but the utmost decorum in the semi-darkness (a condition these people object to) and it is never so dark but that everyone in the audience can see what his fellow is doing.

Every member of the profession who has not joined the Association for his own protection ought to do so at once, that he may be in a position to withstand any onslaught that may be made on him. No one knows who may be the next for prosecution, and it is well to be prepared. We want to see the rights of every proprietor guarded ,and to feel sure that justice will be accorded to one and all. This can only be accomplished by bearing in mind that "UNION IS STRENGTH."

* * *

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* * *

Duping Films.

We are pleased to note that one of the most flagrant transgressors has been caught in the act of duping film and enjoined from carrying on his nefarious system. Three months ago we saw some of these productions and raised our voice in protest. Two letters came into our possession and we again spoke out in plain language, but were ridiculed in the columns of a certain sheet; called a knocker and something worse for our pains. We don't know how much was paid to the other fellow for his write-up by the Twentieth Century Optiscope Company, but we were not to be bought. No siree! We knew what we were writing about, and now that there is a movement on foot to invite the whole of the film manufacturers into an organization we hope that there is no dissension in their ranks, but that they will evolve a scheme whereby others will be made to feel that they cannot carry on such practices with impunity.

Mind, Voice, Interpretation.

MIND.

Some months ago there appeared in the MOVING PICTURE WORLD an article entitled: "Mind, Voice, Interpretation." In response to the many questions which have come in from this article the writer has found time to elucidate the matter a little further.

The question was asked, "Can you show the relation of mind to voice and interpretation more fully?" In answer to this question I state the fact which almost everyone knows, but few fully realize, that is, mind is the motive power which produces all physical action, and as the physical can only express what is in the mind and the emotions of the soul the relation must be very close.

The first difficulty we meet lies in the fact that the mind does not comprehend every phase of the story; if it did the singer would be so imbued with the thought that embarrassment or nervousness could not appear and

the organs would adjust themselves automatically to express the thoughts and emotions. The old statement which is so common, viz.: "She does not put enough feeling into the song," is true, but it practically tells nothing and is of little or no value to the singer.

If the people who are singing for the public would do more study in phrasing their sentences that would give them a much keener realization of the story, they would use very much better voice and their singing would be more acceptable.

This was illustrated by the young lady in Chicago who a few years ago sang the "Holy City" each day for many weeks, at a large salary, while her singing was not artistic in the least. Yet she was imbued with the story and made others feel it also.

Most people labor under the erroneous impression that this comprehension can only be attained by a long period of study. If they observe the effect upon the mind of an accident or of great joy they will comprehend that the mind can grasp at once, permanently. The study which brings this result is the most effective, hence the important thing is a plan of study which will so impress the mind.

Several persons have tested this claim and found that they can so impress the mind that by doing the thing once the result attained is permanent.

VOICE.

The question asises, in view of the fact stated above, "What is the necessity for the study of voice culture?" (1) Few, if any, are thoroughly imbued with the subject or story. (2) There is the universal habit of producing imperfect voice; hence, a scientific knowledge of voice production aids materially in producing true voice, while the lack of such knowledge causes nervousness or embarrassment, which prevents interpretation in a large degree. A scientific knowledge of voice production can only be attained by the study and application of Nature's laws. The effect of true voice is very noticeable as we listen to the voices of others in an adjoining room, even where the words are not heard; how quickly we can determine by the quality of the voices whether the individuals are joyful or angry. Until singers fully comprehend the story or do assume the normal mental mood the study of voice is absolutely essential. The claim that developed voice can only come from a development of the vocal organs has been proven to be an error, for numerous cases of invalids and people who have had weak voices all their lives have by a change of the mental attitude made the voice vigorous and musical in one minute.

The study of Nature's laws is one of the best means for establishing this in the mind. The fact that these laws have not been studied in the past is the principal reason why so many years' work have been necessary in gaining control of the voice. The application of law depends entirely upon the concentration, analysis and assertion of the student.

INTERPRETATION.

Interpretation is a result of certain causes, a clear understanding may be obtained by a careful analysis of the causes. The principal causes are diction, and the kind of voices used; as the author has prepared the diction.

About all that is left for the singer is to attend to the best use of the voice. To illustrate, the effect of good voice control upon the mind may be shown with a mere repetition of the alphabet. Wherein the speaker expresses poise and repose, earnestness, intense decision, anger, love hope and joy.

When all of these effects are produced by simply repeating the alphabet a set of words, or a number of numerals, the effect of voice control is made plain. The fact that this can be done by almost anyone, with a very little study, proves that the correct concept is the essential thing.

If it can be done with a jumble of words, how much easier it may be done with sentences which portray life. In fact, a very effective plan of study may be enjoyed by following up this idea to its conclusion. After repeating a set of words to express several emotions, the same words may be applied to a melody and sung, with a view of expressing the same variety of thoughts as resulted from speaking the words. Thus the thing which is a sealed book to most people becomes plain and simple, and the old statement, *i. e.*, "Nothing is difficult which we know," is verified.

Pursuing the study of interpretation with this plan will cause great mental activity; hence, the consciousness is awakened in a few minutes, as much as it would be by weeks or months of the ordinary study.

The consciousness is often awakened rapidly by a comparison of various methods.

Trade Notes

FRENCH NOTES.

Particulars of the arrangement by which Messrs. Pathé Frères have granted the exhibition monopoly of their subjects to a number of companies, each serving a special district, are contained in a recent issue of the *Phono-Ciné Gazette*. The lease is granted for twenty years, and covers France and Switzerland, and in these countries Pathé subjects are controlled exclusively by the concessionaires. The advantages are, as pointed out, that Pathés have a certain market for their films, and can concentrate the whole of their energies on manufacture, while the exhibiting concerns are assured of a supply of films of good quality, and have a right to use the name Pathé and the famous trade-mark. Pathés are paid a rent proportionate to the number of shows given, and participate in the profits.

An action is said to be pending, at Marseilles, against a showman who has been using the name Pathé, and refuses to discontinue it.

Phono-Ciné Gazette also raises the important question, apropos of the overworking of films, whether the manufacturers have the power to restrict the use of their subjects to a certain number of projections, and answers in the affirmative. It also states that a film comes under the law of literary and artistic property, and that the maker can impose what conditions as to its use he pleases. It would be a good thing if this power were used, as films are undoubtedly frequently used for too long a time.

It is intended to increase the capital of the Establissment Gaumont by the issue of shares payable in cash.

The doubtful character of many film shows is being much discussed over here, and it is being urged in several influential quarters that only such subjects should be shown as will make the film theater a place of amusement for the family. At present a father is afraid to take his wife and children, in many cases, for fear of the character of the program. It is also urged that if it is necessary to show scenes which it is not desirable children should see, the same policy should be adopted as at the theater, and children refused admission. This would certainly mean a greater confidence in the film shows, and consequently a greater amount of business. Particular objection is taken to the fact that at matinee performances—primarily intended for children—the program is made up of the same passionate love scenes, etc., as at the evening shows. A correspondent of one of the papers states that he has heard some of the youngsters shout "Enough, enough," as some of these subjects were being shown.

The theater managers here are proclaiming that the kinematograph has ruined their business, and actors that the living picture

has effectually taken the place of living characters. As is pointed out, however, what the theater people are feeling here, as in England, is the competition of the variety houses, which give a performance in every way more in harmony with modern conditions of life. The living picture cannot take the place of the theater with its actors, for obvious reasons, but it can actually provide the latter with more work, for acting for the kinematograph is now an important business, calling for as many qualities as performances on the boards.

* * *

"PICTURE SHOWS" CROWD OUT VAUDEVILLE.

The vaudeville venture at the Grand Theater started five weeks ago by Henry Pincus in Passaic, N. J., is discontinued, and Monday last the house opened with a dramatic stock company headed by Hal Clarendon.

The enterprise opened with big business, but attendance fell off steadily. Mr. Pincus attributes the failure of the vaudeville policy to the fact that upon the opening of the Grand as a variety house the moving picture establishments fought the invasion by putting in several vaudeville numbers to attract business.

The innovation caught on and the picture places practically monopolizd local patronage. In addition to this competition, other picture shows started up until there were seven operating within half a dozen blocks of the Pincus house.

The moving picture industry has received a tremendous impetus since last Spring. W. B. Pyle, formerly manager of the Parlor, in York, Pa., spent most of the Summer and Fall searching New York State, Connecticut, New Jersey and Pennsylvania for an unoccupied theater in some of the promising smaller towns, but found that all available sites and buildings had been taken up by the picture shows.

* * *

STOP POLICE FROM INTERFERING.

Justice Marean, in the Supreme Court, Brooklyn, N. Y., sprang a surprise by declaring that he would issue injunctions restraining the police from interfering with Sunday exhibitions of moving pictures in that borough.

A moving picture man had filed an application for a restraining order of this sort and it was granted. The matter will be threshed out thoroughly when the temporary order comes up for argument.

The writ was taken out upon evidence offered by the applicant to the effect that his moving picture show was not in violation of the Sunday law.

* * *

Miles Bros.' Late Employees.

Following the sensational arrest last Wednesday of C. B. Purdy and John S. Clark, on charges of grand larceny and breach of trust preferred by Miles Bros., recent developments indicate the probable implication of one or more of the lesser film-renting houses, as well as certain parties, well known in the moving picture world, who acted as "go-between." It is said that confessions as to the general scheme to despoil the concern have been procured and detectives are now following the clues furnished. Purdy and Clark have been released on bail. The most interesting as well as sensational feature connected with the entire plot is the part played by S. B. Gibbons, for many months assistant cashier of Miles Bros. He enjoyed the fullest confidence of the firm, and his post gave him access to the books. Taking advantage of this fact, he evolved a scheme, as nefarious as it was bold, to seriously cripple, if not wreck, the concern. How he betrayed his trust and how the general scheme was unraveled and nipped in the bud, are matters which are best told by Mr. Herbert Miles, general manager of Miles Bros.

"The unfolding of the plot and what the conspirators hoped to accomplish," said Mr. Miles, "present as interesting a chapter in latter-day criminology as ever came under my notice. Clark had been with us more than six years, Purdy and Gibbons not so long, and we trusted each one implicitly.

"We have known for several months that petty pilferings were going on and that we were losing some reels each week. The magnitude of our business and its wonderful development rendered it rather difficult to devote as much time to these matters as we would ordinarily have done, but three weeks ago we determined to make a full investigation and weed out the criminals. On that very day I was made aware of a most startling and gigantic scheme having for its object the serious crippling, if not actual wrecking of our business. The plot, as revealed to me, seemed incredible, but without an hour's delay I placed the matter in the hands of the Drummonds. The first results came in the arrest of Purdy and Clark on the charges of grand larceny and breach of trust, and the dismissal from our employ, after a complete confession, of Gibbons. The next denouement may involve others. I am not now at liberty to call names, but you may say that the drag-net is out and all caught in its meshes will be punished to the fullest.

"The chief plotters interested two Jersey City attorneys in the formation of a new company. In order to properly impress these gentlemen with the possible profits of the business, they were given a record of the firm's income for the year ending July 1 last, and the receipts for the first twelve days in October. It was also shown these capitalists how easy it was to dissatisfy our subscribers by sending out repeaters and injecting now and then films from the junk heap. Taken as a whole, it was the most stupendous undertaking of wholesale fraud I ever heard of, and I consider the firm fortunate in having escaped with a mere monetary loss of some $20,000 or more, a good part of which will be recovered.

"Many of the 'little fellows' included in the confession in hand are scrambling to protect themselves and returning films and parts which they knowingly took in a criminal manner. In several cases the firm has consented not to prosecute these offenders, but they are very bitter in their attitude to this whole gang of grafters, and as all of them and the amounts of their peculations are definitely known, many more arrests may be made at an early date.

"The whole tendency of Miles Bros.' decisive action in this matter is to clear the moral atmosphere of the business in general and put the moving picture industry upon a much higher plane. As a profession and commercial pursuit it has come to stay, and the MOVING PICTURE WORLD can but applaud the efforts of this hustling, energetic firm, which has shown such wonderful virility and resource in anticipating and meeting every need and emergency of the trade."

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The Fire Department of New York has interposed to prevent the moving picture show which has been advertised to open in the cafe of the old Hotel Saranac-Rossmore at Broadway and Seventh avenue. The place did not conform to the new theater ordinance.

* * *

Geo. W. Bennethuni, Reading, Pa., has leased 437 Penn street, until recently occupied by a penny arcade. He will introduce a moving picture exhibition. It opened November 2. An innovation is the introduction of a plate-glass front, which reveals the operator to public view.

* * *

Brazil, Ind.—The owners of picture shows and of the Airdome, of this city, have organized to resist the payment of the $100 license fee, providing for which a city ordinance was passed at the last meeting of the aldermanic body. The ordinance grew out of a determination of the Council to prevent Sunday theatrical attractions.

* * *

Lawrence, Mass.—The Theater Marquis, a well-appointed moving picture resort, was opened by the Hippodrome Amusement Company, of which M. Mack is the president. J. T. Michael is the resident manager. The theater has a seating capacity of 300.

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Word comes from Chester, Pa., that the new moving picture palace which will be started under the auspices of the Clifton Heights Military Band, in the band hall, on Baltimore avenue, will soon be ready for public entertainments. The new place will be called the Casino. Manager John R. McGirney hopes to have the entertainment house ready for shows in a very short time. Three entertainment houses in a town the size of Clifton Heights is not so bad.

* * *

While Judges Bregy and Kinsey were hearing testimony in Court of Common Pleas No. 1, Philadelphia, in the injunction proceedings brought to restrain William G. Boogar from conducting picture shows on Market street, and evidence was being adduced to determine how long it was possible for the "Holy City" to be rendered before it became a nuisance, Councils' Subcommittee on Fire and Police was making an inspection of all the moving picture places in the business part of the city. The investigation of the moving picture places by Councils' Subcommittee included all those places in the central part of the city. When the inspection was concluded Chairman Harris said: "We have no fault to find with any of the places." Other members of the committee were Dr. Morton and Messrs. Boal and McGurk. The committee explained that its inspection had only to do with the observance on the part of the show owners of the laws providing fire and police protection to the public attending the performances. When the inspection of all the moving shows in the city is completed, it is understood the committee will recommend to Councils that proprietors of the shows be compelled to take out licenses.

Los Angeles, Cal.—Operators of moving picture machines will be required to pay a license and to take an examination to test their ability to handle the machines with safety, by the terms of an ordinance that will be presented to the City Council. So many accidents have occurred that it is deemed best to require operators to pass examination by an examining board consisting of the City Engineer, Chief of the Fire Department and one other appointed by the City Council.

[We congratulate the people of Los Angeles who are public-spirited enough to see that common sense shall prevail. We hope it will not be long ere every State enacts such a law as is here outlined.—Ed.]

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The Star Theater, Woonsocket, R. I., another entertainment house that is to run on the plan of the other moving picture theaters of the city, opened last week on Main street. Kitty Taylor and Thomas Massey are the proprietors.

* * *

The East Baptist Church, Philadelphia, gave a "penny concert" Saturday, November 2. The admission, as the name implies, was one cent, and the concert was given primarily to draw the children from the cheap moving picture shows and "amusement palaces." A concert will be given every Saturday night.

The lecture room of the church was crowded long before time for the entertainment to begin, and the audience was not composed of children only, many adults being present.

The performance lasted more than an hour and a half, and was a varied one. Excellent moving pictures were shown and some stereopticon views of travel. One member of the congregation, who has some ability as a prestidigitator, performed tricks that delighted and baffled the audience. Another member gave a short humorous monologue and some shadowgraphs were shown.

In the future, it is said, if it is necessary, the church will employ professional talent to entertain the children. It does not hope to meet expenses. Its officers say that the only reason an admission fee is charged at all, is that the children do not seem to patronize the free entertainments, thinking, perhaps, that where an admission price is exacted the show must be better.

The Rev. John B. Laird, pastor of the Frankford Presbyterian Church, says that the entertainments given in that church are not given for the purpose of amusing the public, but for the benefit of the Sunday School pupils.

* * *

"Music hath charms to soothe the savage breast, wrote a poet of renown," observed Attorney Eyre in Common Pleas Court October 31.

"But he did not live in the days of these five-cent moving picture establishments," retorted former Attorney John C. Bell.

This flash of humor enlivened the continued hearing before Judges Bregy and Kinsey recently in the injunction proceedings to suppress or regulate the orchestral and vocal attempts of the nickelodeons to attract patrons. Attorney Bell, who represented the merchants, directed his efforts in an attack on William G. Boogar's place, 825 Market street, one of the few proprietors who has refused to abate the music feature partially, at least.

Testimony was to the effect that the constant playing of the same selections by a ladies' orchestra, and the singing of one song, "The Holy City," subjected merchants adjoining, employees and customers to a nervous torture that was unbearable. It was further testified that crowds blockaded the streets during the concerts given from the balcony in front of the nickelodeon, and interfered with ingress and egress to stores.

Testimony to the effect that business had diminished, led Attorney Eyre, for Boogar, to ask that an expert accountant examine the books of merchants before and after Boogar established his place, and report to the Court. Judge Bregy said that the mere diminution in the profits would not warrant him granting the injunction, as the Court of Equity only grants preliminary or mandatory injunctions in cases of urgent public necessity.

"HOLY CITY" GOT ON HER NERVES.

Miss Henrietta Hyman, sister of a dentist, who has offices above the moving picture palace of Boogar, said the music had "given her nerves," and she had been unable to properly attend to her duties. She testified that since October 10 she was compelled to hear "The Holy City" sung every fifteen minutes, and the daily rendition of two pieces, their sole repertoire, by the orchestra.

Testimony along the same lines was presented against Mr. Boogar's other nickelodeon at 938 Market street. William Rexford, a jeweler of 837 Market street, not only complained of the annoyance caused him by the music, but said people complained of their pockets being picked by the loungers in the crowd of listeners.

Max Grossman, Moses Rosenthal and Thomas H. Moore, a reporter, were witnesses. J. Frank Jones, chief clerk in the Mayor's office, testified that Boogar had not procured licenses for either of his shows.

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MOVING PICTURES IN ITALY.

Milan, the center of Italy for the moving picture machine trade, has already about forty such theaters. Every available hall is being turned into a moving picture show, while nearly every second and third rate theater and "café chantant" finishes the evening's entertainment with a few cinematograph pictures. During the dull Summer season even the larger theaters are used.

Dramatic and tragic scenes, natural scenery of an interesting natúre, and comical farces are sure to fill the hall at any time in Italy. The Italian loves to see living scenery; for instance, a moving picture view of Niagara Falls was a huge success here a short time ago. The Italian also likes to see typical scenes of national life, such as, for instance, bull fights in Spain, and Winter sports on the snow and ice in Switzerland. Railway scenery is very acceptable, as are views of large towns. Pictures of the larger towns in the United States would be a huge success in Milan. Occasionally typical scenes from American life have been thrown on the sheeting, such as cowboy life and train wreckers. The Italian is disgusted, if not already surfeited, with pictures of singing and dancing women; neither does he like fantastical scenery from fairy tales.—From *Consular and Trade Reports.*

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Mr. Ansback, of Hillsdale, who for several months past has conducted a moving picture exhibition at "Edisonia," on lower Main street, made the startling discovery that a burglar had entered Edisonia and took away his moving picture machine and thirty films, all valued at about $600.

The burglar pried open a window in the rear of the hall, and then found it an easy matter to remove the machine and the films. It was a quiet but successful midnight visit.

Mr. Ansback is a sleight-of-hand performer, and many of his recent pictures showed how burglars were captured. One picture showed how the police dogs trailed robbers and caught them. Here's a fine chance for the dogs, said to be an auxiliary of the Paris police.

Chief Dunn was notified of the burglary. There is no telling just when the robbery occurred.

* * *

Another and the seventh moving picture theater is now projected, this last on Monroe street, Lynn, Mass. Henry Goldberg was working peacefully at his profession of fitting the masculine form with gems of apparel when a stranger offered him $3,000 for his lease of the store, 29 Monroe street. After thinking it over for a while the offer was refused and Mr. Goldberg has hung up his needle and started to fit up a moving picture show of his own. When the projects in this line under way are completed the capital invested in the business will be fully $100,000.

* * *

About Moving Pictures.—The folks of America are no longer interested in social equality or bridge whist or George Bernard Shaw. They no longer lie awake nights worrying over the batting average of Chance or Sheckard or quotation marks in the President's message. Neither do they save their hard-earned wealth to place in building and loan associations, or lay it by for an umbrella day or buy life insurance. No, they have done away with all these things and are spending the evenings not around the fireside circle or bar but at the moving picture shows. Here they tote their domestic relations and as children are admitted for half price, they get along very well indeed. The daily papers are read by them only for the advertisements, and emotional art rather than literature is educating the public and spreading enlightenment broadcast over the continent.

It used to be at one time that only the anti-four hundred went to see the moving picture art, and they were therefore looked down upon as vulgar and gross. Anyone who was heathen enough to see dramas on photographic films or sermons in miles of negatives were considered in the same class with anarchists and poll tax dodgers, but through the process of time the respectable portion of the community were educated down to it, and now, the millionaire sits side by side with the waif and breathes the same atmosphere, while the society and societies "crowd in close to the wall so that everyone can be seated," just as though they were on a parity with each other. Yes, folks get together at these places of movable art that would never be seen with each other any place else. They would not even think of drinking punch out of the same punch

bowl or refreshments from the same kitchen. But when they come here they eat up the same kind of entertainment and smile so hard that the cheeks of one scrape that of the other.

At one time, only a few of humanity had the price to saunter around the world on a Cook's tour of private conveyance, but now the poorer one is the more apt to take the trip.. For at these moving picture places they give you a trip through the frozen steppes of Siberia to the perspiration bathed zone of Africa, to the Asiatic cholera localities of Occidental places, to whooping-cough countries of Europe. And all for a nickel, too. What a cinch this is, too, to the folks that are inclined toward seasickness to be able to traverse the world without sucking lemons or feeling nauseated. Supposing that the moving pictures had been invented during Columbus' time, would it not have been awful? Just think of it! Had Columbus, instead of engaging a berth and passage on the first boat to America, spent his time loafing around Lisbon at the moving picture places, and discovered America for a nickel on a bit of canvas, how tough it would have been on us, his posterity. How terrible it would be to forever be locked up in films, and have the old world use us for a Barnum and Bailey's show, and be puppets instead of a mighty republic with tariffs and trusts. But luck was with us.

No wonder though that the citizens of the Western Hemisphere are so daft over the moving picture, for it is but a logical outcome of a chain of events. At first, way back in times past, when the world was seen through the lover's eyes and about the time that photographs came into popularity, each girl and each boy had a photograph of his or her sweetheart. As the case of love progressed and the price of cabinet pictures got lower and the kodak fiend asserted himself over the land, the respective rooms of the two lovers were filled with kodak pictures and framed likenesses of each other. Finally matrimony took place; the pictures were laid away and reality took the place of cameraed art. But in this new life something had to be substituted for this. The moving picture man realized it and got a lease on an uptown building and put in a stereopticon. Then he inserted an ad. in a paper, and the people did the rest.

Some individuals have put forward the opinion that the funny sheet is the parent of the moving pictures, and that the smile begun in the funny sheet has to be ended up at the moving picture show or the laugh loses most of its effect. But this is hardly true in view of the fact the funny sheet comes out but once a week while the other comes out most of the time, in which case the Saturday smile from the funny sheet cannot be mixed up with the Tuesday smile of the picture show, for a laugh cannot keep over night, no matter how humorous the laughed at is.

An ancient man says that there is no royal road to learning. That was true enough when he lunged the atmosphere on earth, but it is not the case now. Then you had to dig in books and stay up late at night conjugating the verb and associating slumber with the binomial theorem. But now that has all been revolutionized. The moving picture has asphalted the non-royal road, and the picture operator has rubber tired the intellect, until now for a nickel you can get history, geography, art, philosophy, and fiction, and you do not have to matriculate, either. Yes, you can get all this without burning the midnight electricity or exerting the least exertion and grow up to be an honor to the country and a success in life.—G. D. J., *Knoxville Sentinel.*

* * *

Messrs. Lothrop & Tolman, proprietors and managers of the Union Hill Theater, Gloucester, Mass., have leased Griffin's Hall, on Pleasant street, Newburyport, where they will open up a moving picture show. The place will be ready in about a week, and Mr. Willard Robbins, electrician at the local theater, will go as operator.

Messrs. Lothrop & Tolman have been quite successful in this particular branch of the theatrical business, and intend to run a first-class house, catering to ladies and children especially. The hall is in the central part of the city, well suited for the purposes for which it will be used, and there is no doubt but the venture will be a successful one.

* * *

Orange, Mass., will be a dull place during the coming Winter months. It has been dull enough other Winters, but past Winters will be nothing as to the one to come, for even the moving picture shows, which have been a source of delight to both old and young, have been tabooed. This action is not because the selectmen did not consider them good for the morals of the townspeople, but simply because the insurance companies have announced that if moving picture shows are to be allowed in the Town Hall the premiums on the building's insurance will be increased $200, and the selectmen do not think that the town can afford to pay an extra $200.

There was a time when Orange had an opera house of its own, a real opera house, where the travelling shows came regularly for their one-night stands; where "Uncle Tom's Cabin" and all the other stable shows were seen regularly year after year; but the opera house was burned several years ago and has never been replaced. Since then the theatrical companies have skipped Orange, but once in a while a moving picture man, more courageous, has hired the Town Hall and furnished a night's amusement to the populace. Now even this is a thing of the past.

The question of erecting a new opera house has been discussed on several occasions, but no definite action has ever been taken. It may be that a new theater will be the result of the barring of the shows in the town.

* * *

The Star Theater, on Tremont Row, Boston, Mass., opened with an attractive bill of popular songs and the finest and most up-to-date moving pictures obtainable. The performance will be continuous and given daily, from 9 A. M. till 11.30 P. M. The music will be under the direction of R. W. Smith, and admission at all times will be 10 cents.

The interior of the theater is very attractive. The architecture is of the Grecian type, and the color scheme is red, green and gold. Elaborate electric light fixtures adorn the walls, and scattered along the ceiling are 200 incandescent lights. The seating capacity of the theater is 350.

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SHH: A COCK FIGHT.

Undisturbed by Police, Allegheny "Sports" See a Good Go.

"Shh! Want to see a good cock fight? Small chance of police interference. If you're on, follow me."

These words of a flashily dressed, diamond-bedecked individual to a friend on the lower end of Beaver avenue, Allegheny, attracted the attention of several individuals who were eager to see "the spur," and applied for permission to the man who was "wise" to accompany him. He seemed loath at first to grant the request, but at the solicitation of his friend, finally consented.

The "sports" dodged through back alleys and finally ended up in front of a dark place on a side street, and as each pushed his way through the entrance he was assessed "two-bits." They found themselves in a poorly lighted room with about fifty others.

Suddenly the lights went out and several started to rush for the entrance, when a voice shouted: "Keep your seats. The fight will start in two minutes."

Suddenly a ray of light shot the length of the room which took the anxious crowd by surprise. When they gathered themselves together they saw on a white screen under the limelight the words: "A Finish Cock Fight. Pictures taken by Homad, Homad Company." The words vanished and for ten minutes the crowd was entertained by a lively moving picture scrap of two big roosters. When the pictures were finished some of those present were inclined to grumble a little over the way they had been taken in, but the majority dismissed the matter with a laugh.

* * *

Edward W. Frank, of La Favette, Ind., has purchased the five-cent theater that was operated by Charles Jones and George G. Ball, in Wabash. The house is one of the best in Northern Indiana, and has been doing a good business.

* * *

THE PICTURE AND THE PLAY.

One side of the world is very much like the other in its problems of every-day life. Such has been the rapid spread of the "five-cent theater" in England, France and Germany that the probable effect of this sort of amusement upon the acted drama is attracting serious attention and arousing much interesting speculation in Europe.

The taste of the populace abroad seems to run in much the same channels as in America. The trivial, the flippant please the gaping crowd most. The depiction of a rotund policeman in futile pursuit of agile boys, the woes of washerwomen with huge baskets of clothes, and the portrayal of "comic" love scenes win the loudest laughter there as here.

Writing in *Mercure de France*, M. Remy de Gourmont asserts that the moving picture show is more than likely to supersede the ballet and even ventures the suggestion that a great many theatergoers would prefer a photographic reproduction of Shakespeare, freed from the mouthings of the actors.

But the predictions of those who speculate on the future of the moving picture show leave the present crude device far behind and concern themselves with the possibilities of the future. How will the real theater fare when to a perfected picture device has been added a perfected talking machine, the two working in such unison that every word of the play will be reproduced as perfectly as every action of the players? Then

KALEM FILMS

(THE NEW LINE)

A Gingery, Crisp Short Comedy on an Up-to-date Subject. Length, 340 ft.

IN 'His Affinity' the hero or rather the victim, is a meek and mild henpecked husband who in the opening scene is discovered doing the week's washing, while his strapping big wife is reading a novel. Goaded to desperation, papa decides that he will run away and do something real devilish He meets a sprightly Miss in the Park and strikes up an acquaintance. The flirtation is proceeding nobly when a friend of Wifey discovers the pair and runs back and tells. Wifey starts out with blood in her eye and arrives on the spot just as Papa decides that he has found his affinity. What follows can readily be imagined.

TROUBLES OF A TRAMP - 255 Feet

Weary Willie has nothing but hard luck. He starts with an attempt to steal some pies from a kitchen window but that goes wrong. Then he swipes a blind man's sign and makes a bluff at begging. That gets him into the most trouble of all and he is a badly battered tramp when the cop on the beat gets through with him.

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Recent Kalem Successes

RED MAN'S WAY - 750 Feet	NATHAN HALE - 680 Feet
The Rival Motorists - 555 ft.	Bill Butt-In & the Burglar 150 ft.
The Gold Brick - - - 705 "	Wooing of Miles Standish 720 "
It Was Mother-In-Law - 160 "	Reggy's Camping Party 705 "
Chinese Slave Smuggling 650 "	Dot Leedle German Band 585 "

KALEM COMPANY, Inc.

131 W. 24th STREET (Telephone 4649 Madison) NEW YORK CITY

Selling Agent, Kleine Optical Co., 52 State St., Chicago

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there will be no indisposition of the star to disappoint and no fretfulness of the leading lady to amuse the public. After one performance of a drama before the combined talking and picture machine a score of cities may enjoy the same play at the same time.

The educational possibilities of such a development are apparent. Cities far removed from the present caravan route of the leading players may share in the enjoyment of their art. The drama of the metropolis will cease to exist and Kokomo and Paducah will have the "best" the stage has to offer. All this is within the bounds of possibility. The moving picture show is more than a passing public fancy.

* * *

FILM FIRM ENJOINED.

Twentieth Century Optiscope Co., of Chicago, in Legal Entanglement.

Judge Kohlsaat, of the United States Circuit Court, Chicago, issued a restraining order October 24 against the Twentieth Century Optiscope Co. and Robert G. Bachman, president, forbidding them to make, rent, sell or dispose of duplicated films which were in their possession. The action was brought by the Vitagraph Company of America, which presented evidence showing that their films had been copied (duped) by the defendant. Argument for a preliminary injunction will be heard November 8.

* * *

Bennett's "Picture" Circuit.—Moving picture houses have been added to the chain operated through Canada by Charles W. Bennett, head of the circuit of that name, in Sydney and St. Johns, N. B.. It is Mr. Bennett's purpose ultimately to extend the circuit from coast to coast, and sites are already under consideration for houses to complete the chain to Vancouver.

* * *

Hub and Comedy Theater Company, of New York, have taken over Glover's Opera House, Americus, Ga., together with all the bookings for the season of 1907-8. Incidentally it may be stated that for the last six weeks the Hub and Comedy Theater Company have been putting on a high-class moving picture show at this amusement house on dark or closed nights. So marked has been the success attending this venture that the Glover management made a proposition to the Hub and Comedy Company involving exclusive control of the house, under the management of H. K. Lucas. After some modifications, their offer was accepted. As an instance of the up-to-dateness of the New York concern, the full election news was bulletined at both afternoon and evening performances.

* * *

We learn from Rochester, N. Y., that City Architect Pierce, of Fire Marshal Walter's office, has received applications for two new moving picture theater buildings, to be constructed out of existing bulidings. The latest application is that of T. E. Vergatos, who will remodel 207 Central avenue for a moving picture theater on plans of Architect Horace T. Hatton.

Fred. Odenback makes application to remodel 96 State street at a cost of $3,000, the place to be used as a moving picture theater. These places, when in operation, will make twelve moving picture theaters in this city.

Correspondence.

Affinities.

Nanticoke, Pa., October 21, 1907.

Gentlemen—Inclosed please find remittance of $2.00, for which mail to us the MOVING PICTURE WORLD one year. Anything of interest in the moving picture business in this locality we shall be pleased to keep you posted in for the benefit of other exhibitors in the same line. We have seen a sample copy of your paper and feel that you are doing a noble work for the moving picture people. Wishing you the best success, we are,

Yours very truly,

WONDERLAND AMUSEMENT COMPANY.

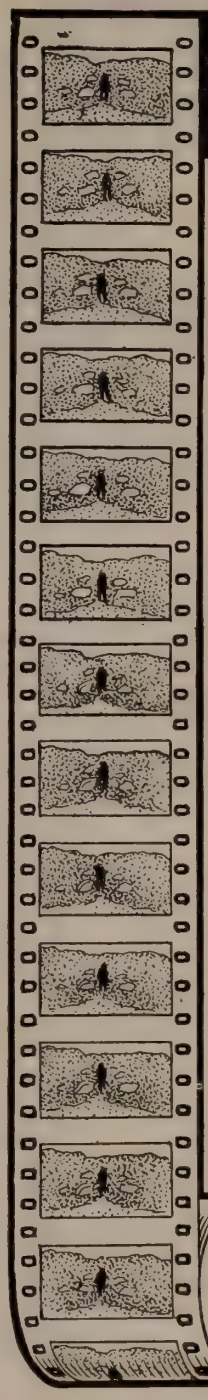
D. S. P. J. V. Pensyl, Secretary.

Will RUDDY BUCHARDT (supposed to be in Boston) write to his mother? There is sickness at home.

Film Review.

In this week's production Kalem Company have, in "His Affinity," taken up the prevalent craze, and show, first, a charming unappropriated blessing, with kissable lips and roguish, laughing eyes, on the look-out for some man to whom she can cling, and throwing kisses by way of bait. Next, a typical henpecked husband is seen on his knees, with bucket and scrubbing brush, busily cleaning the front stoop. The appearance of his wife (a perfect virago type) seems to give great dissatisfaction, and her mistress-ship, instead of praising her husband and kissing him, adopts the other course and throws him down the steps. She next proceeds to bring out the week's washing, and "henpeck" is put to work rubbing, while his wife enjoys a book, at the same time keeping her eye upon the man, who surreptitiously lights and smokes his pipe, but, being observed, instantly puts it down when ordered. After two or three tries to enjoy a whiff, he exasperates the wife so much that she snatches the pipe from his lips and throws it on the ground, smashing it to atoms. "Henpeck" rebels and is duly punished for his temerity. After a little cogitation, he decides to quit, and taking hat and coat, he leaves home. Alas! poor man! As he walks down a pretty country lane he meets quite a different type of woman, who by her eyes draws him on to a seat. The pair then pass through the various stages of the disease following the bite of the affinity bug. While in this interesting and absorbent state they are observed by a meddlesome body, to wit, Miss Smifkins, who stands aghast for a time in astonishment, then hies her to the wife and informs her of the state of affairs down the lane. The affinities have just arrived at that stage where the disease brings the lips together, and while glued together, whack! Mrs. Henpeck lands her spouse a knock. Miss Affinity flees, followed by Miss Smifkins, leaving "Henpeck" in the hands of his "opposity," who gives him one of those old-fashioned, across-knee spankings.

Another production of Kalem is the "Troubles of a Tramp." A hobo is seen coming to a farm house about dinner time, and observing some wood, knocks at the door and asks permission to saw it. The lady, nothing loath to assist enterprise, hands him the saw. Cookie now puts out on the windowsill two fine pies, which make Mr. Tramp's mouth water in anticipation. He breaks the saw and obtains another, and while waiting for the exchange of saws, Cookie, who has observed his desire for the pies, substitutes two dishes filled with flour for the originals. Trampy now reaches for the pies and is smothered with flour, and in his haste to escape its falling, trips and lies full length beneath the window, where Cookie souses him with water. Dejected at his failure, he goes to the park and lies down on a bench for a snooze. A mischievous yokel tickles him and disturbs his dreams, and is pummelled for his pains. Two blind tramps appear and stumble over the bench, and are led off by Trampy, who soon returns with a card labeled "Blind," and sits down for developments. He has not long to wait. Various charitably disposed ladies give him alms. The yokel, on the watch, now pounces on the hat and runs off with the gains, pursued by Trampy, who falls into the arms of a policeman and is hauled off as a fraud.



FOR MOVING PICTURE THEATRES

GAUMONT

NEW MOTION PICTURE FILMS

We shall place upon the American Market the following GAUMONT subjects during the

WEEK OF NOVEMBER 4-11, 1907

The attention of film buyers and renters is called to this list of delightful comedies, every one of them in the front rank for photographic excellence, superb acting aud natural wit, with stories that need no interpreter, but tell their own tale. Tney are morally clean, snappy and interesting.

These films can be purchased by any rental agency or exhibitor.

The total number of feet of GAUMONT subjects for the week is 3,595 feet. ALL ARE COMEDY SUBJECTS

A Good Husband	344 Feet
Raising the Wind	367 "
A Wig Made to Order	354 "
The White Shoes; or, Looking Out for His Banknote	317 "
A Rolling Bed	340 "
The Lost Bass Drum; or, Where is Louie	534 "
Grandfather and the Kitten	244 "
The Bomb	314 "
Turning the Tables	347 "
The Stolen Shoes	434 "
Total	3.595 "

Send your advance order to your rental agency to-day. If they can't supply you, write us, we'll tell you somebody who can. Postal brings you advance list of the very latest Moving Picture subjects every week, free.

Moving Picture Machines, Lenses, Etc., at Right Prices
Catalogue Free
EVERY SUBJECT USABLE ANYWHERE

Kleine Optical Co.
52 STATE ST. CHICAGO
662 SIXTH AVE. NEW YORK

A new subject by L. Gaumont, "Polishing Day," depicts a floor polisher being ushered into the room of a gentleman, whereupon the latter makes a hasty departure and the polisher is given carte blanche of the premises. He soon becomes very active, throwing the articles of furniture out of the room with little or no regard for their fragility or value, also incidentally smashing an expensive figure during his strenuous operations.

The scene now changes to an apartment below, where the family sit around the table partaking of a meal. They notice the hanging lamps shaking, then move violently, plaster of the ceiling falls and finally the hanging lamp comes down on the table in a heap.

Our floor polisher is again shown at his work. The floor is now very slippery, he losing his balance at every movement of the polisher. The maid enters to investigate, she slips, attempts to rise and falls again. The neighbors as well as the lord of the house and an officer of the law also come upon the scene. The antics through which they go in attempting to retain their balance are excruciatingly funny.

The floor gives way and they all fall through, also through that of the floor below, and land on top of a bed in which a man was peacefully asleep. A scramble ensues in which there is a promiscuous mix-up of hands, feet, heads and a goodly share of plaster. They finally make their escape, leaving the late occupant of the bed in a mystified condition, who is under the impression that he merely underwent an awful nightmare and then calmly returns to bed as if nothing had happened.

Another L. Gaumont film is "The Thieving Umbrella," of which the principal character is a poor organ grinder who, finishing

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If you need a machine we can tell you where to get the right one at the right price, but, **we want to furnish your films and slides.** You prefer a specialist in medicine or in law, so **let us show you what a specialist can do** for the bank account of a five cent theatre.

Write at once for our Special Offer.

THEATRE FILM SERVICE COMPANY

Room 128, 85 Dearborn St., Chicago

his meal in a squalidly furnished garret apartment, is unceremoniously bundled up with organ and umbrella and is sent out by his athletic wife.

Walking down the street, he comes to the tavern, handing his means of a livelihood to the tavern keeper, sits down comfortably at one of the tables and is served with a drink. Presently a friend appears, whom he hails, and the two step into the interior of the building, leaving the umbrella outside.

As soon as the owner is out of sight the umbrella opens up and flies away. Then follow a series of comical adventures in which the umbrella acts in the leading role.

The organ grinder, returning to his table, misses his umbrella and goes off in search of it. Meeting a woman with a basket on her arm he accosts her to make inquiries about his loss. While the two are conversing the umbrella comes to earth and attaches to itself some of the contents of her basket, after which act it flies away. Missing her property, she accuses the poor man with both mouth and fists.

Making his escape, he comes to a theater, before which he stops to read the attractions. His umbrella in the air follows him, swoops down on the billboard from which it attaches itself to a theatrical poster.

Our poor man now meets a nursemaid and baby. Stopping to converse with the maid, the umbrella alights on the baby carriage, from which it extracts the baby and flies away. The maid, discovering the loss of her charge, accuses him of the theft, upon which scene an officer appears and leads both to headquarters. There, while being examined, the umbrella, trailing the baby and miscellaneous plunder, is seen flying past the window—this being circumstantial evidence of his innocence, he is freed.

He now makes his way to the tavern. There he redeems his grinder and goes home. Arriving there he finds that his umbrella with its loot has preceded him. The poor man is given a warm reception by his wife, first for coming home penniless, and secondly for going out of his way, as the tell-tale umbrella gave him away.

The series of views closes with a shout, showing the poor man receiving his desserts at the hands of his athletic wife, and the umbrella looking down from its hanging place on the wall, mysteriously opens up and changes its surface to a grinning and grimacing moon face.

A rollicking, riotous, rural rackt is what the Biograph call their latest film, "Under the Old Apple Tree."

The tree has ever been a salient figure in this planet's affairs, as the history of the world began in the shade of the "Old Apple Tree" in the Garden of Eden. Later there was the "Charter Oak," the "Cherry Tree" which was felled by the swoop of George's little hatchet, and the "Family Tree" that we so dearly love to climb. Hence the Biograph has taken the apple tree as the columella of its latest film story, and it has certainly borne fruit, for this tree appears to be as cabalistic as the haunted olive tree, under which Bocaccio met the fair Fiametta.

Old farmer Brown is a widower with two children—a pretty daughter and a hobbledehoy of a boy. The daughter has a sweetheart, who is every inch a sailor—we know he is a sailor, "for he wears a sailor hat." Papa objects to the foreign invasion, and as he leaves for a visit to

town, warns her, uttering a *quos ego* as he departs. Ha! ha! but what care we? No sooner is papa out of sight than pulchritude Polly gives the signal, and Jack, her amphibian lover, surreptitiously appears. However, this bliss is of short duration, for punctilious Phineus, the quiescent Quaker, one of Polly's many rural admirers, is seen coming down the lane, arrayed in his best bib-and-tucker, and armed with a bouquet of flowers as big as a barrel. An idea! Jack climbs up into the tree, and from this altitudinous ambuscade, watches the proceedings. Phineus enters, and going quietly to the bench under the tree, on which his charmer is seated, places the bouquet beside her, kneels, pouring forth his soul's longing, and hands her the bou——no, it is now a monster head of cabbage, which Jimmie, the kid, has slyly put in its stead. This is received in derision, and a volley of apples, not impelled by Newton's law, drives him disgruntled from the place. He is hardly out of sight, when along comes radiant Reggie, the Lord Foppington of the village, all rigged out in a new check suit. He considers himself the "one best bet" in the race for Polly's hand. He starts his little love story, and Jack, with a fish-line, hooks his wig and draws it up into the tree, leaving him as bald as an egg. Ah-h, but he is too intent on the object of his visit to notice this trifle, and Jack at length utilizes the utilitarian apples, one striking him on the head, raising a bump as big as his fist. So away goes he of the tesselated trousers to seek the aid of a surgeon to remove this protuberance from his shining dome of thought.

Jack is about to come from his hiding when another suitor appears. This time it is supercilious Samuel, a regular devil among the women. Self-esteemed and haughty, he starts his verbose harangue. Down come the apples, until a furious fusilade is pelting him, but they have no effect, when the ominous Jimmie comes on the scene with a toy balloon, apparently made of stouter stuff than rubber, and soaking him on the cranium, causing him to see a corona of stars, knocks him out. Polly, Jack and Jimmie carry his inanimate form off the place.

Rastus, the colored farm hand, pays a call to Hannah, the housemaid, and while they are engaged in a little love scene beneath the tree, the Widow Jones calls to see the Widower Brown—Oh, merely on a business matter. Rastus runs away and Hannah goes into the house to call Mr. Brown, who, of course, is out. Brown returns, and seeing the winsome widow seated 'neath the tree, takes a seat beside her. The overpowering influence of the Ephesian tree and the widow's charms are irresistible, and he is about to make a declaration, when the calling of Hannah attracts him to the house. While he is away, the widow strolls off with Jack and Polly, who have just entered, and Hannah takes her seat on the bench. Brown re-enters, and mistaking Hannah for the widow, sits down and continues from where he left off. The widow now returns, accompanied by Jack, Polly and Jimmie. Oh, horror! Horror upon horror! Caught with the goods! Consternation! Collapse!

"Tunny Fisheries in Sicily" is a Pathé subject in which the first picture shows the fishermen departing to the tunny grounds. Their large flat boats are bound together and go evenly over the water until they reach the deep sea, where anchor is cast and huge nets are thrown overboard and soon drawn in again. The surface of the water is seen to be choppy from the fluke-shaped tails of fish which lash about furiously in an attempt to liberate themselves from the nets, but their thrashing is futile, for the fishermen sitting in the barges harpoon them and, drawing them up, throw them struggling into the bottom of the boat.

Several different views of the fish-catching process are given, after which the boats head home. Here the fish are thrown out upon the shore, each huge fellow resembling a shark. The entire day's catch is seen at a glance (which a title announces to weigh 10,000 pounds). Now the fishermen take up the work of cleaning them. The carcasses are slashed open and the heads severed, the remains are taken upon the shoulders of the men and carried away to cutting tables, where they are chopped up and washed.

Now the fish are seen being cooked in huge ovens, after which they are to be put up in cans and sent out to the consumer.

The last view shows the heads of the fish, which have been chopped open and the oil extracted in large quantities, filling many huge baskets.

"The Mysterious Armor" is another Pathé. What seems to be a set of ancient armor is seen hanging on the wall, when suddenly it takes the form of a living knight, who hops to the floor and with one pass of his sword is transformed into a lady in medieval costume.

She now begins to execute a series of magic tricks, the first of which consists of the sudden bursting of a wheel of girls and swords on the blank wall background. These girls form many pretty tableaux, after which they come to ground and dis-

FOR
MOVING PICTURE
THEATRES
URBAN-
ECLIPSE
NEW MOTION PICTURE FILMS
We shall place upon the American market the following Urban-Eclipse subjects during the
Week of November 4-November 11, 1907
With every passing week the name of Urban-Eclipse becomes more popular in the United States. There are two factories making Urban-Eclipse films; one in Paris, the other in London. Their product is noted for its photographic quality, and we need only to refer to such scenic films as "Victoria Falls" in Africa and comedies like the "Near Sighted Cyclist" to recall several of the most striking film successes of recent times. Clean morally, histrionically and photographically.
These films can be purchased by any rental agency or exhibitor.
King Edward on H. M. S. Dreadnought
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Launch of the British Battleship Bellerophon
Naval - 427 Feet
An Anonymous Letter
Dramatic - 534 Feet
Accidents Will Happen
Comedy - 474 Feet
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appear again. The lady magician now places a board across on two pedestals and with passes from her sword causes eight miniature girls in armor to appear on the board and go through a little military maneuver, after which they, too, disappear. The manipulator now places her sword on the ground in several places; on each spot touched another sword springs up, and then apparently she takes living girls' heads which fit on the handle of each sword. This done, they, too, disappear. Another lady now comes on the scene and both carry a huge shield toward the spectators for close inspection, the design on which is seen to consist of a living clown's head, which makes comical grimaces. They take the shield back again and it disappears, after which the girls, too, vanish in a burst of fire.

In "The Night Watchman," another Pathé, an old man is seen leaving his home in the care of his little son and daughter. His post is in the watch tower of his town, which surmounts a large old fortress. He is seen going his rounds through the old halls and corridors, finally going to the balcony which overlooks the town. He throws open two doors and then leans over the balcony for a little rest.

Suddenly he sees smoke issuing from a house in the distance. Another glance tells him it is his own home, in which he has left his children, but his first duty is to give the alarm, and for this purpose he makes his way to the bell rope, but the excitement of the situation has weakened him and he is unable to gather strength enough to ring the bell. In this exigency he passes the rope about his own throat and letting the weight of his body fall, the bell peals out the alarm at the cost of the old watchman's life. The villagers hear it and dash to the work of rescue at the burning house. They take the children out safely, and the first thought of the rescued ones is to go to the tower and assure their father that all is well.

The last scene shows the discovery of the old man's noble sacrifice in ringing the bell in the tower, where loving hands cut the rope by which he gave his life.

"The Elixir of Life," by Pathé, shows a weak, meek-looking man entering his home. The janitor at the door treats him harshly and he submits. The maid shows him distinct impertinence, but he says nothing, and when he enters his home his troubles first begin.

His wife routs him from his desk and he is forced to sit on the floor. The door opens and a young man with a bouquet of flowers for his daughter, enters and then begins to make love to her. The girl's father would like to crush the life out of the young man, but his own physical weakness is against him and he is forced to suffer. As he sits on the floor reading his paper he suddenly comes upon an advertisement in which Prof. Rototo proclaims that he has an elixir which when taken by a weak man, will make him as strong as Hercules. He quickly jams his hat on and dashes out. The doctor's office is now seen, where a man is trying to operate a spring exerciser. He is too weak for the task, but as soon as he takes a glass of the doctor's liquid he stretches the spring with no effort at all. Our friend now enters and applies for the treatment. As soon as he drinks one glass of the elixir he straightens up and his chest expands. He buys a bottle in a hurry, and as he goes out he knocks the porter down with one little slap.

Reaching the street, he sees a man trying to make a balky mule move. He takes a slug at his bottle and then with one pull sends the mule on its way. He then stops to read his paper near a marble statue in a park, and when a policeman interferes with him he knocks the officer down easily. Then with a few breaths he places the statue off its pedestal.

Going on his way, he sees a crowd gathered round a circus performer who is lifting heavy weights. Our friend takes one good pull at his bottle and then stepping to the center begins to juggle the heavy weights as if they were made of cork.

Reaching his home, he first disposes of the insolent janitor by easily throwing him down the stairs. With one little push of his now powerful hand, the impertinent maid now comes in contact with the floor. Dashing into his parlor, where his wife, daughter and her suitor are seated, he begins to reek his vengeance. One after the other they go flying through the door, after which he wrecks the room.

This done he seats himself in a chair with the air of a victor, and proceeds to read his newspaper. Timidly his wife and daughter now enter and, completely subdued, one mixes a drink for him, while the other obligingly lights a cigar for him and places it in his mouth.

Pathé in "Swedish Sports" show the sports in the snow and ice in Sweden. Boys and girls are seen tobogganing in their sleds; a view being given of a banked turn in the course of which the riders go at an alarming speed. Expert ski-ers are shown going down the steep chute, from which they shoot high into the air, landing in the snow, some upright and others not. A very fine skater is next seen executing many difficult feats on skates, whirling round and round in a series of bewildering gyrations.

The sport of skating with a huge wind-sail is next shown, and this is followed by a fine view of ice-boating, the large, graceful ice-boats skimming over the glassy surface like huge white birds. Skating behind military horses is finally shown, the animals with saddle riders are going through a regular military maneuver, while the skaters follow by holding on to the reins behind.

In the film, "A Pressing Letter," of Pathé an artist is seen in his studio, apparently waiting his periodical remittance, which is long past due. After some thought, he decides to sell one of his pictures.

He first goes to an art dealer's, only to find that his painting is not wanted, the man directing him instead to a junk dealer. He goes to this merchant, who tells him he may find a demand for his picture in a liquor saloon nearby.

Meanwhile a letter-carrier with a special letter which must have the signature of the artist, has called at his quarters and has been directed by the janitor to the art dealer's store. Panting and out of breath, he reaches the store, but here is sent on to the junk dealer's. Dashing in just as the artist has left, the junk man directs him to the saloon, but the same circumstances attend him there, and he follows the artist to the home of a lady where the artist had gone to dispose of his picture, but finds that he is too late and starts back to the home of the artist once more.

He is a comical sight as he comes flying into the room where he finds his man. He quickly delivers his letter and gets the artist's signature. The latter, grateful that his remittance has at last arrived, rewards the strenuous letter-carrier by presenting him with the picture which nobody wanted to buy.

The happy poor, the husband, a carpenter, goes to work, kissing his wife and baby good-bye, is seen in "The Foundling." Half an hour later he is brought home dead. Now come hard times. The wife cannot earn enough to support herself and baby. The cruel landlord has her thrown upon the street, where she is hunting shelter. Not being able to take care of the baby, she is putting the baby in a home, and goes working in a sweatshop, where she cannot earn enough to support herself and baby. She therefore brings the baby to a foundling house, where the baby is adopted by a wealthy but childless pair. The mother is nearly frantic when she finds her child is gone. She falls upon her knees praying, "Mother, restore my child." It is fifteen years later when she finds her lost child, which is once more happily united with her mother.—*Lubin.*

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THE WILLIAM H. SWANSON & CO. HABIT

Of Having "What You Want," "When You Want It."

Has won for this, the biggest of all film renting houses its much merited reputation.

WILLIAM H. SWANSON

has purchased the interest of his former partner and the business which has been the most extensive of its kind in the world, has been enlarged in every way.

We will, in order to get personally acquainted, as well as present the opportunity to prospective customers of looking the ground over fully, pay one-half your transportation within a radius of seven hundred miles of our Chicago office, if you place your film contract with us. This applies only where you actually come to see us and we must be advised by letter, or wire, of your coming.

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OUR SOUTHERN OFFICE:

Wm. H. Swanson Dixie Film Company, at New Orleans, La. Opened September 19th, Jesse C. Kelley, Manager.

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Of renting entire outfit, consisting of choice of either Power or Edison Machine, operator and film changes, will interest all film users as it relieves our customer of all worry and responsibility Let us do the worrying, we have expert picture men to do that for you. We assume all express charges, furnish all condensers, carbons, take care of your repairs and require from you no Film Bond.

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We have a few (and only a very few copies) left of this beautiful Southern story. The picture is of excellent quality mono-tinted throughout, and plenty of fun to relieve the graver situations.

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Edison Films depend entirely for their success upon their cleverness. They are never coarse or suggestive. The talent employed is the best obtainable, and the quality of material and workmanship of the highest. These new subjects are ready for immediate shipment,

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OUR SUCCESS IS THE RESULT OF FURNISHING THE BEST

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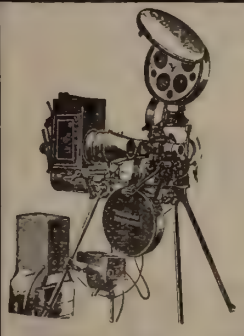
in America. If you doubt this statement, try our new quality service and be convinced. As a money getter it is unequaled. Everything for the moving picture show carried in stock at Main Exchanges and Branches ready for prompt shipment.

WE GUARANTEE TO NEVER REPEAT

Special price on Opera Chairs. Pathe's Life of Christ, 3114 feet, hand colored. Try it. Be surprised.

O. T. CRAWFORD FILM EXCHANGE CO.
Gayety Theatre Building, St Lous, Mo.



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The Machine with 100 Features

Flickerless, Steady, Safe and Handy

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Manufacturer of specialties in Machinery, Films and Slides, Cameras, Perforators, Printers, Lenses. Film Rental and all Supplies.

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Films and Machines
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We are one of the pioneers in the film rental business and our customers stay with us. Increased facilities place us in a position to give equal satisfaction to a few more. Write, stating your wants.

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Exclusive Selling Agents for The Viascope

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The Vagabond

A STORY TRUE TO LIFE

Length 770 Feet Price 12c per Foot

NEXT WEEK

Two Good Comedy Films

A Free Lunch

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The Street Fakir

ONE SHORT LOUD LAUGH
ONE GOOD LONG HARD LAUGH

GET THEM BOTH
FROM YOUR FILM HOUSE

Watch for our Weekly Issue of Good American Film Subjects

ESSANAY FILM MFG. CO.
501 Wells Street, Chicago, Ill.

WHEN THE YOKE DON'T FIT

The ox becomes galled and can't pull the load of his master. Just so with your film service when you are fooled into buying the cut-rate sort—IT DOESN'T PULL THE BUSINESS. We have been too long in this game not to understand the

PERFECT AMUSEMENT NEEDS

of the public and because of this we have easily kept *lengths and laps ahead of every film-renting house and manufacturer in America.* We carry a larger stock of the world's choicest picture output than any five houses in the field—more than FOUR MILLION FEET IN THE NEW YORK OFFICE ALONE, and if we can't supply your demands how in the name of all that is reasonable can any lesser concern do so. Write for our booklet, "Road to Payville." It contains a lot of valuable

FILM THOUGHTS AND FILM HISTORY

and tells you why the true film-rental road of yesterday, to-day and to-morrow leads to the old pioneer house of

MILES BROTHERS

"Death to Excessive Electric Bills"

TRADE *Rheostatocide* "MARK

Effects a saving of 50 per cent. Gives perfect, steady, white light. Adjustable to any amperes. Stops that awful buzzing. Absolutely no heat. Can be used for spot lights or moving picture arcs. Can be used ONLY on alternating current. We have 3,000 Rheostatocides to give away under conditions which you cannot refuse.

HERE IS OUR PROPOSITION:

Send us your electric bills for the past six months together with a statement showing the exact number and candle power of lights in use during the last month (be sure to state number of electric fans, projection machine electric motors, electric heaters, and incandescent and flaming arcs, if you have them). We will then arrange to install our Rheostatocide at absolutely no cost to you except transportation—you pay us what we save you the first six months and we then give you a clean bill of sale for the Rheostatocide. We have printed 3,000 order blanks numbered consecutively. The first three thousand applications received, if accompanied by the proper statement and last six months' bills, will be treated in the order of their arrival. REMEMBER you don't put out a penny; just send us your bills; we will then send you an order blank to be signed and the trick is turned. THERE ARE NO STRINGS TO THIS OFFER.

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In fifteen seconds the Minimax will do more effective work than three fire engines, even if they happened to be right on the spot.

No moving picture house, theatre or public hall can afford to be without a proper number of these fire extinguishers.

We have contracted with the manufacturers to supply our every demand. The price for each Minimax is **$12.50**

We are using an EVEN HUNDRED in the Miles Building.

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MILES BROS., New York City.
Gentlemen:—Enclosed find six months' electric bills. Please send us the order blank for signature, the RHEOSTATOCIDE to be shipped immediately upon the acceptance of the order by you.

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Gentlemen:—Enclosed please find.....to cover the cost of . Minimax Fire Extinguishers. Ship via express-freight.

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Write for Both Propositions To-day; delay Will Cost You Money and May Lose This Opportunity

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THE

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The only Weekly Newspaper in America Devoted to the Interests of All Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Vocalists, Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 37. November 16, 1907 Price, 10 Cents.

POWER'S CAMERAGRAPH No. 5

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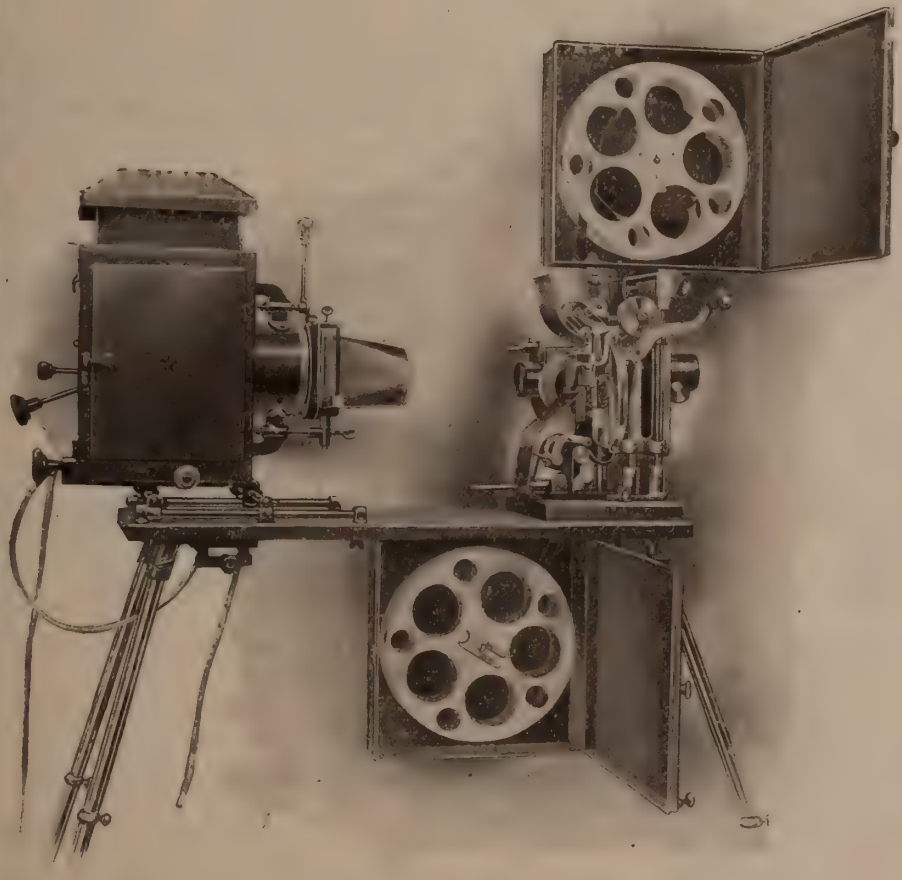

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ABSOLUTELY FIREPROOF

Equipment Includes

"Style B" Automatic Fire Shutter, Upper and Lower Film Shields, Underwriters' Rheostat, Film Magazines with latest improved frictionless film valves

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Greetings and Success to the Film Renters' Organization.

Society Italian "Cines"

(FILMS)

Distinctive in Tone and Quality

BEYOND CRITICISM

The product of a people who have labored with art for art's sake.

Manufacturers of MOVING PICTURE FILMS OF MERIT

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145 East 23d Street, NEW YORK CITY

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The Woes of a Widower who would Wed Once More

LENGTH, 848 FEET

Write for our descriptive circulars; get on our Mail List and keep posted

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY

11 East 14th Street, New York

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THE MOVING PICTURE WORLD

PUBLISHED EVERY SATURDAY.

The World Photographic Publishing Company, New York.

ALFRED H. SAUNDERS, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 1., NOVEMBER 16 No. 37.

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CANADA AND FOREIGN COUNTRIES: $2.50 per year.

All communications should be addressed to P. O. BOX 450, NEW YORK CITY.

ADVERTISING RATES ON APPLICATION.

Editorial.

Unity is Strength.

We learn that a dinner was tendered to the film manufacturers and importers by the Vitagraph Company of America, and held at the Hotel Astor, New York, November 9, at which every manufacturer and importer was present.

It would appear that vital matters of importance were discussed, inasmuch as the manufacturers, directly on quitting the festive board, agreed that in the interests of the trade and with a view of cementing good comradeship and protection of their varied interests, an invitation to which every film renter should give unqualified approval and support, viz.,

A Conference of Film Renters.

is called, to be held on the 16th and 17th inst., at Pittsburg, Pa.

A copy of the letter will be found overleaf. We urge every film renter who can do so, and none should fail to be present, to go to this convention, or see that he is represented by someone who has full authority to act in his stead.

We have for some time past been calling on the renters to combine for their own interests, and now that the manufacturers have taken the initiative, and are fully prepared to support the renters, there is no excuse for any to hold aloof from organization.

If you have complaints to make, go to Pittsburg and give voice to them.

If you have any ideas by which you can elevate the trade, now is your opportunity.

The manufacturers will be there to meet you, and we feel sure that every man who goes to Pittsburg Saturday or Sunday will come back with the full knowledge that his interests are being looked after, and with a feeling that the manufacturers and renters are good fellows when you know them.

We are not speaking authoritatively, but feel sure that if any renter has been overlooked by the secretaries, in circularizing the trade, it is unintentional and full information will gladly be rendered to inquirers by J. Stuart Blackton, of Vitagraph Company, 116 Nassau street, or I. W. Ullman, of Society Italian Cines, 145 East Twenty-third street, New York City. The time is short—do not delay, but get in line at once, and see to it that you do not miss the conference at Pittsburg, or you will be the loser.

Organization.

You understand its importance and need. You have been fighting alone in your own little sphere, and hurt your knuckles as a consequence. You and your competitor are in the same boat. Organization is the only possible prescription. Service is based on price; you can control neither without organization. The strongest craft will go to destruction without control. Why hazard our industry with the practices of the past. Let the strong men of the trade rise up and fight for organization. Bury all petty jealousies, and unite in this common necessity--

Organization.

INCREASING BRILLIANCY OF OIL LIGHT.

The addition of camphor to the oil has often been recommended as giving increased brilliancy and whiteness to the light. A well-known authority on the subject recommends acetate of amyl in place of the camphor. Amyl acetate is an extremely inflammable liquid—though not dangerously so—and burns with a brilliant flame. The proportions suggested are one part of the acetate to four parts of oil. It may be added that the odor of amyl acetate when diffused in the air is very agreeable, resembling the essence of jargonelle pear, and serves to disguise the often unpleasant smell when an oil lamp is being used.

Don't miss our next issue. Complete reports of the Pittsburg Conference will be given.

Convention of Manufacturers
. . and . .
Film Renters

GENTLEMEN,

In response to the many letters and queries recently received by manufacturers of moving picture films regarding the present and future of the Moving Picture Industry, the undersigned Manufacturers and Importers have decided to hold a convention on Saturday and Sunday, November 16 and 17, 1907.

PITTSBURG, PA.,

has been chosen on account of its central location.

A cordial invitation is extended to the leading Film Rental Bureaus to be present on this occasion in order to discuss matters of vital importance for the regulation and improvement of existing business conditions.

Kindly notify any of the following by mail, telephone or telegraph of your acceptance. A committee will meet you or your representative on Saturday morning at the Ft. Pitt Hotel, Pittsburg.

American Biograph Co.
Edison Mfg. Co.
Essanay Film Co.
Kleine Optical Co.
Kalem Co.
S. Lubin
Geo. Melies
Pathe Freres
Society Italian ''Cines''
Selig-Polyscope Co.
Vitagraph Co. of America
Williams, Browne & Earle

Very truly yours,

Committee: I. STUART BLACKTON, Of Vitagraph Co. of America
J. W. ULLMAN, Of Society Italian ''Cines''

Trade Notes

The Star Moving Picture Theater has been opened at 12 Poplar street, Roslindale, Mass., by Chas. H. Wise. It is a well-located show and will cater especially to ladies and children. A novel advertising dodge is to allow a vote to the holder of every 10-cent admission ticket—first week for favorite school teacher, second week most popular fireman, third week most popular policeman, and so on. Prizes to the value of $10 will be given in each case.

* * *

A vaudeville act or two interspersed between the changes of reels has been the means of doubling the receipts of many moving picture theaters. Judging from letters received, many other managers would add vaudeville to their program if they knew where to procure the desired talent. In answer to many inquirers we refer them to the Southern Vaudeville Agency, Paducah, Ky., who have a large line of attractions to choose from. Also to Len Spencer's Lyceum and Wm. F. Steiner, both of 44 West Twenty-eighth street, New York City.

* * *

The "Arco" carbon, which is specially made for projection work by one of the largest German manufacturers, has replaced all others wherever it has been introduced. They may be obtained either cored or solid and give a steady arc, remarkably free from sputtering. If you are having trouble with your light, ask your dealer or renter for the "Arco" carbon. The import agents are L. E. Frorup & Co., 235 Greenwich street, New York.

* * *

Henry Goldberg is building a moving picture theater on Monroe street, Salem, Mass.

Horace Dane will soon begin work on a moving picture theater on Central avenue and Washington street, Salem, Mass.

Captain Stewart has closed with the G. G. Dawson show and is in Fort Wayne, Ind., framing up a gift show. He will feature moving pictures and illustrated songs.

* * *

Paris.—The popularity of biograph shows has caused a great dearth of "supers" on the "legitimate" stage. The supers have practically deserted the theaters for the more lucrative jobs of posing for living pictures. On the stage supers were paid only twenty-five cents a day, but as "living pictures" they can earn $1.75.

* * *

Nashua, N. J.—Moving picture entertainments at the Nashua Theater and Franklin Opera House, accompanied by "refined" vaudeville, were stopped through the efforts of the First Baptist Sunday School, after a conference between the managers of both places and City Marshal William W. Wheeler.

* * *

The moving picture craze is spreading in Germantown, Pa., and the number of amusement places is on the increase.

* * *

Messrs. Wood & Lebherz, of Frederick, Md., have closed a contract whereby their moving pictures will be seen at the City Opera House every Saturday evening. Messrs. Pearce & Scheck are well known, and the management of the Opera House is to be congratulated upon having secured this attraction, which has always pleased the people of Frederick. The opening engagement for the moving pictures was Saturday, November 9.

* * *

Montreal, Can.—On account of the statement made that the Chief of Police intended to close up moving picture shows on Sunday, Alderman L. A. Lapointe took steps to have his proposed new municipal by-law, regarding Sunday observance, brought before the council without further delay. It was explained that this enactment had been delayed on account of a motion, that the council adopted some time ago, in regard to appointing a board to censor plays.

Should the by-law in question pass, it is understood that it will then be beyond doubt legal for moving picture concerns, concerts, etc., to remain open.

* * *

William Babcock, operator at the Royal Moving Picture Theater, Sandusky, O., has invented a new device to attach to picture machines to take a flicker out of the picture. He is now working the device on the machine at the Royal, and it is giving splendid results.

It is claimed for Mr. Babcock's invention that it is one of the greatest appliances for picture machines brought out in a long time. Besides making a clear and distinct light, it lessens materially electricity bills.

* * *

The Novelty Amusement Company, of Toledo, O., capital stock $5,000, was incorporated at Columbus by John C. Reid, William F. Nutt, William R. Hodge, Conrad Weil and James T. Ross. The object of the company is to establish a vaudeville and moving picture house.

* * *

Pensacola, Fla., reports the opening of the new Crescent Theater, with moving pictures, illustrated songs and high-class vaudeville. On November 1 the place was filled to capacity, with something like six hundred chairs filled and some people standing.

The management report they will only use the chastest films and close on Sunday.

* * *

George L. Loring, arrested Sunday night for disturbing the moving picture show in a Portland, N. H., nickel theater, was discharged in police court Monday.

The warrant charged that the respondent made noises, thereby "disturbing a lawful assembly." But the defending lawyer raised the point that no Sunday gathering in a hall, except a religious meeting, is technically lawful. The point was sustained.

* * *

Pastime Amusement Co., Trenton, N. J.; moving pictures, phonographs and other amusement devices; capital, $20,000. Incorporators: Annie L. Minich and Mamie M. Minich, No. 20 Rahway avenue, Elizabeth, N. J.; Mary A. Minich, No. 558 Chestnut avenue, Trenton, N. J.

* * *

The moving picture business in the smaller towns of Nebraska seems to be more than a nine-day wonder. The business is holding up to such a high point that many of the "theaters" are being enlarged, while the proprietors are making money at a rapid rate. The moving picture machine could be the source of real benefit to the public if the standards of the views presented could be raised. Some day this device will be one of the country's most effective educators.

* * *

ENTERTAING THE HAREM.

John H. Avery, who for two years instructed the Sultan of Morocco in the art of photography, relates that although most of Abd-el-Aziz's spare time has been spent with Europeans, he has never neglected the needs of the women in his vast harem. He had motors brought out to Fez Palace for their use, and Mr. Avery himself was asked to arrange moving picture shows every night for two months for the women's benefit. The women attended each evening. Of course, he was never permitted to look upon a single face.

But of these evenings the Sultan himself soon tired. The ladies did not, however, so, for peace sake, Abd-el-Aziz resorted to a ruse. Often when Avery had run off a score of pictures the Sultan would whisper: "Avery, after the next I will cry out, 'More, yet more!' But you must answer in Arabic, 'Nay, great lord, all is finished for this night. There will be more to-morrow if God wills it.'"

And so this farce was gone through. On Mr. Avery's halting reply, Abd-el-Aziz, in his role of henpecked husband, would call out to the harem ladies: "There, there, you see Teja Avery will show you no more to-night, so you must all go to bed."

* * *

"Moving Picture Row" is a name for West Federal above Hazel street, Youngstown, O. Within speaking distance of the town hall, half a dozen of the miniature theaters are located and another one opened Saturday evening.

All of the places are attractive in appearance, and at night, when the lights are lit, the vicinity has the appearance of a carnival.

"They're all right but the ragtime music," a passerby observed Saturday morning.

* * *

Will Lyons has sold his Dreamland Motion Picture Show on South Main street, Youngstown, O., to E. C. Porter, proprietor of the Edsonia Motion Picture Show, at Warren. Mr. Porter will operate both places.

* * *

Five-cent theaters were classified as "devil's apothecaries" for boys November 5, in Chicago, Ill., by Principal J. W. Akers, of the Walter Scott Grammar School, in an address before the Woodlawn Woman's Club. He told the members of the club

"ARCO"

HIGH-GRADE IMPORTED

German Carbons

For Moving Picture Machines

A new Carbon of unsurpassed quality.
Used by many of the leading houses
in the business

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L. E. FRORUP & CO.
Sole Importers
235 Greenwich Street, NEW YORK

THE WILLIAM H. SWANSON & CO. HABIT
Of Having "What You Want," "When You Want It."

Has won for this, the biggest of all film renting houses its much merited reputation.

WILLIAM H. SWANSON
has purchased the interest of his former partner and the business which has been the most extensive of its kind in the world, has been enlarged in every way.

We will, in order to get personally acquainted, as well as present the opportunity to prospective customers of looking the ground over fully, pay one-half your transportation within a radius of seven hundred miles of our Chicago office, if you place your film contract with us. This applies only where you actually come to see us and we must be advised by letter, or wire, of your coming.

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WM. H. SWANSON & CO.,
77-79 South Clark Street, Chicago, Ill.

CHICAGO, ILL.

N.B.—I, personally, can truthfully state that WM. H. SWANSON & CO. have a Car-load of Moving Picture Machines in stock.—F. C. McCARAHAN, Chicago Manager, *The Billboard.*

there was no greater evil in the city than the nickel shows, and said, "delivery wagons and cigarettes," were next in juvenile sin making.

Mr. Akers directed his charges mainly against a recently installed amusement place at 393 East Sixty-third street. He urged the women to "starve it out of existence."

Several of the women present, including the club's president, Mrs. Oscar T. Hulburd, arose immediately after Mr. Akers had concluded and expressed belief there was no harm in the five-cent theaters. One woman said she had visited the theater at 393 Sixty-third street and had found it "morally good."

"They have a five-cent theater down at Hull House, and I am told they consider it an educator," said Mrs. Hulburd.

This remark drew a motion that the civic committee of the club make a weekly investigation of the form of amusement on sale at the theater at 393 Sixty-third street, which the members said was the only one in Woodlawn. The members of the committee will make their inspection of the place on Friday and Saturday and will report at the club's next meeting on Tuesday.

SEEK SIN AT A BARGAIN.

Mr. Akers began his attack on the five-cent theater by asserting the hope of Woodlawn was the salvation of its boys. He said the average boy considered a lamp post and his teacher constant enemies and held the boy's home training was to blame.

"The five-cent theater is the devil's apothecary shop," he said. "It is an awful curse to the boy. The ingenuity of the age is to get sin in some form where it can be bought for a penny. The five-cent theater undoubtedly is a sin producer.

"This theater is a blotch upon our community. I wish you women would stop it. Keep your children and your neighbor's children away from this place and then you will be able to starve it out.

"I am in constant touch with boys as principal of a grammar school, and I am able to tell you with absolute knowledge that there is no greater handicap to the boy. No properly conducted home will permit its boys to go near these places.

"I want to say also that the boy who comes from the home of a pipe smoker has a blemish on him. He is stained with a hereditary weakness. He is branded. The pipe is the awfulest thing we've got to deal with to-day with the boy."

WOODLAWN ALL RIGHT, THEY SAY.

The 150 women present at the meeting were anxious to know what might be the matter with Woodlawn, but when Alderman Bennett and the Rev. Melbourne P. Boynton, of the Lexington Avenue Baptist Church, finished their remarks they concluded Woodlawn was not in a bad way.

* * *

Detectives Cunningham and White, of the Fort Hamilton, Brooklyn, N. Y., precinct, closed the free moving picture show in connection with the Golden Horn Casino at Ninety-sixth street and Third avenue, Sunday afternoon, November 3. George W. Hoch, proprietor of the casino, and William Reed, operator of the moving picture show, were arrested and taken to the Fifth Avenue Court. Magistrate Geismar adjourned the case until November 12. Both men are charged with violating the Sunday law.

* * *

W. H. Swanson, of Chicago, went to Lafayette recently to investigate conditions at the Happy Half Hour Theater on Main street, which he he has been supplying with films. S. C. Lank, who managed the theater for a year, went away October 15 and left his wife in charge of the amusement place. Mrs. Lank ran the theater a week and gave it up Saturday, October 26. The theater owed the Swanson Company a considerable sum for the film service, and the head of the firm came here to look after his claim. He decided to keep the theater open and make an effort to sell it to get his money back. He paid off claims on the piano and chairs, and the theater is being managed by agents of Mr. Swanson.

* * *

Orange, Tex.—Manager Jack Auslet, of the Orange Theater, opened his new place of amusement, the Majestic, a moving picture show, on Fifth street.

* * *

Mr. W. A. Cannon, formerly of Mount Carmel, Ill., who has been conducting a moving picture show in Carmi for some months past, has sold out his interests in that line and has organized a theatrical company, with which he will go on the road.

* * *

We learn that the Royal Five-Cent Theater, started at Anderson, Ind., is under the management of W. W. McEwen.

A new ten-cent theater, the Crescent, opened at 1512 Fourth avenue, Davenport, Ia., for moving pictures and illustrated songs.

* * *

Up on Broadway, New York, in the heart of the Tenderloin, is the Viscount Henri d'Hauterives. The Count is running a moving picture establishment, but none the less he is a count, and his name and family are among the proudest in all France.

Still further be it known that the Count is a relative of Boni de Castellane. But he is not proud of that at all.

The Count is thirty-eight and of distinguished bearing. In spite of his titles, he gives a good picture show. The signs in the windows of the shop wherein he gives the show attract much attention from people around Broadway and Forty-second street, who wonder what the show is like. Ah, if they only could know the identity of the showman.

Incidentally, the Count's mother is with him in this country. She has almost as many, if not more, titles than the Count, but she is loath to mention them. However, she helps her son in his business by selling tickets.

* * *

BROOKLYN ITEMS.

Sunday entertainments were inaugurated at Phillips' Lyceum, when moving picture exhibitions and illustrated songs are to be given. The Lyceum is located in a section of the city where such entertainments are sure to attract large audiences. It would appear that since Hyde and Behman closed their houses Sunday nights and the Rev. Canon Chase commenced his warfare against these entertainments, as though every theater in town has a Sunday show, concert or moving picture exhibition. Even the Young Men's Christian Association has "got the habit." There was a moving picture show at Association Hall last Sunday, and this afternoon at the same place the story of "'Ben-Hur" will be shown in pictures.

Former Assemblyman Cyrus B. Gale, who is well known as a Democratic campaign orator, appeared before Justice Aspinall, in the Supreme Court, Brooklyn, N. Y., to apply for an injunction restraining the police from interfering with the Sunday operation of his moving picture show at the Penny Arcade on Fulton street, near Hanover Place. He was represented by James W. Ridgway, while Assistant Corporation Counsel Edward Lazansky represented the police.

After the lawyers had argued the application, Mr. Gale asked the privilege of explaining his position on the Sunday question. Justice Aspinall granted the request, a very unusual honor extended to a layman. Mr. Gale stated that he had a large sum of money invested in the enterprise, and that his interests were affected by Sunday closing. He declared his willingness to close on Sunday, however, should Sunday shows finally be declared unlawful, but he insisted that in that case the law must be enforced impartially and every form of Sunday entertainment stopped. Justice Aspinall reserved decision.

* * *

The moving picture craze has developed into a huge enterprise, and with the increase has come many peculiarities concerning which the public knows but little. Joseph Mack and myself had a little chat on the subject recently, and as it proved interesting to me, it may to others.

Mr. Mack states that the best films come from France, and the next in merit are from Germany. American films are not as good as those from either of the two mentioned countries, just why no one seems to know, except that some process in the developing makes the French films superior.

The life of a film is about six weeks, for with the oil and grit incidental to the machine, the pictures become "rainy," to employ a technical phrase. Films will be imported, reaching this country the latter part of the week, and are exhibited the following week, beginning a tour which lasts less than two months.

Recently, in the city of Providence, the chief of police has been ordered to censor all moving pictures before they are publicly exhibited. So a private view is given the minion of the law, and if any subject deals with suicide, murder or crime in any form, it is tabooed. Any film which shows a woman insufficiently clad comes under the same ban, for the reason that the effect on the public is not supposed to be conducive to good morals.

* * *

A new invention is being tried in New York wherein the talking machine is to be utilized with motion pictures, the only difficulty at present being to time the two devices so that the speeches will come in at the proper moment.

Who knows but soon we will have a play in which no living figure will appear on the stage, but comic operas sung and acted by competent people will supplant some of the monstros-

ESSANAY FILMS

READ THIS DESCRIPTION

...OF..

The Eleventh Hour

A Dramatic Triumph in Effort and Story.

DESCRIPTION.

Think over the long list of feature films that have been issued and decide which have been the most successful; invariably the decision will be "pictures that have children as the leading characters."

In producing "THE ELEVENTH HOUR" we knew that something different must be made to have a child picture a success, and we have used the children in connection with this film in an entirely original way.

The story can be told in a few words. An honest Italian attending to his peanut stand is bothered by a bully, who insists on filling his pockets from the Italian's ware. Of course, the Italian resents this; a fight ensues, in which the bully is knocked down, and in falling strikes his head against the pavement, which kills him. The Italian is arrested and torn from his wife and children, convicted of murder and sentenced to be hanged. The poor wife seeks a pardon by going to the Governor, who absolutely refuses any aid whatever, believing the Italian guilty of willful murder. The home-coming of the mother to her children follows, and the poor woman is so overcome with grief that the children themselves are stirred to action. They leave home and start to make a final attempt to save the life of their father. They go to the Governor and beg him to give them back their dad. At last the Governor's human nature is touched and he hands a pardon to the two tots. Of course they lose no time in delivering it, and reach the jail just as the father is being led out to meet his fate.

The pardon is delivered at the eleventh hour, the father released, and a happy reunion follows.

Length, 850 ft. (about) Code, Tonie
Price, 12c per foot

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(THE NEW LINE)

THE LOST MINE

Western Romance and Adventure at its Best

Length 455 Feet

The story of the Lost Mine is a pretty one—telling how a poor prospector was grub-staked by a tender-hearted girl, and after perilous adventures found a mine and won a bride. The film is a most perfect specimen of high art photography in motion pictures. Demand it of your rental bureau. Make them give you the best.

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Length 315 Feet

An amusing story about a cook who tried to cop a flirtatious parlor maid.

A DRAMATIC RHEARSAL, Length 105 feet

Showing how a sketch team nearly raised a riot at Coytesville. A real laugh producer.

All ready November 16th. Making an 875 ft. Reel of exceptionally attractive stuff.

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RED MAN'S WAY -	750 Feet	NATHAN HALE -	680 Feet
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The Rival Motorists -	555 "	Dot Leedle German Band	585 "
The Gold Brick - - -	705 "	B ll Butt-In & the Burglar	160 "
It Was Mother-In-Law -	160 "	Chinese Slave Smuggling	650 "

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Selling Agent, Kleine Optical Co., 52 State St., Chicago

London Agents: Urban Trading Co., 42 Rupert Street

ities we are handed out to-day? Hurry up the invention!—*Boston Post.*

* * *

FROM PHILADELPHIA.

Half a dozen of the girls in William Boogar's Philadelphia, Pa., orchestra appeared as witnesses for the showman in the injunction proceedings before Judges Bregy and Kinsey, and in reply to many questions relating to the manner in which their music blocked Market street, replied individually and collectively that anybody who said they didn't know how to play was mean, anyway.

Some mere man, a member of the Market Street Business Men's Protective League, had testified that the orchestra, while it was good to look at, had a limited repertoire, and could play only "The Holy City" and "The Palms." Miss Anna Baldwin, the petite leader of the girl musicians, just settled that right off when she took the stand.

"Two tunes! Well, I declare! Why, we have between 150 and 200 pieces in our repertoire, and we never play the same piece twice in the one day. We're the best ladies' orchestra, we are."

This, with a vigorous nodding of the big green plumes in her becoming hat, was delivered in a manner that bade fair to quash those old injunction proceedings right then and there.

"I'm the drummer girl," said Miss Adele Clark, when asked what particular "noise" she produced. "I also play the bells, the bass drum, the snare drum and—oh, yes, I almost forgot—the zylophone."

Miss Clark wanted it understood that neither with any one nor with all of her many instruments, did she evoke the "harsh, discordant, nerve-wrecking sounds" described in the complaint.

Other members of the orchestra simply wouldn't admit that they were a nuisance.

Common Councilman Charles A. Harris, chairman of the committee appointed to investigate the show places, testified that he had found nothing of which to complain.

After hearing argument by counsel for both sides, Judge Bregy held the case under advisement.

* * *

The new moving picture show which is o be opened and conducted at 729 Market street, Rochester, N. Y., by John Trautlein, will be known as the Star Theater.

* * *

St. Albans, Vt.—George T. Archer and Alfred E. Blake, who have formed a partnership o be known as Archer & Blake, will conduct a theatorium in the Lewis Building, on Main street. They have taken a lease of the place for two years.

* * *

MOVING PICTURES AND LOVE CLASHED.

Love and moving pictures like oil and water will not mix well, and that is how it turned out that there was but one thing for Percy to do if he wanted to hold his job and still satisfy his craving to possess pretty Elsie Dorothy. That one thing was to get married, which sometimes cures the love fever and mixes better with moving pictures.

Ergo—Elsie Dorothy Maher is now Mrs. Percy Rowe. She made the change just as the morning sun was peeping over the Hoboken hills Saturday, November 9.

The courtship of Elsie and Percy began in the Manhattan Theater, now being used for a moving picture show. Elsie is sweeter than the candy she sells in the lobby. So at least thought Percy. Percy works the moving picture machine, which a not too careful management had placed in such a position that Percy could feed his eyes on Elsie. According to the management there was a woful mix-up in the pictures on the screen, much to the mystification of the audiences.

When Al. Minahan, the manager, saw what was going on he warned Percy that if he wanted to hold his job to keep his eyes on the films and off Elsie during business hours. That was the last straw, and so on Friday night he and Elsie, thinking they were on their way to Hoboken, took the Forty-second street ferry and landed in Weehawken.

They could not find anyone there to tie the knot, so they hired an automobile, and at 5 in the morning landed at Justice Keefe's office, where Miss Maher became Mrs. Rowe. Then they came back and begged forgiveness of the management of the theater. Last night Elsie was selling sweetmeats and Percy was turning the crank of the picture machine, each happy in the other's love.

* * *

The new moving picture enterprise to be started in the former "Alhambra" on Fourteenth street, New York, is most ready. The formal opening was announced for November 15, but this, it is understood, will be delayed, owing to uncompleted altera-

tions. The rent for the place is $28,000 yearly. Four moving picture machines will be installed, and a small stage has been erected for the vaudeville acts to be given in conjunction with the films. It is said that prices may range up to twenty cents, and the amusement business in the neighborhood, including Pastor's, Dewey and the Union Square (Keith-Proctor) is expected to feel some effect from it.

* * *

$500 REWARD FOR MISCREANTS.

Washington, November 8.—The Interstate Amusement Company, which operates a large chain of moving picture establishments in Washington and neighboring cities, has offered a reward of $500 for the detection of the persons who have tampered with the electrical equipment of their houses. The trouble has been worst at the Belasco and Gayety, where the Interstate people have been running Sunday shows. It is believed that the damage was caused by managers of near-by opposition shows who lost patronage through the use of these two theaters for Sunday performances. Several Sunday nights it was almost impossible to give performances, so badly were the wires and machines muddled up.

* * *

PAUL KEITH'S PICTURE SHOW.

Paul Keith will shortly go into the moving picture show business. Young Mr. Keith will open the Harmony in Ottawa, Canada. The place is a remodeled entertainment hall. Two vaudeville acts in addition to the pictures and illustrated songs will be given at each performance, admission to which will be 5 and 10 cents. Prof. MacQuarrie will be manager.

* * *

American Mutoscope and Biograph Company have ready this week a new film entitled "Wanted, a Wife," which will prove intensely interesting. The following story tells how and where it was taken, and full description will follow in next issue:

"Residents out through Wanamassa have been at their wits' ends the last two days to explain the frantic chase of twenty women of all sorts and conditions, from the demure Fluffy Ruffles type of pretty girlhood on up and down by various stages to the tottering, shrunken maiden of questionable summers, with a stop in the middle for the fat woman and the lean woman, the plain looking, fantastic looking, good looking and absolutely homely—of one poor man—a benevolent looking old codger in a gaudy striped suit and a mourning band on his left sleeve. Over 15-foot embankments and four-rail fences the females have swept in stern pursuit, leaving farmers and farm hands and even the cattle and stock with mouths agape. Not in many years has that section of old Monmouth seen such a variegated display of hosiery and foamy skirts, nor such a representation of the 57 kinds of female loveliness. The trouble has been traced to a *Press* 'want' advertisement, and thereby hangs the tale that brought the females into Monmouth achase of one lonely man, who, having buried his sixth wife, wanted another and advertised for her.

"It was Wednesday afternoon that twenty women, each armed with a copy of the Asbury Park *Press* containing the advertisement, made their appearance simultaneously at the Robinson farm, in Wanamassa, where the widower was staying. Though he had shared the joys of marital bliss with six, twenty was nineteen too many for him and he retreated. Taking refuge on the roof of his front porch, the widower was discovered. Jumping to the ground, he was soon in hot chase, the women, nothing daunted, taking the jump like thoroughbred acrobats. Through cornfields, over fences, around haystacks and into briar patches, led the chase till the banks of Deal were reached. Hesitating a second, the widower gathered himself and cleared the stream at a narrow point with a single leap, landing near the icehouse across from Griffin's, Wanamassa Heights. Straggling now, but game to the finish, the females followed and took the leap without hesitation.

"Continuing through the woods, the widower crossed Springwood avenue and then doubled, leading the trail down a 15-foot embankment at Spring Hill park. The fat lady, the plump lady and one or two others were a little doubtful at first. Others, more anxious, took the decline at a single leap, landing in a twisting, rumpled mass of humanity, skirts and hosiery. A windy day at the Flatiron was no comparison.

"Once more the chase led toward Robinson's farm and through a pasture the end was accomplished. Capturing a grazing horse, one of the women, who had outdistanced her rivals, with difficulty got aboard and started in hot pursuit. Her prey was soon overtaken and grasping him under the arms, she quickly had him up with her on Dobbin.

"It was after dark, when school had let out, that the widower and his successful bride reached home. There was a cheerful glow from the kitchen that looked comfortable and inviting to the chase-tired man and woman. Dismounting, they approached

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in America. If you doubt this statement, try our new quality service and be convinced. As a money getter it is unequaled. Everything for the moving picture show carried in stock at Main Exchanges and Branches ready for prompt shipment.

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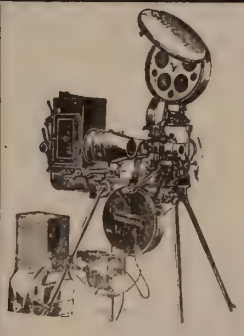

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the door. But Dobbin's neigh was a familiar one and the door was suddenly opened to belch forth a seething horde of children, totaling in round numbers an even baker's two dozen.

"'My children,' said the proud widower.

"'Stung,' moaned the bride-elect, and she promptly fainted.

"Such has been the work the past two days of Gus Thomas and twenty soubrettes, ingenues, character actresses and chorus girls of New York, under the direction of Wallace McCutcheon and within the focus of a mutoscope. In other words, a moving picture that Asbury Parkers will doubtless see a little later, entitled 'Wanted, a Wife,' has been enacted in this vicinity. Mr. McCutcheon represents the American Mutoscope and Biograph Company and was struck with the place for such work from his stay here last Summer, having spent the season with his wife and family in one of the Ross-Fenton bungalows.

"To say the work is strenuous is putting it mild. The embankment at Spring Hill park is easily 15 feet and is almost perpendicular. At the Robinson farm the leap from the roof is an easy 12 feet. The last part of the picture, the chase, was taken first, the pursuit of the woman on horseback, her capture of the widower and their ride home, being taken from an automobile. The pictures were acted cleverly and the character make-ups were fine. The widower was taken in front of the *Press* office yesterday morning, just returned from the funeral of his sixth wife, to insert his advertisement for another.

"Mr. Thomas, who portrayed the widower, has been seen in Asbury Park this past Summer in the role of the governor in 'The Governor's Son.' Miss Sue Willis, the portly looking woman, is one of the cleverest character and dialect minstrels on the stage. She appeared last Winter in 'The Vanderbilt Cup.' Miss Marie McCutcheon, Mr. McCutcheon's daughter, represents the athletic type of woman."

Correspondence.

Machine Stolen.

Hamilton, O., November 11, 1907.

Editor MOVING PICTURE WORLD, New York City:

DEAR SIR:—Last Saturday night or Sunday morning the head of our new Power's cameragraph, No. 2277, was stolen from our Princess Theater, 315 High street, Hamilton, O. The thieves also got the film magazine and take-up device. Should any of your subscribers be approached by anyone having this machine in their possession and offering it for sale, they will confer a favor on us by holding the party and notifying us.

Yours very truly,
THE STANDARD THEATER COMPANY.
315 High street, Hamilton, O.

Designers Wanted.

13 Pilling Street, Brooklyn, N. Y.

Editors MOVING PICTURE WORLD:

DEAR SIRS:—Being a constant reader of your valuable periodical, and having found it a most helpful manual on countless occasions, I now desire to ask you still further if you can help me locate some reliable firm that makes a specialty of fitting up five and ten-cent moving picture theaters. By that I mean fitting up and altering the premises generally occupied by these shows, as to seating, operators, booths, etc. Or if, perchance, you have on file the name of any one who would care to sell one of these place, we would deem it a great favor to let us know.

Respectfully yours,
TWENTIETH CENTURY MOTION PICTURE COMPANY,
Per W. E. Graner.

NicKelodion in Trolley Station.

Nashville, Tenn., October 28, 1907.

Editors MOVING PICTURE WORLD:

DEAR SIRS:—Nashville is to have another moving picture theater.

This will be located in the Street Car Transfer Station of the Nashville Railway Company, and will prove to be one of the most novel places of its kind in this way: You go to the station to change cars, and while waiting for your car you go in and see the show.

Nashville will have the distinction of being the only city in the South with a moving picture show in such a place.

This new theater will be under the management of Freed & Haas.

It seems now that the ten-cent show is about to outdo the five-cent show.

Nashville has two ten-cent theaters now, located at 217-219 Fifth avenue, North.

They play to crowded houses at every performance, and on Saturday afternoons and nights they have to close the doors and turn away hundreds. At these places they have moving pictures, illustrated songs, and some good song and dance acts. A performance lasts about an hour.

WM. L. WEAVER,
318 Trentlan street,
Nashville, Tenn.

P. S.—There is a fine opening here for another ten-cent theater, and a good business is sure to follow its opening.

I would like to take charge of one and run it either on a straight salary or commission. If you know of anyone who would like to start up a ten-cent show, have them write me.—W. L. W.

TRY VAUDEVILLE with your pictures. They are losing without vaudeville—that is what all the managers say. We are booking vaudeville acts for over 100 pictuae shows. Get a single act for $35 or double act for $65 per week, that will change on Thursday and give from four to six performances daily. No fee.
SOUTHERN VAUDEVILLE AGENCY, Paducah, Ky.

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EVERYTHING IN THE MOVING PICTURE LINE
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That is the way we do business. We do not want your money if we cannot satisfy you. Our subjects are all up-to-date and head-liners. A trial will convince you. Our service guarantees success. Write for prices, stating how many changes you make. We own no Nickelodeums and, therefore, can give you first use of new film.
EMPIRE FILM COMPANY
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The Kinematograph and Lantern Weekly
The only English paper devoted entirely to the projection trade.
American buyers desiring films will find the most detailed and best informed description of the new subjects in the "Weekly."
American manufacturers will find it the best medium through which to reach the English markets. We guarantee our circulation in Great Britain, on the Continent and in the Colonies.
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Subscriptions $1.75 per annum. Specimen copies free on application.
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Film Review.

In "The Lost Mine," Kalem Company show a group of greasers playing dice outside a saloon. Their play is interrupted by the arrival of the sheriff and the ejection from the saloon of a miner; the bartender, using undue force, injures the man, who is picked up by a girl and led to his home. The saloonkeeper is a suitor for the hand of the girl, who repulses him in favor of the miner. Owing to the kindly ministrations of the girl, the miner fully recovers, and, imbued with new life, is about to start for the lost mine, the papers and directions of which he only is possessed, and which the saloonkeeper and his Mexican ally have long been trying to obtain. Just prior to his departure he gives the original copy to the girl for safe-keeping and departs to fortune. The two conspirators have overheard the conversation and seen the affectionate parting. Vowing vengeance, they obtain dummy warrants and cause the eviction of the girl and her mother from their home, and in so doing the saloonkeeper obtains the papers of the lost mine. The sheriff arrives in time to defend the womenfolk and restore their home to them. The girl discovers the theft, and taking the sheriff into her confidence, they follow the trail of the two desperadoes. The miner is seen busily at work trying to discover the lost mine, blasting the rocks, and just as he has secured his hard-earned victory the saloonkeeper and Mexican pounce upon him and proceed to wrest from him the evidence of his claim. Struggling with the two, he is almost overcome, when the sheriff, led by the girl, appears on the scene and turns the tables on the desperadoes. What a happy ending!

Another by this company, "The Dramatic Rehearsal," shows two Thespians, lady and gent, reciting their parts preparatory to appearing before the public. Coming to an old shanty, they go inside. Their voices have been heard by a man, who timorously advances and peeps in the window, and listens to their loud and (to him) angry voices, then rushes off for aid. The pair now reappear, going through the scene of a tragedy. They have got to the point where the villain of the piece stabs his companion, when Mr. Butt-in rushes between them, fired with the determination to rescue the lady at all costs. Finding the dagger is but pasteboard and that instead of being a hero he becomes the laughing butt of the pair, he beats an ignominious retreat.

A third film, "Woman, Cruel Woman," shows the exterior of a villa residence, with a pretty housemaid shaking rugs and sweeping, when the master of the house, a perfect Lord Dundreary, appears and is smitten with her charms and salutes her with a kiss. His wife appearing, he also kisses her, and is about to go on his way, when he falls over the pile of rugs, ruffling his gay attire, and in this condition is led into the house to get brushed up. The gardener comes on the scene and pays his toll to the housemaid, who is nothing loath, followed by a dandy, who in ogling her falls into a wheelbarrow and is hurried off by the gardener. A hobo appears, but the maid draws the line there and he receives what he did not expect. The rear of the house is now seen, with the cook coming down the steps to receive the bread from the baker, who tries his embellishments upon her in vain. She pummels him for his temerity and drives him off. Mr. Copper now appears and approaches cook, who is filling a tub with water, gently takes her by the arm to turn her towards himself, when she, thinking Mr. Baker-boy is up to his pranks, throws the contents of the bucket upon him. Seeing her mistake, she endeavors to atone, and Robert is soon pacified, taking off uniform, staff and helmet, which he spreads on the grass to dry, while he partakes of liquid and solid refreshment, and also the nectar from Cooky's lips. Baker-boy, spying them in this attitude, conceives a scheme for revenge. Stealthily creeping up, he takes the drying uniform of Robert and goes round to the side of the house while he dons them. Returning, he struts up to the still billing and cooing turtledoves, and placing his hand on Robert's shoulder, orders him off, which he quickly obeys. Baker-boy being in full possession of the field, turns his attention to cook, who soon transfers her affections to the newcomer and loads him with her dainties. After a full surfeit of good things, Baker-boy, receiving a goodly share of pumpkin pie in one hand and cook on his other arm, with face upturned for a kiss, instead of which she receives the pumpkin pie on her face, and while she is getting the luscious pie out of eyes and mouth, Baker-boy vanishes, filled with the joy of revenge for cook's former cruelty.

This picture, "Testing of a Lifeboat," was taken at the institution's testing station, and shows in a marked degree the severe tests lifeboats are subjected to before being sent to their respective stations. The boats are heavily weighted with water kegs to represent a crew, and are then heeled over until the deck is awash as a test for buoyancy. They are then subjected to the severest test of all, being turned completely upside down to test their self-righting qualities, first without sails and then with all sails set, the boat in each

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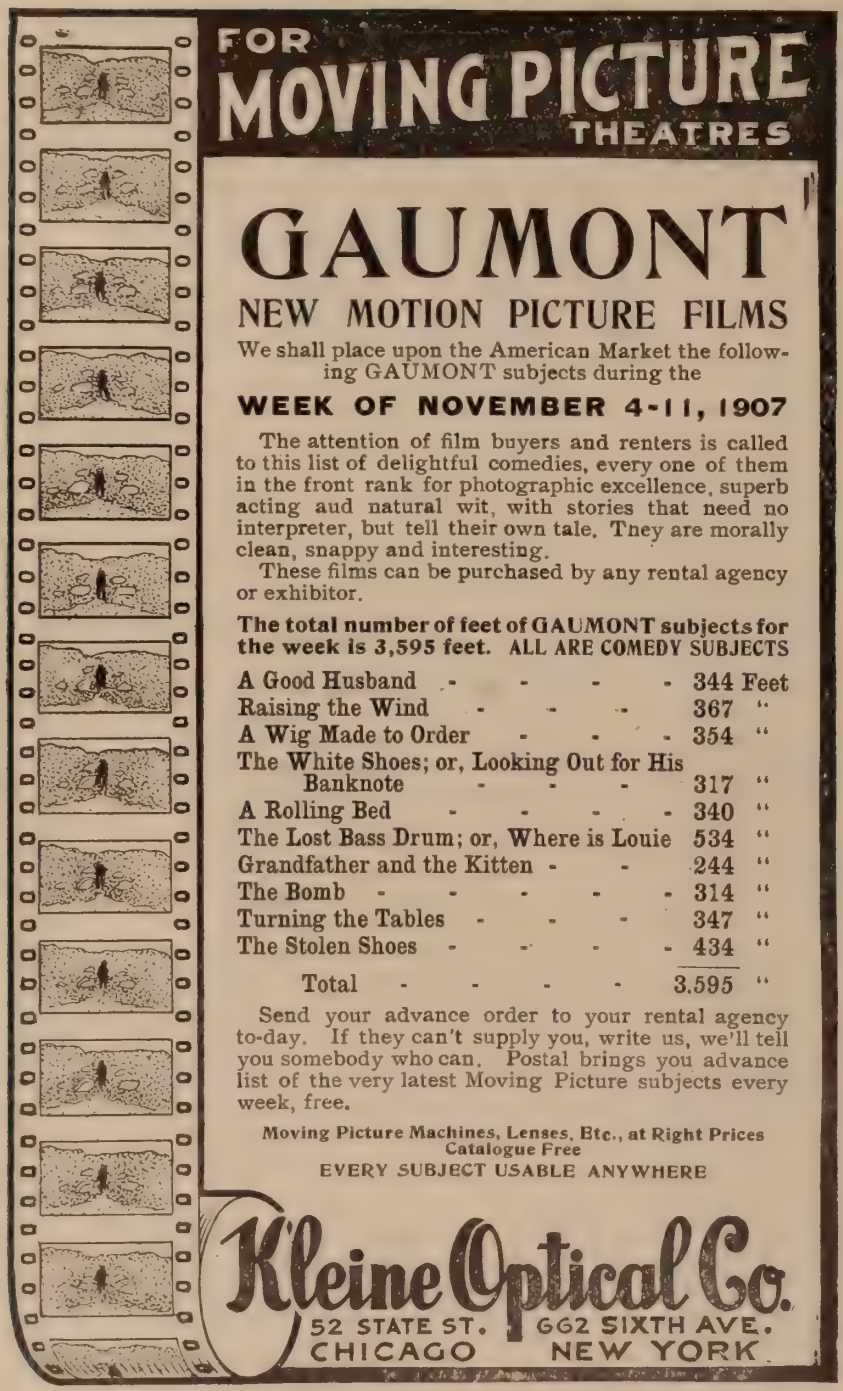
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A Wig Made to Order - - - 354 "
The White Shoes; or, Looking Out for His Banknote - - - 317 "
A Rolling Bed - - - - 340 "
The Lost Bass Drum; or, Where is Louie 534 "
Grandfather and the Kitten - - 244 "
The Bomb - - - - - 314 "
Turning the Tables - - - 347 "
The Stolen Shoes - - - - 434 "
Total - - - - 3.595 "
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case righting itself immediately.—*Williams, Brown & Earle.*

A wretched looking ill-clad man lies down on the bench and is soon asleep, in "A Tramp's Dream of Wealth." Two little girls approach with their spades and pails, and pile a good proportion of sand upon him.

Out of the sea a mermaid rises, and advancing towards the sleeping man, beckons him forward. Following the sea nymph, the man goes to the edge of the water, jumps in a boat and is taken out to sea. The boat stops near a deserted ship, and still following his guide, he goes on deck. Here he finds numerous good things which delight him, food and drink of all kinds, and jumping down in the hold he seizes joyfully upon coins innumerable. Laying out a small sheet, he piles in as much as ever he can, and tying it all up, slings it over his shoulder. Returning to the small boat once again, he is taken back to the shore.

Walking along the parade, smoking a huge cigar, he sees two comely maidens. At first the girls refuse to speak to him, but when he shows his wealth they each take him by an arm and go off. Entering a restaurant, they all enjoy a good dinner, but when it comes to paying, the waiter refuses the coins offered! Seizing the tramp, the waiter throws him into the street, where the girls, with the aid of a syphon, squirt liquid over him.

The tramp, gradually waking up, finds himself still by the sea, which is gradually coming up, and a number of young girls throwing sand and water over him. Feeling in his pockets and finding them still empty, he realizes his experiences have been only a fanciful dream.—*Williams, Brown & Earle.*

In "A Drink Cure," a party of artists are seen at their club enjoying a game of cards, when a brother artist enters in a somewhat elevated condition, upsetting the game and putting the whole room in an uproar. He is so unbearable that at last the gentlemen have him removed by the footman, who takes him to bed. One of the company suggests that he shall be taught a lesson, and hastily donning animal masks and cloaks, proceed to the misguided fellow's bedroom. Thinking they are only creatures of his disordered brain, he gets in a troubled state, throwing the water jug and breaking a big mirror. The gentlemen have just time to return to their game of cards when the drunken fellow follows them, but has another fright, and upon seeing the various animals again has a fit and falls senseless on the floor. Thinking the joke has gone far enough, the gentlemen hastily discard their masks and raise their friend, and endeavor to restore him to a reasonable frame of mind. When he is somewhat calmer one of the friends offers him a glass of spirits, but the experience has been a lesson to him, and taking the glass, he asserts his manhood and dashes it on the floor at his feet. —*Williams, Brown & Earle.*

A big, good tempered working man, in "Even a Worm Will Turn," has a little wife who is a perfect virago, and in the opening scene they are out doing their week's marketing. The husband has to wheel the perambulator and carry all the parcels while his wife abuses him unmercifully as they proceed from shop to shop, making good use of her umbrella to give point to her remarks. Arriving home he gets more abuse, and is set to prepare the bath for the baby. His wife, however, will not let him work in peace, and the poor man is at last so exasperated that the "worm turns," and catching hold of his wife he proceeds to demonstrate who is master of the house by putting her head first in the bath.

The concluding picture shows the loving couple sitting before the fire, the husband smoking his pipe in sweet contentment and the wife sitting submissively at his feet.—*Williams, Brown & Earle.*

A film called "Mixed Pickles," is issued by Goodfellow. The picture opens with a home scene; father, mother, daughter and son walking down street; daughter walking with brother. At corner daughter steps a little to rear, and fellow is seen to bow and is then introduced to all. Son now makes motions that they must watch daughter and that fellow, as he thinks they have planned to elope.

Fellow now walks on and girl returns to the rest and continues along the street. Daughter goes into department store. Father and son go on their way; at this point daughter is seen coming out of store just as fellow who has planned elopement comes up street. Daughter has her arms full of packages and gives some to him to carry. He don't like the idea of lugging packages, so hails a messenger boy, whom they load to the limit with bundles, and he follows behind them until he is instructed to deliver them at No. 12 such a street. He takes a car and fellow is now seen going into clothing store and soon he comes out loaded with bundles and begins to pile all he can on the arms of the daughter. She at once calls another messenger, and he is told where to take the bundles to and is seen to board the car. First mes-

senger and second messenger are now seen to get off car. First boy ringing bell and second coming up street, but neither find any one at home. They sit themselves down and in a minute father and son come along and inquire if they have not made a mistake, but finally take bundles in; return to door; fix up wedding and elopement packages to suit themselves out of large hat box. They take $25.00 hat and place in its stead an old second-hand bonnet. Out of another box they take a fine tailored suit and in its place put an old wrapper. In a glove box is placed an old pair of gloves, all full of holes. Old pair of shoes are replaced for new ones. In a parasol box is placed an old umbrella in the place of the new one there. The fellow pulls out a new dress suit and it is replaced by an old torn and altered suit. In place of his silk hat is put an old slouch hat. Fellow is now seen going to minister's residence to make arrangements for hasty marriage ceremony. Girls waits outside and they are now seen going to house where father and son are. Daughter has left everything piled up on front steps. They hustle and she goes in house and lets basket down and he piles all packages into it and she draws it up and empties it each time.

She comes down and kisses him goodbye for the present. He goes down street and meets mother. She starts to go into house and father and son tell her what they have done. Girl is now seen looking out of window and hailing to fellow to come. She ties a rope on a trunk and lets it down and drops all packages to him, and he puts them in trunk. Calling baggage wagon, helps put trunk on; he drives away. Girl comes down out of house; sits on veranda and writes note, after all kinds of sobbing and crying, which reads:

"Father, mother and brother, I'm going to be married to-night.

"Your loving daughter,

"Lillie."

Auto is called and both get in. They are now seen to be going up a lonely road where they have instructed baggage man to send their clothing and trunk. She now gets out and goes in back of bushes. Auto goes up some distance further and he gets out and is seen to go in back of an old shed. Each one has taken several packages and boxes from trunk, and baggage man waits to take them to boat. Fellow throws his hat, coat and vest in front of where he is changing his clothing. Also girl throws out her hat and skirt. Another auto is seen coming up the road with father and son in same. Father and son are seen to steal her clothing and then go further and steal his clothing and sail away down the road. Picture now shows fellow looking for what he took off, but not being able to find them, he is obliged to put on the old duds placed in the packages for him by father and son. Fellow is now seen walking to where girl went in behind bush calling and waving. She comes out a much changed person. Scene now changes to front door of minister's house—waiting at the church. Next is shown door of her home with father, mother and son splitting their sides laughing at what they have done. At this point boy comes along dressed as above stated with girl hanging on to arm of fellow, and as they get to doorstep all give them the merry ha-ha. Father hands package with right clothes in to fellow and mother hands package to girl. Call the minister from inside of house and all enter house together.

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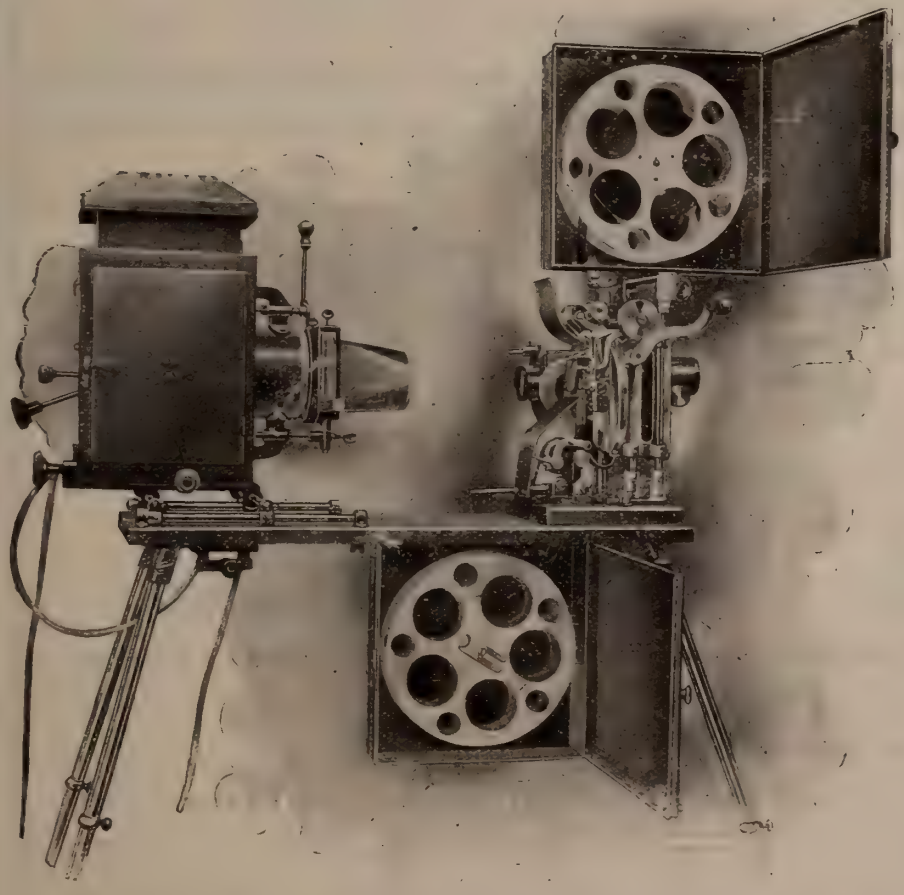

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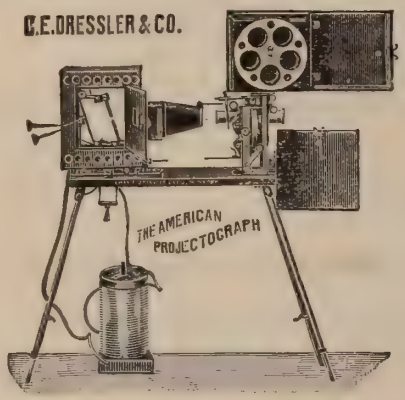

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The first conference of unity has accomplished the best results it was possible to contemplate. It has created a fraternal spirit between both branches of a great and ever-growing industry. It has opened the way for a better understanding of the problems that confront the trade as a whole, and cleared away a large amount of misunderstanding. The kindly sentiments of good-fellowship that were expressed at the dinner, given by the manufacturers to the renters, will live long in the memory of all present. There was a ring of sympathy, help and encouragement of the right sort, throughout the whole of the speeches of both ranks.

Great credit is due to Mr. W. H. Swanson for the able manner in which he handled the meetings, and to the committee for their painstaking labors, which resulted in the series of resolutions adopted. Also for the successful issues of their interviews with the manufacturers.

At the first day's sessions a plan of procedure was adopted, and with one dissentient an initiation fee of $500 was carried. This one dissentient, as soon as the meeting was over, at once proceeded (as he said, for his own salvation) to get together a few of the renters and sow the first seeds of discord, which resulted in the reduction of the fee to $200 at the Sunday meeting. We feel satisfied that the $500 fee was the wisest to adopt, but as $200 is more in accord with the renters in general, we feel sure that none will be shut out. It is now in the hands of the renters throughout the country to make the association a success. Those who bore the heat of the day, deserve the reduction in their individual cases, for the great self-sacrifice they were called upon to make, both in time and money. It was conceded that owing to the shortness of the notice and the distance some of the representatives had to come, the extreme West could not be present, and not to debar them from charter membership the fee of $200 initiation remains in force until November 30, when, according to resolution, it is increased to $400.

We understand notices have been sent to every film-renting concern throughout the States, and if they are wise they will avail themselves of the present time and send at once their acquiesence to the platform of the association. There is no time for delay. The association is formed for mutual protection of interests vital to everyone in the trade. Checks should be sent to W. H. Swanson, 79 South Clark street, Chicago, and made payable to the United Film Service Protective Association. We may further state that the manufacturers individually are in hearty accord with the spirit of the ideas and propositions discussed by the United Film Service Protective Association for the betterment and mutual protection of the moving picture industry.

United Film Service Protective Association

OFFICIAL NOTICE.

Since writing the above, advices come to hand that it is well-nigh impossible to get together a full representative gathering in the short time at disposal.

Mr. J. Berst, of Pathe Freres, will not return in time for the 30th and the manufacturers feel they will not be able to complete a full programme. Mr. D. MacDonald, the secretary *pro tem.*, will not be able to get out the full particulars for circularizing the trade and in the mail before Monday, the 25th. Taking these facts into consideration, and in view of the desire to have every concern in the States fully represented, the meeting will be postponed until

December 14, 1907,

at the Grand Pacific Hotel, Chicago, Ill.

The Pittsburg Conference

The film manufacturers and film renters held a conference on Saturday and Sunday, 16th and 17th inst., at the Fort Pitt Hotel, Pittsburg, Pa., at which there were present, representing the manufacturers:

American Mutoscope and Biograph Company, Messrs. Kennedy and Marvin; Edison Manufacturing Company, Alex. T. Moore, of New York, and Mr. Hardin, of Chicago; Essanay Company, Geo. K. Spoor and G. M. Anderson; Kalem Company, Geo. Kleine and Samuel Long; Kleine Optical Company, Geo. Kleine; S. Lubin, S. Lubin and F. W. Shinghi; Geo. Melies, Gaston Melies; Society Italian Cines, I. W. Ullman and Geo. F. Bauerdoy; Vitagraph of America, Wm. T. Rock, Albert Smith and J. Stuart Blackton; Williams, Browne & Earle, J. Carrick.

Representing the film renters:

BUFFALO—Powers Machine and Film Exchange, J. A. Schuchert.

CLEVELAND—Cleveland Film Renting Company, C. H. Peckham.

COLUMBUS—Ohio Film Exchange, J. W. Melchoir.

CHICAGO—Chicago Film Exchange, Max Lewis; Globe Film Service Company, J. Schuchat; Eugene Cline & Co., Eugene Cline; Laemmle Film Service, Carl Laemmle; W. H. Swanson & Co., W. H. Swanson; Standard Film Exchange, Joseph Hopp; Theater Film Service Company, F. C. Aiken.

CINCINNATI—Southern Film Exchange, Thos. A. Reilly; The Nolan Film Exchange (Inc.), J. A. Nolan and E. R. Shaw.

DETROIT—National Film Company, Phil Gleichman; Michigan Film and Supply Company, Chas. J. Strong.

KANSAS CITY—Yale Film Renting Company, A. D. Flinton and C. F. Mensing.

NEW YORK—Miles Bros., Herbert I. Miles and D. MacDonald; Alfred Weiss Film Exchange, Alfred Weiss; Harstn & Co., Alfred Harstn.

PHILADELPHIA—Kohl Film Renting Company, Chas. W. Kohl; Electric Theater Supply Company, Harry Schwalbe.

PITTSBURG—Pittsburg Calcium Light Company, R. A. Rowland and J. S. Clark; Pennsylvania Film Exchange, Chas. A. Taylor and Paul Gaultrough; Duquesne Amusement Supply Company, L. Kreiger, S. Warner and H. M. Warner; Fort Pitt Film Supply Company, Dave Margoff and D. S. Johnson; American Film Exchange, J. L. Reilly and John P. Robinson; Columbia Film Exchange, A. S. Davis.

TOLEDO—Superior Film Supply Company, S. S. Richard; Toledo Film Exchange, H. E. Smith and L. M. Salsgiver.

DETROIT—Detroit Film Exchange, W. H. Goodfellow.

BIRMINGHAM, ALA.—W. Pechle.

In addition to the above, letters and telegrams were received from several renting agencies, expressing full approval with the objects of the conference.

The meeting was called to order by Mr. W. H. Swanson, of Chicago, who was unanimously elected president *pro tem.*, and Mr. D. MacDonald, of New York, secretary, *pro tem.*

The following letter from Mr. A. S. Kane, of the O. T. Crawford Film Exchange Company, St. Louis, Mo., and telegram from the Bailey Film Service, of Birmingham, Ala., express the sentiments of other absentees who sent proxies to represent them.

ST. LOUIS, MO., November 14, 1907.

MR. GEO. KLEINE,

Dear Sir: We have the circular letter inviting a representative to attend the meeting to be held in Pittsburgh, Saturday and Sunday, November 16 and 17. We are heartily in favor of this movement and I should attend myself if it were at all possible. We are so busy with getting ready with our picture plant that we will take the liberty of asking you to represent us here, knowing that our ideas coincide pretty well on picture propositions.

We are more than willing to work with the majority of the trade and what that majority decides upon will be agreeable to us. If there is an organization formed we wish to be counted in and will surely attend later gatherings. If something can be done to strop price cutting, throat cutting, duping, it will be to the advantage of everybody.

Regretting our inability to have someone go direct from here at this time, and assuring you that anything that suits you will please us,

Yours very truly,
O. T .CRAWFORD FILM EXCHANGE CO.,
O. T. CRAWFORD MANUFACTURING CO.
Per A. S. Kane.

BIRMINGHAM, ALA., November 16, 1907.

MR. I. W. ULLMAN,

Ft. Pitt Hotel, Pittsburg, Pa.:

Not being able to attend convention of film manufacturers and importers, I will thank you to say for me that I am heartily in favor of this movement whose purpose is to bring about an understanding among the film renting concerns. We should adopt a uniform rate. Classification rates should be abolished; I mean by this that there should be but one grade of service, or one rate only. It would then be up to the renter to hold his trade. It think it necessary for all renters entering into an agreement to deposit a certain amount of cash as a guarantee of good faith which would be subject to forfeiture in case of violation of agreement. A chairman would be appointed and also a man in each district whose duty would be to report weekly, say, to the chairman. The film renters' association and manufacturers and importers will provide ample funds to defray expense of the campaign. The success of the project can only be assured with the co-operation of the manufacturers and importers, and I cannot suggest a better course for them to pursue than to follow the example of the Pathe Freres. With best wishes for the full success of the convention,

BAILEY FILM SERVICE.

After the meeting had discussed various ideas relating to the business in general, the president was authorized to appoint a committee to consult with the manufacturers (who were meeting separately) and report again to the meeting of renters. After practically an all-night sitting, the committee drew up and submitted the following suggestions and resolutions to the meeting, which were unanimously adopted:

"WHEREAS, Through lack of organization, many evils have crept into the film-renting business, causing conditions which seriously threaten the good standing of film exchanges throughout the country; and,

"WHEREAS, The authorities in many cities have been and now are objecting to the nature of many films now being exhibited; and,

"WHEREAS, In the interest of the public there is practically an unanimous desire on the part of all interests

connected with this business to remedy and improve the existing conditions and place the business upon the highest plane, where it will be an important factor in the advancement of the social, moral and educational welfare of your people;

"*Therefore, be it resolved,* That the film exchanges represented in convention assembled form an association to be known as the United Film Service Protective Association, for the purpose of working in co-operation with the manufacturers, importers, jobbers and exhibitors of the films and accessories to improve the service now furnished the public, to protect each other in the matter of credits and all other conditions affecting our mutual welfare, and in general to take such action as will be appropriate to improve the conditions of the trade.

"*Be it further resolved.* That all film-renting exchanges be invited to join and affiliate with this movement.

"*Be it further resolved,* That the initiation fee for charter members of the association be the sum of $200, $100 of which is to be paid on the completion of this organization and the balance to be paid ninety days from date. To be in force until November 30, when the association shall meet in Chicago, after which date the amount for initiation shall be $400. The annual dues to be $100, payable $25 quarterly in advance.

"That the officers of this association shall be a president, first vice-president, second vice-president, secretary and treasurer, who shall perform the usual duties appertaining to their respective offices and who shall be ex-officio the members of the executive committee, with four others, who shall manage the affairs of the association.

"That the annual meeting of this association shall be held at a time and place to be selected by the executive committee, such time to be during the last week of January of each year, at which annual meeting the officers for the ensuing year shall be elected.

"*Resolved,* That the executive committee be authorized to engage counsel and incur other necessary preliminary expense to complete the organization of this association and that an assessment of $25 be paid by each member as the first installment of his subscription of $200, to the treasurer at once, the balance of the said installment of $100 to be paid at the next meeting of this association, to be held at Chicago, November 30, 1907, at which time a constitution and by-laws, to be prepared by the executive committee, shall be submitted to the association for action."

The following were adopted as planks in a platform for the association and which all present signed:

"1. The renting interests enrolled as members to purchase film only from the association of manufacturers and importers.

"2. No duplicating of film.

"3. The elimination of sub-renting. (A sub-renter was defined as one who, for the purpose of profit, secures film from a renter and re-rents it.)

"4. No film to be sold second-hand.

"5. Retiring of film purchased after it has been rented for a period to be decided; the returning of this used film to the manufacturers."

J. P. Chalmers, Photo

A FEW OF THE MANUFACTURERS AND RENTERS AT THE PITTSBURG CONFERENCE.

RESUME OF PROCEEDINGS.

Saturday morning the various renting concerns began to file into the hotel and introduce themselves. This naturally took some time but was well spent. At 11.30 the first meeting was called to order, when W. H. Swanson, of Chicago, and D. MacDonald, New York, were appointed, respectively, president and secretary *pro tem.* The first business was the collating of a roll call of all present, their firms and standing. Mr. Swanson then welcomed the various delegates, gave an able and lucid address on the trials and difficulties, the good and evil points in the renting business, expressing the hope that the conference would be able to arrive at some definite policy, whereby the good could be improved and the evil eliminated. The ideas he expressed seemed to voice the sentiments of all, and after outlining the objects of the conference he made a suggestion that a committee on credentials be appointed, which was immediately acted upon. This committee at once set to work and reported favorably on the propriety of the conference. Following this a committee consisting of Messrs. Swanson, Mac-

Donald, Peckham, Miles and Clarke were appointed to interview the manufacturers, the meeting adjourning to await the report of the committee, who at once proceeded to interview the manufacturers meeting in another room.

Both sides expressed their opinions, fully reviewing the pros and cons of the situation, and a plan was adopted whereby both manufacturers and renters could in future work in harmony with mutual benefit to both. The manufacturers expressed themselves as being in full accord with the renters, and promised them their full support. Another meeting of renters was then held at 5 P. M., to receive the report of the committee. This meeting was held in private. Messrs. Swanson, MacDonald, Miles, Peckham and Clarke were appointed a committee on by-laws and constitution, to draft a form of government for the association.

At the close of the meeting the manufacturers extended an invitation to the renters to dine with them in the banquet hall, which was accepted by all the renters. And also, as representing the press, by Warren A. Patrick, of the *Show World;* L. Rubinstein, of *Views and Films,* and Alfred H. Saunders and J. P. Chalmers of the MOVING PICTURE WORLD.

After doing full justice to the good things put before them, Mr. Swanson called on the following for addresses: Messrs. Hopp, Patrick, Blackton, Kleine, Barker, Smith, Kennedy, Marvin, Moore, Howell, Miles, Chalmers, Saunders, Rowland, Menser, Peckham, Rubinstein, d'Hauterives, Ullman, Selig, Carrick, Melies, Long, Laemmle, Anderson, Rock Jr., Rock Sr., and Hardin. We must not forget that the following ladies added their charms and presence to the festivities: Mrs. Gaston Melies, Mrs. Rock and Mrs. John B. Rock.

Sunday the conference assembled at 4.30 P. M., at which both manufacturers and renters were present, at which the policy as above outlined was adopted.

To Mr. Eugene Cline, of Chicago, must be accorded the honor of being the first to record his name, and payment in full of the fees of membership, followed closely by others until $2,000 was paid into the exchequer of the association.

A Few Suggestions.

By CHAS. W. KOHL,

of the Kohl Film Renting Co., Philadelphia, Pa.

First week	$60.00	3 customers.
Second week	40.00	3 customers.
Third week	25.00	3 customers.
Fourth week	20.00	3 customers.
Fifth week	15.00	3 customers.
Sixth week	15.00	3 customers.
	$175.00	18 customers.

Example—A fair rental:

First week	$40.00
Second week	30.00
Third week	25.00
Fourth week	15.00
Extra	15.00
	$125.00
Dealer pays for 1,000 ft. film	100.00
Profit	$25.00

With me the natural life of a film is about four weeks. After the third week the film is called old by my customers. Why?

Only nine of my customers have had it, but multiplied by the number of dealers or agencies handling the same film, the better and higher priced trade is covered. This means that the two little fellows on the same street, and in the same block, and who are my customers, can not or will not rent this film when it gets down to their price, which is $25.00, very often not over $20.00.

What is the result? You are compelled to turn to the out-of-town customers. Opposition or not, they have as a rule small places, run a two or three-hour show, and their price is from $15.00 to $20.00 a week. You are very fortunate if you can get it to run two weeks of this trade. Even here you lose perhaps two or three days on account of shipments.

Then the film is back on your hands, very often not in very good shape. If this subject is clean you have a chance to pick up a few dollars out of entertainments, etc. A film renter with thirty customerr finds it impossible to use his films for fifteen of his customers Then all films are not alike, some die a death on account of not being worth anything. But it remains almost to a certainty that four weeks will cover the life of a film.

What we have to do is to better our condition, and now is the time to do it. If we hesitate we are lost. The rebate plan is a good one; let the manufacturer charge a little more for his goods and rebate us after a certain period. Our charge to renters should be based on the time of issue—one, two, three and four weeks. We should bind the manufacturer not to sell to cutters; let us stick by the manufacturer and compel the manufacturer to stick by us. I will guarantee that there is not a film renter in the country who is making a dollar to-day, merely accumulating a stock of film of doubtful value.

Solution of this situation is to return the film that has covered your circuit. How can we do this? Only by a manufacturers' rebate.

National Moving Picture Association Strenuously Urged

By RAYMOND HARVEY,

Operator, Bijou Circuit Theater, Battle Creek, Mich.

While the moving picture operators of America never considered seriously the formation of a national association, devoted exclusively to their present interests as well as to their future welfare, it is high time that such an issue be given widespread publicity among the operators, with the sole aim in view of stimulating and promoting, together with their united support and efforts, the weak pulse of such a project.

The average operator of to-day, whether working in a picture theater or a vaudeville house, has no protection whatever, with the exception of his ability, which is in very few cases known to a manager. What chance does he stand when a rival, proclaiming to understand sufficiently the details of practical operating, offers his services for less money than the manager's present operator? His chance, ninety times out of a hundred, is as small as a celluloid film motionless before a flaming arc lamp.

At this point, a question of a saving in the operator's wages is viewed by the manager as a wise, economical step, but his thoughts have never been balanced on the scales of justice to ascertain critically the true skill of his new operator.

Were this operator asked just a few searching questions in regard to different points pertaining to the proper operation and adjustment of a machine, all of which would appear seemingly simple to an operator of experience and worth, he would miserably fail.

Then, again, are you in favor of and do you advocate from your own standpoint of view this idea of wage cutting? Are you not compelled ninety-five times out of a hundred to labor the full seven days in the week, under a high temperature, and perhaps surrounded by the most unfavorable conditions? You say yes. Then put the question of reduced wages seriously to your mind. If you are wise, your verdict will certainly be no.

Does a manager want to take the chance of having his films lost by fire or an explosion, which would probably cause a disastrous fire to his theater, or cause a wild panic, resulting in probably the loss of life, and then find himself face to face with several damage suits, all because his so-called economical management brought him an inexperienced man for less money? No wise manager would care to gamble in this way, if he were fully aware of the true circumstances in the first place.

Then the question appears as to how to detect and remedy such a dangerous and growing condition, which is by far more detrimental to the future welfare of all American operators than that of the film renters who are slashing prices. There is only one way of satisfactorily adjusting such a matter, and that is in the strong organization of all moving picture operators. A permanent scale of wages could then be effected, and each member would be required to pass a rigid examination covering in detail each and every department concerned in the operation and projection of a perfect picture, together with every other particle of kowledge tending to apply toward the safety of any theater in which they may be employed.

This examination would be similar in construction to that required of the operators in Great Britain and exactly as rigid, but would contain, in particular, far-reaching questions, dwelling upon the proper precautions, safety and fire regulations of each theater.

After an operator has succeeded in passing such an examination, he is entitled to a certificate clearly defining his true ability, experience, etc., and which would not only protect him, but would restore confidence in any manager having the slightest fear for his patrons' safety.

The organization of every worker in this line could and would be launched with very gratifying success. The result would not only be unanimously praised and supported by nearly every operator in this country, as well as reaching and satisfying the expectations of the organizers, but would, after careful investigation, be strongly approved by the manager, who is endowed with the average amount of intelligence.

It is to this end and no other that I strongly urge all the American operators to fall in line and organize. Conditions may seem satisfactory to you at the present time, but there is a future to everything, and as our vocation is practically a new one—one which has developed in amazing proportions, especially during the last two years, we must take out some sort of an insurance policy to protect the safety of our profession in time to come.

Speaking purely personally, I would heartily endorse and welcome such an association tending to elevate and advance the iterests of my fellowmen.

The operators of America to-day are in need of an organization that will boost them ahead—one whose outlines will be characterized by a policy of progressiveness, whose reputation, as a peaceful association, will be looked upon by other unions, as well as by the citizens of America, as a model, always alert to the wish of the employee as well as the employer.

The Clarostat

This is the name given to a new invention of the Pittsburg Calcium Light Company; its object is to take the place of the rheostat on alternating current for cinematograph work. The inventor informed us that the idea of producing an instrument to be used in lieu of the rheostat occurred to him in this particular form about 1897. But not seeing the immediate need for such an article, he waited until such time that a request for it was in evidence before placing it on the market. As proof that it is not a new idea of his, he states that he took out letters patent on the following dates: September 27, 1898; September 13, 1900; February 16, 1904, and August 18, 1907. It certainly has the advantage of originality as far as dates are concerned.

The inventor claims that while it may seem strange to the average electrician the clarostat only carries 38 volts at the primary or low tension point, that is the points of contact of the carbons, using 100 to 115 volts on the high tension side.

It has a capacity of 5 kilowatts, using only 1½ to 1½ kilowatts, thus it can be used for three machines at once. Pulling from 13 to 15½ amps., it can be raised by changing plug to 25 amps. for long-distance projection, 60 to 150 feet from cinematograph to screen. Further advantages claimed are the great saving in current and cost of electricity, as the following figures show:

A multiple rheostat uses 5,000 kilowatts.
The clarostat uses 1,250 to 1,500 kilowatts.
Saving a miximum of 3,500 kilowatts.
Clarostat at a minimum uses 1,250 kilowatts.
Or double this amount uses 2,500 kilowatts.
A rheostat at 50 amps. uses 5,000 kilowatts.
Showing a saving at least of 2,500 kilowatts.
This per hour at 5c. rate per kilowatt, 12½c.
This per day of 10 hours, $1.25.
This per month of 25 days, $31.25.

Shows the amount actually saved by the use of the clarostat at its maximum working capacity, and much more if used at its minimum.

The Wonderland Amusement Company, of Nanticoke, Pa., have struck a new idea in the way of rheostats that they are using successfully that can be made by any operator at a cost of but fifty cents, which they claim is superior to anything on the market.

Trade Notes

The Imperial Moving Picture Company, of New York, took a series of motion pictures at the corner of Main and Center streets, New Haven, Conn., in which a donkey, a big cop, a tramp and Mr. Washington Broadwell figured. The machine was placed in front of Gerace's store in Center street and an empty barrel set up on the sidewalk near the corner. The tramp, closely pursued by the cop, ran at full speed down the street, and jumped into the barrel before the cop turned the corner. Mr. Broadwell got into the mix-up next, pouring a pail of sawdust into the barrel on top of the tramp, who was then dis-

"ARCO"

HIGH GRADE IMPORTED GERMAN

CARBONS

The new Carbon for Moving Picture Machines

Quality Unexcelled

L. E. FRORUP & CO.

Sole Importers

235 Greenwich Street, NEW YORK

Harry Davis' Film Exchange

347 Fifth Avenue, PITTSBURG, PA.

SELLS

Second Hand Films in First Class Shape

RENTS

Latest, Best & Newest Moving Pictures Made

and all the Paraphernalia.

GUARANTEE SATISFACTION

THE WILLIAM H. SWANSON & CO. HABIT

Of Having "What You Want," "When You Want It."

Has won for this, the biggest of all film renting houses its much merited reputation.

WILLIAM H. SWANSON

has purchased the interest of his former partner and the business which has been the most extensive of its kind in the world, has been enlarged in every way.

We will, in order to get personally acquainted, as well as present the opportunity to prospective customers of looking the ground over fully, pay one-half your transportation within a radius of seven hundred miles of our Chicago office, if you place your film contract with us. This applies only where you actually come to see us and we must be advised by letter, or wire, of your coming.

BRANCHES ARE BEING ESTABLISHED

in a number of the largest cities throughout the United States.

OUR SOUTHERN OFFICE:

Wm. H. Swanson Dixie Film Company, at New Orleans, La. Opened September 19th, Jesse C. Kelley, Manager.

NEW YORK CITY, Room 1212, 116 Nassau Street.

George F. Parker, Manager.

Look! Our New Proposition

Of renting entire outfit, consisting of choice of either Power or Edison Machine, operator and film changes, will interest all film users as it relieves our customer of all worry and responsibility. Let us do the worrying, we have expert picture men to do that for you. We assume all express charges, furnish all condensers, carbons, take care of your repairs and require from you no Film Bond.

THIS OUTFIT AND THREE CHANGES OF FILM, $60.00

FOUR CHANGES, - 65 00

Swanson takes the worry off your shoulders and furnishes you with the Box Office winners. A two cent stamp will get you acquainted with him,

WM. H. SWANSON & CO.,

77-79 South Clark Street, Chicago, Ill.

CHICAGO, ILL.

N.B.—I, personally, can truthfully state that WM. H. SWANSON & CO. have a Car-load of Moving Picture Machines in stock.—F. C. McCARAHAN. Chicago Manager, *The Billboard.*

covered by his pursuer and arrested after a hard tussle, the crowd, including the donkey, following. This performance drew a crowd numbering hundreds, who interfered with the machine's operation, and compelled the moving picture man to waste 300 feet of films in two unsuccessful efforts before he succeeded in the third attempt.

* * *

A new moving picture show, called the Theater Premier, 25 Congress street, was opened on November 11 at Portsmouth, N. H.

* * *

The second of a series of three lectures by George Nox McCain on "Savage Europe," was given at Unity Hall, Hartford, Conn., last week, when Mr. McCain spoke on the Western Balkans. Colored photography, the vistagraph camera, and moving pictures, were all brought into effective use by the lecturer, who gave an interesting and instructive talk which was greatly appreciated by the large audience present.

The speaker treated of the countries of Bosina, Herzogovina and Montenegro, the latter being the smallest independent country in the world. These three countries have a manifold interest, first as being the least known part of Europe, second as forming the frontier of the five centuries of struggle between the Christian and the Turk, and lastly, because in the time of the Caesars, this was the recruiting ground of their legions. The lecturer paid particular attention to Montenegro and presented a vivid picture of this interesting little country.

* * *

Worcester, Mass.—The moving picture machine has been found to be a necessary adjunct of the sermon. The Rev. E. G. Zellars, pastor of Spencer First Congregational Church, has announced that he will use one at all Sunday night services to illustrate his discourses.

"Thousands of moving picture-illustrated song theaters have closed their doors during the past few months," said D. J. Tasker, manager of the Lyman H. Howe Company. "Practically all of the five and ten-cent houses in Pennsylvania have been closed, and most of the houses in the lower peninsula, Ohio, and other States I have visited this season are going out of business. The demand for the entertainment offered by this class of theaters was unusual, but its decline will be as its growth.

"At the close of last season, when we played Cincinnati, there were seventy five and ten-cent houses there, but when we visited that city recently only four were left. At Portsmouth, O., there were seven last February, but all have since been closed; Ironton, O., had four, but none were open on our last trip; Frostberg, Md., Cheboygan and Alpena, Mich., each had from three to five, which have gone out of business. Detroit has seven or eight left, out of about fifty.

"The film supply houses, of which there were hundreds in the country, are getting hit about as hard as the cheap theaters, and many of them have been forced out."

[We don't remember having read a more pessimistic statement than the above in a great while, and if it is done with an idea of boosting the Lyman H. Howe Company, it is the worst policy that could be adopted. We hope the press will take it with a very large lump of salt. Our information is just the other way about, and the five and ten-cent theaters are increasing, instead of decreasing.—ED.]

* * *

Arthur Boisclair, of Rochester, N. H., opened his moving picture show in McDuffee Hall November 9. He has been a singer in a male quartet of late, having sung in theaters of the Keith circuit, and at other places.

* * *

Bayonne will probably get some revenue from the theaters, nicolets and other places of public amusement. At the meeting of the Council, held November 12, the ordinance providing that all such places shall hereafter be licensed came up for action, and it was laid over until the next meeting, when, it is said, it will be passed.

The ordinance provides that theaters shall pay an annual tax to the city of $240. No license shall be issued for less than three months, and the cost is to be proportionate. The places known as "nicolets," where exhibitions of moving pictures and illustrated songs are the attraction, also come under the ordinance, and must pay $50 a year for a license.

Some of the councilmen were anxious until it was explained that the ordinance is not intended to affect entertainments given by churches, clubs or societies.

E. A. Schiller, president and general manager of the Bayonne Amusement Company, which owns and operates the Bayonne Theater and the new opera house, said, after he had learned

of the provisions of the ordinance, that he would appear before the Council at its meeting November 19 and protest against the amount of the license.

"The tax of $240 on a theater for a year and $50 on a moving picture establishment is unreasonable," said Mr. Schiller. "Why, in Hoboken and other cities which have as large and larger a population than Bayonne the theaters are taxed but $100."

* * *

Angola, Ind.—Arthur Hanselman and Arthur Saunders have purchased the Hogan Moving Picture Show, which has been running for several months past in the Masonic Block. The new proprietors gave their first entertainment to a good house. Both are well known, and will doubtless make the business a success.

Nowadays, when a press agent wants to impress the public with the enormity of the moving picture show which he is booming, he tells how many "feet of films" will be shown. A Washington paper announced that "many thousand feet of the latest motion picture films" would be used at an entertainment at the National Capital that evening. Any show that hasn't many miles of the latest may be considered a back number.

Brooklyn, N. Y., Notes

The now celebrated "moving picture" cases, which the police have made by attempting to shut such shows up on Sundays, and thereby bringing down a cloud of injunction proceedings upon Commissioner Bingham, received recently a somewhat new viewpoint from Supreme Court Justice Aspinall, who, with the other judges sitting in Special Term for the last few months, had before him several such cases. As shown in his decision, Justice Aspinall sees no more harm in a moving picture show than in a "sacred concert" on Sunday. Both are "public shows" in his mind, and both are prohibited, he holds, by the statute. The particular proceedings in which his decision is made were those of Cyrus B. Gale and William C. Hoage, who have a moving picture place at 511 Fulton street.

In refusing injunctions, in this class of cases, Judge Aspinall held that he has nothing to do with the law, good or bad, popular or unpopular, but to enforce it. He says:

"Section 265 of the Penal Code provides 'All shooting, hunting, fishing, playing, horse racing, gaming or other public sports, exercises or shows, upon the first day of the week, and all noises disturbing the peace of the day, are prohibited.'

"Whether this law is good or bad, popular or unpopular, I have nothing to do. I have, however, decided views concerning the action of the police interfering with the moving picture shows, providing, of course, that the same are good, clean and healthy, to which access may be obtained by the humble citizens for the modest sum of five cents, while theatrical representations are given each and every Sunday evening in the larger halls and theaters of this and other boroughs of the city to which access may be had for sums ranging from fifty cents to two dollars, or even more, without the slightest interference upon the part of the police. 'All public shows are prohibited on Sunday.'

"If the moving picture exhibitions are public shows, then surely the exhibitions in the larger halls are equally so, and should be governed by the same law. Why this discrimination upon the part of the police? It is un-American and unjust; but law is law. I must be governed by it and act accordingly.

"If the law is wrong or obnoxious, then repeal it; but while it remains upon the statute books the courts, at least when called upon, must be governed by it, and treat the rich and poor alike.

"The exhibition in question is undoubtedly a public show. Section 265 of the Penal Code prohibits it, and this court of equity must not interfere with the enforcement of the law. Motion denied."

* * *

George Myers, of 1028 Broadway, and Sam Myers, of 1343 Jefferson avenue, alleged proprietor and ticket taker respectively, of the moving picture show at 5815 Fifth avenue, were arrested Sunday afternoon by Detectives Harris and McGowan, of the Fourth Avenue Station. Detective Harris claims that he saw six-year-old Joseph Walsh, of 435 Fifty-eighth street, go alone to the show, buy a ticket and enter the place, not attended at any time by any grown person.

John J. Walsh, a photographer and father of the boy, testified that he went with his son to the show, bought the ticket for the boy and then left him in the care of Sam Myers, intending to return soon. Detective Harris asked Magistrate Geismar if he should not arrest the elder Walsh for perjury, the detective claiming that he saw the boy buy the ticket and that neither Mr. Walsh nor any other person was with him

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at the time. As the detective had no corroborating witnesses, Mr. Walsh was not arrested.

The Myers brothers were then held for the Court of Special Sessions by Magistrate Geismar, who claimed that there was sufficient evidence in the case to warrant it going to a higher court. Two weeks ago the same moving picture show was closed by the police.

The police of the Fort Hamilton Station, who closed the moving picture show in the Golden Horn Casino, at Third avenue and Ninety-sixth street, a week ago Sunday, repeated their action again yesterday. Detectives White, Cunningham and Dowling went to the Casino to see if the law was being complied with. They thought it was not, and decided to make some arrests. William Reed, aged thirty-five, of 411 Ninety-ninth street, the alleged operator of the show, and Max Sontag, one of the proprietors of the Casino, were arrested.

As they were being taken away and led out of the place, the police claim that George W. Hoch, the other proprietor, rushed out and tried to prevent the arrest. He got in the officers' way and laid hand on them, they claim. Hoch was arrested on the charge of interfering with an officer in the performance of his duty.

* * *

Notes from Chicago.

Half of the five-cent theaters in Chicago will be put out of business by the Building Department when their licenses expire unless the owners of the buildings where they are operated make changes to comply with the building ordinances.

Commissioner Downey announced his intention of enforcing the ordinance against them.

"Many of the theaters are being operated in buildings which are little short of fire-traps," he said.

Twenty-five licenses for such places were refused.

* * *

Chicago rapidly is becoming the center of the moving picture business in America. Within the last two years more than a dozen dealers in films established their offices here, and with the increase in popularity of the vaudeville and five-cent theaters there is promise of still greater activity among the dealers and manufacturers of moving picture films.

Of the dozen or more film dealers in Chicago two make their own pictures. The others contract with French manufacturers for their films and then sublet them to vaudeville managers in this country. Those who make their own films have establishments that resemble the property rooms of a theater except that they are a good deal more elaborate. As each set of pictures requires a different set of costumes and scenery, the film maker must stock himself with "props" of every conceivable variety.

The two big moving picture firms that have their headquarters in Chicago, have their operators out every day with a staff of men and women—usually down and out actors and actresses—to act as models. It is the business of the models to fall out of burning buildings, rescue each other from the park lagoons, rob banks and trains, stick fly paper on the park benches and do other foolish and interesting stunts that are designed to amuse the patrons of the theaters where the moving pictures are used.

In Paris, where the moving picture industry has reached its highest development, there are regular companies of moving picture posers, who do nothing else but act in front of the film making machines. In Chicago, the dealers prefer to change their models frequently, so as to prevent the same faces from appearing too often in the pictures.

Practically all of those who pose for the moving pictures are actors. William Selig, who is said to have the largest film making plant in this country, says that it is difficult to find models who are able to pose properly for the picture machines. This is because the pictures must be made to appear as though they were taken from real life, and the trouble with most of the models is that they stop right in the middle of a scene when it is necessary for them to keep the action at its highest pitch. If it were possible to use the same set of models all the time this difficulty could be avoided, but the requirements of the business, arcording to those who are engaged in it, make it necessary to introduce new faces and figures into the pictures constantly.

The moving picture operators have many novel experiences. Not long ago, one of the camera men from Selig's office gathered together a staff of bloodthirsty desperadoes and went out to Oak Park for the purpose of robbing a bank. Mr. Selig previously had asked the president of the bank if he might rob it, and as the reply was favorable, the camera man, accompanied by his masked and heavily armed bandits, went out to do the job.

When they got there nearly the whole of Oak Park was out

to see the job done. Hundreds of small boys crowded around and were so curious to see what was going on that it was impossible to keep them out of the pictures. Finally they decided to wait until later in the evening, and then, after eluding the boys long enough to plant their sticks of fungo-dynamite under one of the vaults, they were just about to touch off the fuse when a half dozen policemen came running to the scene. They were called there by a woman who lived across the street from the bank and who had seen the robbers acting suspiciously. The coppers took the camera man and his models to the city lock-up, and it required the actual presence of the bank president to get them out.

* * *

A great many of the motion pictures are taken in the public parks. During the Summer time it is a favorite stunt of the film makers to photograph a hungry and ragged tramp in the act of stealing the lunch baskets of a picnic party. The efforts of the picnic party to run down the tramp afterward never fails to be amusing, because the tramp is sure to turn a sharp corner so quickly that his pursuers have neither the time to catch him nor the ability to prevent their own momentum from carrying them over the cliff into the lagoon.

Wicked Five-Cent Theatres

When the crusade against the five-cent theaters at Chicago, Ill., was vigorously waged some months ago it was believed that the objectionable features had been eliminated. And when a place of entertainment of this nature was established at Hull House it was taken as conclusive evidence that cheap amusement at once entertaining and instructive could be supplied. If the good effects of this crusade have been done away with, and if the cheap theaters have returned to their former objectionable programs, the work must be done over and the crusade must be repeated where necessary.

Perhaps it is going a little too far to class all five-cent theaters as the "devil's apothecary shops." This is a loose and general characterization which is not likely to be borne out by the facts. The earnest educator who declaims so vehemently against the snares and pitfalls for children is justified in making specific charges which can be easily substantiated. It is the duty of all citizens to betray vice where it exists and to call for the suppression of all dangerous and immoral tendency where it may be found. Doubtless the authorities will gladly co-operate, as before, in regulating the cheap theaters and supervising the nature of their offerings, and it should be the easiest thing in the world to put a stop to all immoral exhibitions which through reason of the cheap price are a lure to children.

But it is neither sane nor profitable to make sweeping charges which are as applicable to the theater at Hull House as to a Woodlawn resort, much less respectable. Generalizations count for little in the matter of reform. Because one theater transcends the decencies and proprieties of life, it does not necessarily follow that the theater in the next block is a devil's apothecary shop or any part of the devil's premises. To correct abuses it is necessary to go specifically for that which is vicious and not fall back on indiscriminate condemnation. Any enterprise personally or by authority conducted by the devil, which threatens the welfare of children, can be suppressed without much difficulty.—*Chicago Tribune.*

Philadelphia Items

A signal victory was gained recently by merchants who object to the music furnished by proprietors of Market street cheap arcades when Judges Bregy and Kinsey handed down a concurrent decree restraining William F. Boogar from maintaining orchestras or bands or operating any musical instrument in front of his shows at 835 and 936 Market street. The decree also enjoins Boogar and his wife, who was also named in the suit, from causing crowds to assemble in front of the place so as to obstruct the sidewalk.

Lincoln L. Eyre, counsel for Boogar, had tried to effect a compromise by removing certain particularly objectionable instruments from the orchestras, but the merchants insisted on a final decision. Mr. Eyre declared that he would appeal from the decision to the Supreme Court.

THE COURT'S OPINION.

The judges in their opinion say:

"The cases before us do not require the consideration of the question as to how far the court will go in enjoining the noise incident to a legitimate business. The noises here complained of are those caused by a band stationed on the defendants' property, but playing upon a balcony solely to attract those who are passing along the street, with the avowed purpose of

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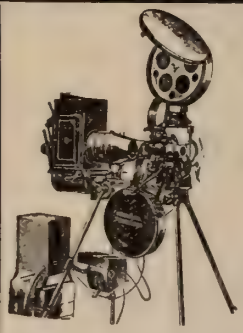

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causing them to pause for a short time, and by this stop induce the passerby to become a customer of his place of amusement.

"On a thoroughfare as full of people as Market street is during the business hours the stoppage of the crowd even for a very short time would naturally result in congestion, and did so, in fact, a great many times, and as long as the cause exists will continue to do so, the consequence being that the pedestrian on such occasions has either to force his way through a dense crowd or go into the cartway to avoid the obstruction.

"'A further consequence is the interference with a view of the show windows of the stores on either side of the defendant's place.

"The complainants and other neighbors also complain of the effect upon them of the constant and persistent playing of this band from 12 o'clock noon to 6 P. M., and 7.30 P. M. to 11.30 P. M. That they are annoyed and made very uncomfortable we have no doubt, the effect being produced by the fact that this playing is continuous. That which might not be annoying if heard once in a while may become intolerable and maddening if listened to hour after hour, day after day and week after week.

"We have, therefore, the blocking of the street, the interference of a view of adjoining store windows and the serious disturbance of the comfort of those doing business in the immediate neighborhood by the noise.

"This condition is caused by the effort of the defendant to advertise his business to the multitude that pass his place so that they may be induced to become patrons of his establishments, as was conceded by the defendant. Indeed, the band is useless unless this very result is produced. It can hardly be contended that the right exists in any one to conduct his affairs that the comfort, convenience, health and interests of the public and the private citizen can be ignored absolutely and given no consideration.

"The brief of the defendant contains citations of many cases that have reference to the noises, etc.; that arise from and that are necessarily incidental to the carrying on of certain businesses, but, as has been already said, this question does not arise here.

* * *

REAL POINT AT ISSUE.

"The real inquiry is, 'How far can one, by the constant and incessant playing of a band for advertising purposes, be permitted to annoy both his neighbors and the traveler on the street?' To state the proposition is to answer it. No court of equity would permit it.

"Even so ordinarily harmless and customary a noise as the ringing of a church chime for the purpose of announcing that the hour for divine worship is approaching (than which no better excuse could be given for noise), has been enjoined in the well-known and well-reasoned case of Harrison vs. St. Mark's Church. The reasoning of that case rules this, and we need go no further, although there are many English cases which sustain the conclusion there reached.

"If this defendant has a legal right to advertise his business by a band or orchestra in continuous performance, everyone else has the same privilege. What this would lead to can readily be appreciated."

* * *

MOVING PICTURES SNAPPED IN BALLOON.

North Adams, Mass.—Leo Stevens, an aeronaut, accompanied by Mr. Frederick H. White, of New York, a photographer, made a perfect ascension from the balloon grounds November 9, in the balloon Stevens 21, of 35,000 cubic feet capacity.

She landed in New London, N. H., after a successful trip. Mr. Stevens said that this voyage was a pleasant one, and that they passed over many mountains which were white with frost and snow. For a greater part of the time the balloonists found the temperature rather cold, as they traveled quite near the earth during most of the journey.

Just before the order "Let go!" was given a picture machine was rigged in the basket of the airship, and it was turned around to obtain a panoramic view of the large crowd which had gathered about the park.

* * *

From Camden, N. J., we hear that Vice-Chancellor Leaming will dispose of a rule to show cause why Senator Bloomfield Minch should not reimburse Harvey Ringler and Charles Kemmerer for money they expended on a property owned by him at Bridgeton and which was leased by the plaintiffs. The rule has already been issued and it restrains Senator Minch from compelling the men to vacate the building.

In the declaration it is shown that Ringler, Kemmerer and Theodore Verhley formed a partnership to operate a moving picture place. They leased a building from Senator Minch and spent about $3,000 improving it. All went along well until Verhley dropped out. Then, in October, Senator Minch asked

to have the building vacated by Ringler and Kemmerer, and he showed a lease for one year. Then it developed that Verhley had signed the lease for one year when the two plaintiffs were under the the impression that it was for four years.

While they do not claim to have a right to remain in the building, they think they should be recompensed for the money they spent on its improvement.

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Film Review.

Biograph advertises "Wife Wanted" as their latest film. Selden, the illustrious English lawyer, once said: "Marriage is a desperate thing: the frogs in Æsop were extremely wise; they had a great mind to some water, but they would not leap into the well, because they could not get out again." This maxim, logical as it may seem, did not appeal to the hero of the Biograph's latest film story, for having just lost his fifth helpmate, he seeks another. None will blame him, though, when we say that he has been left with an interesting family of nineteen children. He reasons that there are times when Cupid needs a little help, and so solicits the aid of the press by means of a "want ad." For the first time he fully realizes the power of the press, as there appear in answer to his advertisement, one, two, three, and then droves of females of all types and natures —the Brobdignagian and Liliputian, the indigenous and exotic, the Xanthippe and Euphrosyne—each confident of his predilection. In front of his cottage flocked this herd of muliebrity like an army of Amazons about to storm a citadel. Our friend appearing, tries to reason with them, but they make for him en masse, and it would have taken the fortitude of Diomedes to defy the onslaught of this cyclonic phalanx of skirts, so he darts into the house, mounts the stairs, with the determined Pleiades at his heels. Finding escape cut off, he dives through the second-story window, followed by fearless Flossie, the village belle. Onto the ground they land with a dull thud, and off they go in detour over shaded paths and greensward, with the mob madly galloping after. Slightly distancing them, he arrives at the edge of a precipitous cliff. For a moment he stands poised on the apex, silhouetted against sapphirine sky like an acroterion—but it is only for a moment, for terror fills his soul, so down he comes and is off again on the wings of Æolus. On rushes the howling horde; the vanguard reaching the edge, fearless and undaunted they leap, tumbling, bumping, tossing, rolling to the road below, and the hitherto Fluffy Ruffles are now huffy ruffles, towsled indeed, but with grim intent they are up and after their prey. On, on goes the victim until he reaches a most formidable handicap, a lake fully a hundred yards wide. With one leap he lands on the other side, like unto Ganymedes in the talons of Zeus. As the maidens reach the lakeside they follow his example and leap across the broad expanse of water in a most mysterious manner. The chase now leads up over a hill, through cornfields, over fences and down a lane, where the fair pursuers, from sheer exhaustion, drop one by one along the way. One, however, more resolute than the rest, comes upon an old nag that looks like "Hobson's Choice," in the roadway, and leaping on his back, gallops on, overtakes and wins the prize. Bidding her captive get up behind her, she drives back to the humble home of the honest farmer. Here they are greeted by children nineteen. She: "Ah, a kindergarten." He: "Kindergarten, thunder Them's my kids." Tableau!

Williams, Brown & Earle this week issue "The Collar'd Herring." A couple of fishermen, after bringing in a good haul, proceed to unload their boat. Two ill-clad tramps, seeing their opportunity, and after glancing at the contents, seize it and make off. A gentleman draws the attention to the robbery, and they rush after the thieves with yells of vengeance. The latter, directly they see and hear they are found out, race off like mad, and any and every person who tries to stop or hinder them, they quickly bowl over. The crowd in pursuit gradually grows in numbers, and the two men, turning down a narrow side street, jump on a barrow, throwing all they can lay their hands on at all who endeavor to arrest them, and jumping into a boat, row out to sea. Although the tramps do their best to keep the assailants back, using their oars as weapons of defense, the pursuers draw their boats close to theirs. They then sink boat and thieves in the deep sea and leave them to scramble out as best they can.

"Only Kids" is the latest from S. Lubin. Two boys play hookey and carry out all kinds of childish pranks. They play tricks on a blind man for which an innocent passerby gets all that is coming to him. They interfere with a spooning couple in the park, and play a trick on Charley's best girl. When they try to play a trick on an old maid's darling they meet their Waterloo, and get all that is coming to them.

Pathe Freres introduce in "The Pirates" a young man of military bearing proposing to a beautiful girl. She rejects his offers, and while he is persisting her more favored lover enters and the military-looking individual departs with a scowl. He goes to the den of a band of pirates and makes a deal whereby they are to help him get possession of the girl.

She is now seen at home alone, when two men enter with a note, which she opens and is just about to read when they throw a rope about her and carry her off. They take her to their vessel and carry her down the hold. The vessel then sails

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The exterior of the racing stables—Jack has one horse entered in the coming race for the Windsor Cup—Delmar also has a horse entered in the same race—Jack and Delmar lay a side wager on the winner—The money is placed in the Trainer's hands—The Trainer's daughter overhears the wager—They both seek her favor—She enters the wager by giving her heart and hand in marriage to the winner.

Jack instructs his Jockey—The Jockey tries out Jack's horse—Delmar notes the time—Discovers his own horse has no chance against Jack's—Delmar bribes the stable boy to dope the horse—The Jockey overhears the plans.

The racing stables at night—The Jockey arrives in time—Delmar and the stable boy prepare to dope the horse—The Jockey stops their plans—The fight—The blow—The Jockey down and out—They hide in a deserted house—The escape.

The color room the following day—The hour for the race has arrived—The Jockeys leave for the mount—Jack's Jockey missing—Delmar triumphs—No one to ride the horse—The Jockey staggers in—The story—The villainy of Delmar exposed—The Trainer's daughter decides to ride in the Jockey's place.

The call to the post—The Girl appears dressed in Jack's colors—The mount—The parade—The gong—They are off—The race—The trainers' daughter is riding for something more than victory now—The home stretch—Neck and neck with Delmar's horse—Under the wire—The Trainer's Daughter wins.

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THREE AMERICAN BEAUTIES, No. 2

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A Wig Made to Order - - - 354 "
The White Shoes; or, Looking Out for His Banknote - - - 317 "
A Rolling Bed - - - - 340 "
The Lost Bass Drum; or, Where is Louie 534 "
Grandfather and the Kitten - - 244 "
The Bomb - - - - - 314 "
Turning the Tables - - - 347 "
The Stolen Shoes - - - - 434 "
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with its pirate crew. The lover is seen among the band, flushed with success. He passes through the groups of men, who all drink to his health, and goes down into the hold where the girl is. He endeavors to win her good graces, but she repels him and begs to be liberated; he has her at his mercy, laughs at her pleas and departs, promising, however, to return, at which time she must submit to him.

Meanwhile her favored lover discovers that the girl has been kidnapped and with a band of friends mans a vessel and starts out for the pirate ship. The scene changes, showing the pirate crew as they sight the vessel. The decks are cleared, cannons manned, and all is ready for the struggle. The rescuers come into view, and smoke belches forth as the cannons spit their fire. After a short range exchange of shot the rescuers sail into the broadside of the bandits and the fighting ships grapple. The rescuers, armed with cutlasses, swarm to the side of their ship and onto the decks of the enemy. A hand-to-hand conflict ensues, in which pirates and rescuers are tumbled into the water locked in struggling embrace. They swarm over the enemy's ship and cut down the men at the cannon. Running down the hatchway, the girl's lover meets the man who had kidnapped her face to face, and they fight. The rescuer draws back suddenly and pointing his pistol at the man fires.

The pirate crew disposed of, the heroic band go below where they break open the door of the hold and the lovers are locked in each others arms.

The girl's father and mother are seen at home brooding over the loss of their daughter, when suddenly they are aroused by a noise outside, and before they can realize it the girl and her lover, followed by the band of rescuers, come bursting into the room, where now all is joy and happiness.

Another film, "The Plank," shows a lumber merchant dispatching his messenger with a large plank to be delivered at a certain address. As he lifts the long board on his head one end comes down on the cranium of his employer. He now starts off, and in endeavoring to turn a corner pushes one end of it through the window of a grocery; in making another swing he sweeps off the high hats of some gentlemen who are seated in the park, and while turning about to find out the cause of the commotion the other end sails into the face of another man. He now stops to talk to a friend, and in backing up a little bit smashes the head of a man who is standing at a window. Still he goes on his way, and in endeavoring to avoid a pedestrian he sweeps an entire stand of crockery into the gutter. Going still further, he almost collides with a man, but manages to hit an old lady. In turning out of this he falls over a nurse who is wheeling a baby in a carriage. The carriage goes over, the baby falls out and is promptly run over by an automobile and the carriage is demolished by a stage-coach. Out of this trouble he walks along a bank of a river and is annoyed by some boys; in turning to go after one of them, the other tips one end of the plank so that the other end prods a fisherman in the ribs and he goes overboard into the water. At this the plank-bearer makes off, partly to even scores with the boys and partly to avoid an arraignment for manslaughter.

"Bud" O'Brien, a big, good-natured cowpuncher, and his "gal," out for a canter, visit his old friend, Chief Lame Deer, a friendly Indian. After an exchange of presents and pleasant reminiscences, "Bud" departs with his "gal." They are not gone long when a band of hostile Indians, of which Lame Deer is the chief, come upon the scene and berate him for not taking to the war path with them, and, unable to reason with them, he dons his war bonnet and shirt and goes with them.

The next scene shows a company of United States Cavalry resting before a ranch, and "Bud's" "gal" slyly gives a letter to a soldier, to be delivered to "Bud," and serves the men with coffee. The colonel now gallops in and orders them to the saddle for a twenty-mile ride to where the Indians are stealing cattle and massacreing the whites. On their ride they find "Bud" lying on the ground in delirium from an arrow in his side, sent there by the redskins. He is put in the saddle, and they gallop off.

The cavalry is seen encamped in a ravine. "Bud" is lying on the ground, attended by the surgeon. The camp is attacked, and after a fierce battle the Indians are routed. Chief Lame Deer manages to sneak in, and is about to brain "Bud" with a stone axe, when he recognizes him as his old friend and carries him out on his shoulder.

After "Bud's" complete recovery he marries the "gal" of his heart.—*Lubin.*

The parents of the young minister, in their New England home, are packing his trunk in readiness for his departure for the Far West. Arriving at his destination, he is hailed with great merriment and derision by the denizens of the place. One half-drunken cow-puncher seems to find delight in annoying him. While the parson is a man of peace, he has not forgotten the athletic training in the seminary, and in

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a moment of indignation gives his annoyer a well-directed punch in the jaw. He then proceeds to the interior of the hotel, where he applies for shelter, being followed by the man he struck.

A young cavalryman engages in a game of faro with "Pike," the proprietor and an all-around gambler, and after repeated losses realizes that he has been cheated. In a few moments there is the flash of guns and the cavalryman sinks to the floor, severely wounded.

A lynching party is quickly organized, a rope is passed around the gambler's neck and he is dragged along by a cowboy on horseback. Arriving at a tall tree, the rope is thrown over a limb and in another moment all would be over but for the arrival on the scene of the parson and "Pike's" little daughter, who has led him there. It requires great persuasion to accomplish his release, and through the assistance of a friendly Indian he is given a horse and rides away with his child, while the parson harangues the crowd, finally swaying them until they accompany him arm in arm from the scene.

The next scene shows "Pike," who has been very near to death, in his rude cabin, surrounded by wife and child. The parson enters and finally succeeds in saving one who was very far from the fold. "Pike" bows his head in prayer and promises to lead a better life.

The final scene shows how the right man in the right place may work wonders. The parson has actually captured the entire outfit. "Pike" and his family enter. He is now a different man and promises to be a good citizen. The parson is the real stuff with them, and all show their great affection for him in characteristic Western style. —*Lubin.*

Brown is a baseball fan. He goes out to see the game. Before going to the baseball game he takes a few highballs, so when he comes to the field he sees things. The players run the bases backward; they make a home run over the third base and first base to the play, and instead of the player being thrown out, he is thrown in.

After the game is over, Brown is taken home by a friend, and, as usual, the friend gets all that is coming to him by Mrs. Brown, who thinks he is responsible for Mr. Brown's condition.—*Lubin.*

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A Rolling Bed.....340 ft.
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Grandfather and the Kitten..244 ft.
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Gitana .....912 ft.
Kidnapping a Bride.....530 ft.
Fountains of Rome.....215 ft.
Slavery of Children.....536 ft.
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Little Fregoli.....245 ft.
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A Would-be Champion.....554 ft.
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A Would-Be Champion.....554 ft.
Slavery by Circumstance....474 ft.
The Foster Cabby.....640 ft.
Tirolean Alps in Winter.....327 ft.
The Haunted Bedroom.....267 ft.
The Great Victoria Falls....450 ft.
Atlantic Voyage .....587 ft.
A Doctor's Conscience .....780 ft.
Fisherman's Luck .....520 ft.
The Great Victoria Falls....450 ft.

VITAGRAPH.

The Despatch Bearer.....725 ft.
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A Little Hero.....300 ft.
The Kitchen Maid's Dream..400 ft.
The Soldier's Dream.....300 ft.
The Inquisitive Boy.....500 ft.
The Veiled Beauty.....600 ft.
The Veiled Beauty.....600 ft.
The Kitchen Maid's Dream..400 ft.
The Inquisitive Boy.....500 ft.
The Masquerade Party.....530 ft.
The Piker's Dream.....600 ft.
Gypsy's Warning.....285 ft.
The Burglar.....440 ft.
The Mill Girl.....700 ft.

WILLIAMS, BROWN & EARLE.

Serving a Summons.....190 ft.
A Soldier's Jealousy.....400 ft.
Drink .....200 ft.
Little Meg and the Wonderful Lamp.....525 ft.
Too Devoted Wife.....375 ft.
Sham Sword Swallower....350 ft.
A Day of His Own.....330 ft.
Modern Don Juan.....375 ft.
Cricket Terms Illustrated...230 ft.
Mischievous Girls.....250 ft.
A Seaside Girl.....325 ft.
Don't Go to Law.....250 ft.
A Sailor's Lass.....300 ft.
A Modern Don Juan.....375 ft.
Wild Animals.....650 ft.
Just in Time.....540 ft.
Dick Turpin.....525 ft.
The Poet's Babies.....525 ft.
The Comic Duel.....270 ft.
Bertie's Love-Letter.....———

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Presentation of Firemen's Bravery Medals by Mayor McClellan .....250 ft.
Mystic Shriners at Dreamland .....———
Hunting in Canadian Woods.600 ft.

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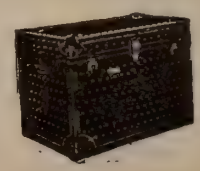

A good present need not knock long for admittance.—Old Proverb

Is Your Business at a Standstill? Then Listen!

CAUSE

Poor pictures obtained from some cheap or cut-rate concern

Especially at a time when the imagined financial stringency makes a nickel look as big as a dollar.

FINAL EFFECT

Gradual drifting away of patrons.
Slow but certain depletion of ready cash on hand or in bank.
Little money in the till to meet the same old weekly expense.

SURE RESULT

Forced sale at a tremendous sacrifice; retirement from business, loss of faith in your kind; disgust with the M.P. business in particular and everything in general.

POSITIVE CURE

MILESFILMS

Always true and clear and clean as a newly minted dollar. They make of every patron an habitual visitor and cause him to forget the abortive attempt of a few financiers to start a panic that is belied by the general prosperity which prevails throughout the country. They nightly fill your cash drawer and steadily swell your bank account.

TRY THEM

IT PAYS TO BE UP TO THE MINUTE

THE HOUSE OF

MILES BROTHERS

with the parent office in New York City and branches in San Francisco, Boston, St. Louis and Philadelphia, OWES its premier position in the M. P. world to the fact that they have constantly in their rental stock

HOW WE KEEP OUR OLD BUSINESS EVERLASTINGLY NEW

MORE FILM FEET OF QUALITY

Than any five houses in the business in this or any other country. The average stock in the New York office alone EXCEEDS FOUR MILLION FEET, while to the general stock there is added each month OUR OWN MAKE AND THE CREAM OF THE EUROPEAN OUTPUT TO THE VALUE OF $60,000 OR MORE. Are you a

GLANCER or a THINKER?

If the first, we can't help you because you will not allow us to do so; if you think we will then quickly become YOUR SUPPLY HOUSE, because for EVERY DOLLAR YOU SPEND WITH US WE GUARANTEE TO GIVE AN EQUIVALENT VALUE IN GOODS. In other words FROM LOBBY TO SHEET WE HAVE A CORNER ON PERFECT SERVICE.

OUR NEAR-END YEAR BARGAINS

Minimax

Every public house of amusement needs and is required by law to install a certain number of fire extinguishers. The MINIMAX is the peer of them all. We have PINNED our FAITH in this device by equipping our new building with it from cellar to garret. The retail price is $12 50. We will give M. P. men everywhere liberal discounts to act as our agents. A Moving Picture demonstration FREE to all agents. Write for terms.

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Does away with the annoying, buzzing, red-hot rheostat and effects a saving of over 50% IN YOUR ELECTRIC LIGHT BILLS, used only on alternating current. Write for particulars.

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We do not desire to monopolize the entire ticket business, but we do intend to help our rental customers to the very limit of our ability. We know that no other concern can meet these offerings:

100,000 tickets $10.00
1,000,000 " 95.00

These figures represent the exact cost to us. Better order to-day, as we do not know how long we will be able to control these ridiculously small prices.

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(MILES BUILDING)

Hub Theatre, Boston

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1319 MARKET STREET, PHILADELPHIA

Announcement

TO ALL FILM EXCHANGES IN UNITED STATES and CANADA :

An adjourned convention will be held in Chicago, Ill.,

DECEMBER 14th, 1907

At the

Grand Pacific Hotel

Session called at 9:30 A. M., for the purpose of electing executive officers, perfecting the organization and adopting rules, by-laws and permitting those eligible to join the permanent organization. All film exchanges are requested to be represented.

Representatives must have full Power to Act for their Concerns as well as to Pay their Initiation. Exchanges to be Represented should notify the Chairman by Wire to insure hotel accommodations.

Vitally important that every film exchange desiring membership be represented at this convention

United Film Service Protective Association

WM. H. SWANSON, Temporary Chairman, 79 S. Clark St., CHICAGO, ILL.

D. MacDONALD, Temporary Secretary, care Miles Bros., NEW YORK CITY

THE

Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of All Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Vocalists, Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 39. November 30, 1907 Price, 10 Cents

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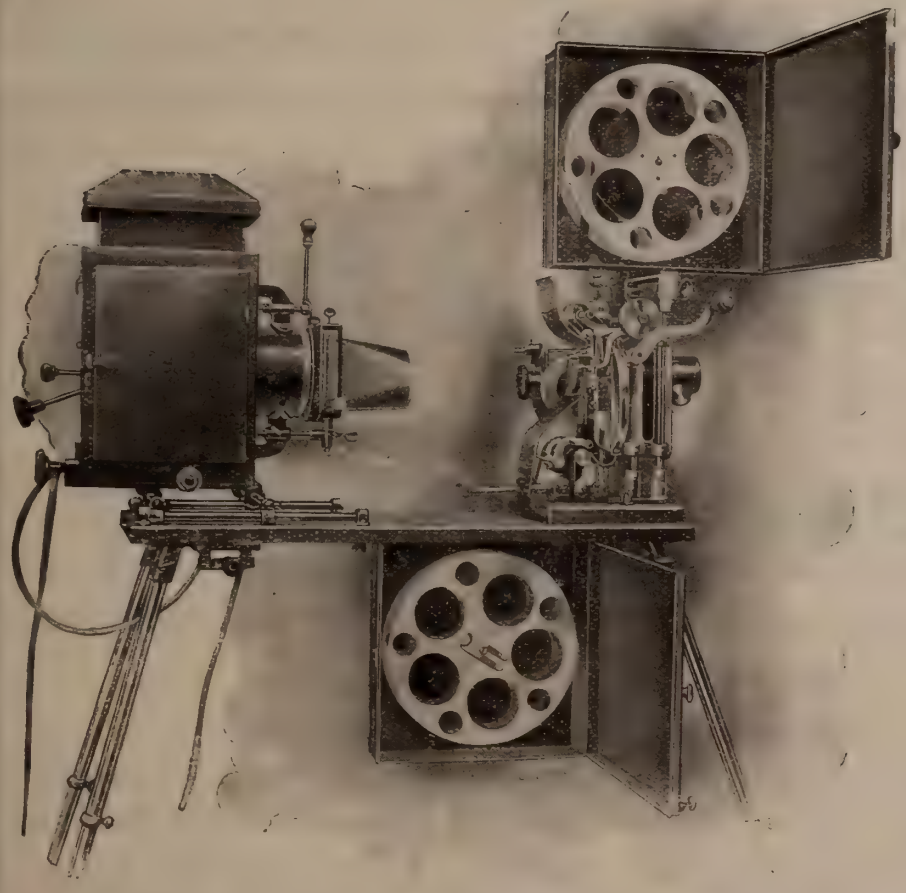
"NEW YORK APPROVED" EQUIPMENT



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Equipment Includes

"Style B" Automatic Fire Shutter, Upper and Lower Film Shields, Underwriters' Rheostat, Film Magazines with latest improved frictionless film valves

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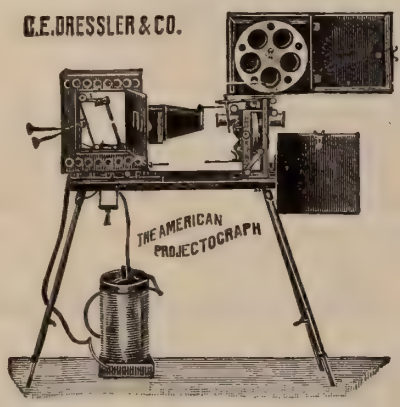
You cannot afford to purchase
a Moving Picture Machine
until you have seen
the Flickerless

American Projectograph



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Society Italian "Cines" Film.

Next Issue:

Venetian Baker - 765 ft.
Watchmaker's Secret 772 ft.

Two strikingly beautiful films garbed in a style that has made Italy loved of artists.

143 E. TWENTY-THIRD STREET
NEW YORK CITY

Issued November 22, 1907:

In the Dreamland - 387 ft.
Where Is My Head? 153 ft.

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Daring of Young Lochinvar emulated to a superlative degree

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All pictures are made with our celebrated Biograph Cameras. Our films run on any machine

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
11 East 14th Street, New York
PACIFIC COAST BRANCH, 116 N. Broadway, Los Angeles, Cal.

THE MOVING PICTURE WORLD

PUBLISHED EVERY SATURDAY.

The World Photographic Publishing Company, New York

ALFRED H. SAUNDERS, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 1., NOVEMBER 30 No. 39.

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Net Advertising Rate: $2 per inch; 17 cents per line

Editorial.

Pirating of Films

Now that the question of duping is on the way to be fully settled by the U. F. S. P. A., we would like to call attention to the paucity of ideas on the part of a well-known manufacturer. Our attention has been called to the fact that three films of recent date, produced by a reputable firm, have been bodily stolen as regards the ideas, acting and staging, the only alteration being the titles, but even these are so much like the originals that many in the business think it is the new firm that is pirating. This is not the case, it is the old-established one that is doing so, according to advices received. The only remedy is for the importers to widely advertise such iniquitous and despicable practices on the part of their opponents. A well-known American production has been treated in like manner. Film renters are urged no to buy or exhibit such piracies. Americans love honest play and show their appreciation of it, and if they reject knavish tricks the pirate of ideas would soon be driven to the wall. A letter in our correspondence columns may assist those who lack ideas.

The Operator's Association

Now that associations are in the air, and referring to the article by Raymond Harvey in last week's issue, would it not be well for the operators to get the habit? If any body of men need organizing, certainly the operators do. Their interests are more precarious than either the manufacturer or renter, and they are at the mercy of their employers. While in Pittsburg an insurance superintendent of the Middle West was attracted by the badges of the delegates and asked us for information, then introduced himself and we had a very interesting conversation about the present and future outlook of the moving picture industry, its effect upon the insurance rates and the quality of men engaged therein. In the course of conversation he informed us that not fifteen miles from the Fort Pitt Hotel he had to visit a nickelodeon and saw there the operator's booth *made with paper lining,* and the operator was the proprietor's son, of the *mature age of fifteen years!* He asked what we thought of that, and our reply was "Close it up." He further stated that the film was running into an open basket, and there was no fireproof magazine on the machine. He argued that if everything was made fully fireproof anyone could run the machine as far as he and the fire underwriters were concerned. By all means let us have all the improvement possible, but let us also have an intelligent man in charge of these appliances, and the only way to secure this is through a strong organization of men who know what they want and how to get it.

The Electrical Workers' Union have thrown out the delegates of the operators, and the Calcium Light Workers' Union don't want them, so what are they going to do?

We have letters from all over the country urging an association, and all are willing to join when one is started, and if the operators would organize they would soon be able to demand recognition in the parliament of labor unions.

Wanted, an organizer who will take upon himself the initiative to form an incorporated society of cinematograph operators. Who will set the ball rolling? We will give a goodly list of names to start the society.

The United Film Service Protection Association

We take it that every film renter in the States by this time has received notice (copies of which we publish elsewhere) and have made up their minds to fall in line by joining the association. It is incumbent for every man in the business to be present at Chicago on December 14. We have given full reports of all that transpired at Pittsburg, and if after reading anyone is short-sighted enough to hold aloof from organization and representation the fault is his and let him not blame anyone but himself if in the future he finds it hard to gain admittance into the ranks of the U. F. S. P. A. Time is very short, and if your wire or letter of acceptance of the platform of the association has not been sent, do not delay any longer, but send to W. H. Swanson, 79 Clark street, Chicago, *before the 30th of this month.* After this date it will be too late to join on the $200 initiation. Remember the date of meeting,

December 14, 1907,

at the Grand Pacific Hotel, Chicago, Ill.

Notice.

UNITED FILM SERVICE PROTECTIVE ASSOCIATION.

The Committee on Organization and By-Laws:

Wm. H. Swanson (Chairman), of Wm. H. Swanson & Co., Chicago.
D. McDonald, of Miles Bros., New York and San Francisco.
James B. Clark, of the Pittsburg Calcium Light and Film Company.
C. H. Peckham, of the Cleveland Film Renting Exchange.
Chas. J. Strong, of the Detroit Film Exchange.
F. C. Aiken, of the Theater Film Service Company, Chicago.
A. D. Flintom, of the Yale Film Renting Company, Kansas City.

Application for membership received on or before November 28 and accompanied by half of the initiation fee ($100.00) will be acted on by the Committee on Credentials so that, if accepted, they may have a voice in the adoption of by-laws and the election of officers at the coming meeting at Chicago, notice of which is enclosed.

It is probable that at the meeting the initiation fee will be increased.

Address all applications to the chairman of the committee and make all checks payable to the United Film Protective Association.

WM. H. SWANSON,
Temporary Chairman,
79 Clark Street.

Letters and telegrams received by the temporary chairman of the United Film Service Protective Association, written by New York members, ask a postponement of the next meeting from November 30 to December 14. There are various reasons for this desire, chief among them being the practical impossibility of formulating a carefully digested set of by-laws to be passed upon by the entire committee and competent counsel. The Chicago members held a meeting last evening to discuss this question, and followed the wishes of the Eastern members.

This is a somewhat complex matter to handle, as it is impossible to obtain a formal expression of sentiment from all of the members in time, and it was decided to take the following method: In order to comply with the action of the convention at Pittsburg, a meeting will be held in the office of the Kleine Optical Company at 4 P. M., Saturday, November 30, which will be attended by all of the Chicago members and any others that wish to come; this meeting will be formally declared open, and thereupon the Chicago members of the association pledge themselves to adjourn the meeting to meet in Chicago December 14, 9 A. M., and to take up no other business at the meeting of November 30.

Your application and one-half the membership fee, if not already paid, should be in the hands of the temporary chairman as soon as possible; also state how many persons will be in your party.

Respectfully,
WM. H. SWANSON, Temporary Chairman,
UNITED FILM SERVICE PROTECTIVE ASSN.

The time December 14, 1907

The place Grand Pacific Hotel, Chicago.

WM. H. SWANSON,
Chairman *pro tem*
United Film Service Protective Association.

William H. Swanson, whose portrait we present this week, is one of the pioneers in the film rental business. Previous to this he was associated with the Selig Polyscope Company, and with Geo. K. Spoor, both of Chicago, and in the early days of the moving picture he traveled the country at the head of his own show. He is now at the head of one of the strongest film rental and supply houses in Chicago and is in a position to fully comprehend the urgency and aims of the United Film Service Protective Association. It was largely through his activity in bringing to a focus the preliminary conferences that he was elected temporary chairman, and as he has worked laboriously and unselfishly for the good of the association it is to be hoped that he will be closely identified with its permanent organization.

Correspondence.

SAN DIEGO, CAL., November 7, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—Can you give me the addresses of several leading firms who compose the moving picture plays and hire the actors, in America and in Paris? I have some good ideas occasionally that I would like to impart to these firms, providing they will pay me for them, or I can write out a play for them to act. Send me your paper and mark the firms you advise me to write to, some who have a staff of good comic actors in their employ.

Yours truly,
F. A. BINNEY.

The First Neckelodeon In The States

It was our privilege when in Pittsburg to call on the Harry Davis Film Exchange, and we gleaned the information that Mr. Harris, the manager, opened the first known five-cent theater. We give herewith exterior and interior views of the same.

We learnt that this concern has fifteen places situate in Pittsburg (and if all the others compare with those visited here, they are indeed magnificent palaces of entertainment), Philadelphia, Dayton, O., Cleveland, Rochester, Buffalo and Allegheny.

We learnt that there are from twenty to twenty-five employees in each house, that an average of 15½ hours comprises the time they are open. The employees are divided into two shifts of approximately eight hours each.

Each employee is furnished with a tasteful uniform, made in the firm's own tailoring establishment in Pittsburg.

Harry Davis well knows how to cater to the public, and also how to treat and retain employees.

A local newspaper says: "In 1905, Harry Davis acquired a 99-year lease on the entire block on Smithfield street, from Fifth avenue to Diamond, Pittsburg, Pa. There was one store is the block, the annual rental of which was placed at $10,000. In June, 1905, Mr. Davis and his general manager, John P. Harris, startled the gossips by opening in that store the first theater in America devoted to moving pictures exclusively. The first show was in the nature of an experiment, without music, song or other accessories, and the presentation consisted of only 500 feet of film. The people of Pittsburg came and saw, and capitulated. An idea of the success met with can be gleaned from the fact that within two months a new front was put in at a cost of $7,000. This was really the origin of the movement which has spread to all corners of the civilized globe. Mr. Davis elaborated his show, and then gobbled up choice locations in Pittsburg and other cities for the launching of similar enterprises. He has four in Philadelphia. In Rochester, N. Y., he has one which is considered the finest in America, and another in Buffalo, at the corner of Main and Niagara streets. He is also represented in Toledo, and in Cleveland has a most elaborate one adjoining the Euclid Avenue Opera House. It is hardly to be presumed, however, that Mr. Davis himself realized what a momentous branch of the amusement industry he had launched. It is said that he is paying in the neighborhood of $70,000 per year for the three stores in Philadelphia, converted into moving picture places.

Trade Notes

From Pittsburg we learn that daily matinees with motion pictures will be a feature of a ten days' evangelistic campaign, beginning on Saturday, November 30, to be held in No. 1 headquarters of the Salvation Army, Penn avenue and Seventh street. All arrangements for the meetings are under the direction of Staff Captain William Trevitt and Major William Andrews. It was decided to hold the meetings in the afternoon owing to the fact that there were more people on the streets at that time of day, and more people will be attracted. These short campaigns have become very popular during the last year and were inaugurated by the Salvation Army.

* * *

Deals now pending which will be closed within the next day or two will assure to Springfield, Mass., a new high-class amusement enterprise. O. T. Crawford, the Western amusement manager, with headquarters in St. Louis, has completed a lease for a building on South Sixth street, occupied by the Orpheum Theater. The place will be re-named the Lyceum. The style of entertainment will be changed entirely and the departure will be a radical one. It is called by Mr. Crawford, "Dramas on Canvas." The house has been given a thorough going over and the opening date has been set for November 30. Efforts have been made before to interest Mr. Crawford in Springfield amusements, but hitherto without success. The Lyceum will be operated in conjunction with a chain of fifty similar places reaching from Chicago to El Paso, Texas, under the same management.

"The style of entertainment which we shall give at the new Lyceum will make a hit in Springfield," said A. S. Kane, Mr. Crawford's representative. "All we ask is a hearing or a seeing. We are not fearful of the verdict when the public sees what we have to offer. The Lyceum will be conducted on a high plane, appealing to the most refined. Nothing offensive in performance or conduct in the place will be permitted."

* * *

Chief Kohler, Cleveland, Ohio, has issued orders that may result in the closing of all moving picture shows on Sunday. The managers of several of the large theaters and over fifty smaller ones were notified that the police department would not permit special acts of any kind in connection with Sunday moving pictures. Kohler bitterly scored the "sensational" and "suggestive" pictures that he says have been shown in order to attract audiences.

"Hundreds of children have witnessed crimes performed through the medium of moving pictures placed on exhibition by mercenary managers," declared Kohler. "Pictures dealing with home life have also been shown that were a menace to public

INTERIOR OF FIRST NICKELODEON IN THE STATES.

ESSANAY FILMS

READ THIS DESCRIPTION

...OF..

The Eleventh Hour

A Dramatic Triumph in Effort and Story.

DESCRIPTION.

Think over the long list of feature films that have been issued and decide which have been the most successful; invariably the decision will be "pictures that have children as the leading characters."

In producing "THE ELEVENTH HOUR" we knew that something different must be made to have a child picture a success, and we have used the children in connection with this film in an entirely original way.

The story can be told in a few words. An honest Italian attending to his peanut stand is bothered by a bully, who insists on filling his pockets from the Italian's ware. Of course, the Italian resents this; a fight ensues, in which the bully is knocked down, and in falling strikes his head against the pavement, which kills him. The Italian is arrested and torn from his wife and children, convicted of murder and sentenced to be hanged. The poor wife seeks a pardon by going to the Governor, who absolutely refuses any aid whatever, believing the Italian guilty of willful murder. The home-coming of the mother to her children follows, and the poor woman is so overcome with grief that the children themselves are stirred to action. They leave home and start to make a final attempt to save the life of their father. They go to the Governor and beg him to give them back their dad. At last the Governor's human nature is touched and he hands a pardon to the two tots. Of course they lose no time in delivering it, and reach the jail just as the father is being led out to meet his fate.

The pardon is delivered at the eleventh hour, the father released, and a happy reunion follows.

Length, 850 ft. (about) Code, Tonie
Price, 12c per foot

And Send For Additional Copies Over Your Regular Order.

ESSANAY FILM MFG. CO.
501 Wells Street, Chicago, Ill.

morals. If the managers of these moving picture shows persist in giving such exhibitions I will ask for legislation to drive them out of business.

"While the theatrical and dramatic law doesn't cover moving picture shows, if the managers persist in taking advantage of technicalities, I will resort to every law that I can take advantage of in closing them up. The managers of these places have brought matters to a point where they will be forced to comply with the law."

A squad of detectives and patrolmen will be detailed Sundays to visit the moving picture shows. If pictures are placed on exhibition that are sensational the manager of the place will be arrested. Policemen who visited the exhibitions last Sunday reported that they found a majority of the amusement places had regular vaudeville programs.

The managers of the shows claim that the special acts are exhibitions of "art" and "skill" and do not come under the ban of any State or municipal law. If the managers are brought into court they will be charged with violating the State labor law. The police say that the manual labor of collecting tickets, keeping the heating apparatus going, and ushering will form the basis of the complaints.

"The so-called legitimate theaters are kept closed on Sunday, and I fail to find any reason why the managers of moving picture shows should be allowed to introduce vaudeville," said Kohler. "For a time the orders to dispense with all sensational pictures were obeyed. But they are no longer so well behaved. They have gradually added various acts until the moving picture part of the program is simply a blind. 'Show anything in order to get the crowds,' has been the spirit of the managers."

The glories of Broadway, Owatonna, Minn., are not entirely departed, for the Lyric moving picture theater is to be reopened, this time under local management. Messrs. R. T. Woodward and H. C. Burgan will reopen the Lyric and conduct it evenings only. The venture should prove successful under such management and conditions. Mr. Woodward has had considerable experience with moving picture exhibitions and will supervise the performance.

* * *

Janesville, Wis., also boasts of the five-cent theater craze. This takes form in parties of young people, and many older ones, witnessing the moving pictures at the two five-cent theaters on Monday and Thursday nights. It has become quite a fad to invite friends for a "theater party" and then serve a tempting luncheon afterwards.

* * *

Philadelphia.—As yet no agreement has been reached between the Market street merchants and the proprietors of the moving picture show places as to the playing of music in front of the latter's places of amusement. An agreement will be made, it is expected, by which William G. Boogar, who was restrained by order of the Court, and others may use the bands and orchestras after 6 o'clock.

Channing Eastburn, president of the Market Street Merchants' Protective Association, which prosecuted the case against Boogar, in explaining the necessity of a compromise, said:

"Judge Bregy's decision prevents Boogar from having music at any time, whereas the merchants have no objection to his band playing after 6 o'clock in the evening. The merchants have no desire to impose a hardship, even though we are within our legal rights.

"We, therefore, expect to get all the moving picture proprietors to agree to accept an absolute decree against music during business hours, provided they may have the bands in the evening. This agreement will make it unnecessary to fight the Boogar case in the higher courts, and will obviate the institution of suits against the showmen if they should decide to ignore the decision in the test case against Boogar."

* * *

Elizabeth, N. J.—A robbery was committed here Saturday, the 16th, when the moving picture machine in the new Bijou Theater at 41 Broad street was carried off by thieves. The Bijou is in the heart of the business section and only a short distance from the Lyceum Theater. The machine was valued at $200. The managers of the theater are O'Hara & Martin.

* * *

John Walters, 32 years old, of 8748 Eighteenth avenue, Brooklyn, N. Y., a stereopticon operator employed in a moving picture establishment on Surf avenue, was in the Coney Island Court on a charge of grand larceny brought by his employer. In the complaint it is alleged that Walters took a moving picture machine belonging to his employer and substituted one of his own, an old one and not of the same value as the other. He was held in $1,000 bail for examination.

From Norfolk, Va., a correspondent says:

Wednesday afternoon an informal ceremony will take place on the battleship Virginia, in the Norfolk Navy Yard, when a combination reflectorscope and moving picture machine will be presented to the crew of the warship. The money for the purchase of this instrument, costing $800, which will provide much pleasure to the boys in blue on their long tour around the Cape to the Pacific Coast this Winter, was raised by Mrs. J. Taylor Ellyson, of Richmond. The idea of presenting a warship crew with such a machine originated with Chaplain George E. T. Stevenson, of the Virginia, who, recognizing the dull, monotonous life of the sailor, desired that something should be done to give them entertainment and at the same time instruction, particularly on the long voyage which is soon to be made. The reflectorscope which has been selected is a machine recently invented. One of the advantages which it possesses is that pictures contained in books or magazines may be instantly projected without injury to the book or binding, any of which will appear on the screen in their true form and color. Material such as postal cards, photographs, drawings, maps, reading matter and all small objects of any name and nature may be shown. Real flower prints and mounted objects such as crabs, starfish and similar things can be made to appear with startling reality. The possibilities of such a machine are practically unlimited, as the material used can be easily and cheaply obtained. In connection with the reflectorscope a moving picture machine will be presented also, so combined with the reflectorscope that the operator can quickly change from one form of projection to another and thus vary the entertainment. Both machines have been made rustproof and are finished in the best approved style, and supplied with all necessary attachments for the convenience of the operator. The moving picture machine has been equipped with nine picture subjects, put up in several reels, making in all 3,441 feet of pictures. These were selected by Mrs. Ellyson and Chaplain Stevenson during a recent visit to New York, and the subjects purchased are among the latest and most popular on the market. A number of slides were also bought, but it is the intention of Chaplain Stevenson to illustrate his lectures with postal cards, of which he has a choice supply, and other attractive material rather than by expensive slides. A sum of money from the fund will be given him to add to the supply of pictures already on hand, when needed. The Virginia will be the only ship in the fleet with such a complete outfit, and only two others have simply the reflectorscope. This handsome gift will be installed at a cost of upwards of eight hundred dollars, and is intended as a fitting recognition of the faithful services of the men (not the officers) who compose the crew of the Virginia.

* * *

A FORM OF ADVERTISEMENT.

There are moving pictures, and moving pictures, pictures that move, and pictures that wiggle; pictures that are clean-cut, pictures that are as natural as life and pictures that make one seasick for a week; in fact, no end of pictures and their counterfeits; but there is but one real picture show now before the public, namely, ——— ———. They are pioneers in the business and are giving the public the worth of their money. Faithful to every promise, presenting the newest, up-to-date subjects, all new at each visit and the price within the reach of all. Never mind about the other fellows. ——— ——— pictures are the thing when it comes to all-around satisfaction. At ——— ———, 1907.

* * *

Mr. Louis Scott, of West Main street, Lexington, Ky., one of the nominees on the Republican ticket, remarked, that there are so many show houses opening there, from one cent to twenty-five cents admission, and so many saloon men going into the business, they must think the prohibition wave is going to wipe them out of existence.

* * *

Stamford, Conn.—A moving picture establishment in Pacific street, near State, was burned out. There were a small number of people in the place at the time, and some excitement was occasioned. No one was hurt. The fire started about the picture machine, *which is said to have had no automatic shutter, to prevent possible fire.* It spread quickly, but it did not gain any great hold on the building. The firemen put it out with chemicals.

* * *

York, Pa., November 23.—There was so much realism in a moving picture exhibition of "The Fire Alarm" in the Dreamland Theater here last night that the audience took to its heels. The realism cost the company several hundred dollars and James Arnold, operator of the picture machine, was painfully burned. The audience gazed enraptured as pictured fire apparatus clattered across the canvas to the accompaniment of clanging stage fire bells and pounding stage hoofs. They saw the flames burst from the picture house and then there was a flash as the film

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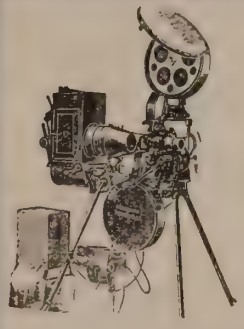

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We will, in order to get personally acquainted, as well as present the opportunity to prospective customers of looking the ground over fully, pay one-half your transportation within a radius of seven hundred miles of our Chicago office, if you place your film contract with us. This applies only where you actually come to see us and we must be advised by letter, or wire, of your coming.

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Of renting entire outfit, consisting of choice of either Power or Edison Machine, operator and film changes, will interest all film users as it relieves our customer of all worry and responsibility. Let us do the worrying, we have expert picture men to do that for you. We assume all express charges, furnish all condensers, carbons, take care of your repairs and require from you no Film Bond.

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N.B.—I, personally, can truthfully state that WM. H. SWANSON & CO. have a Car-load of Moving Picture Machines in stock.—F. C. McCARAHAN, Chicago Manager, *The Billboard.*

blazed up. The audience groped its way out through smoke and flame to the street, where real fire bells were ringing and real fire apparatus was clattering upon the scene.

* * *

The case of Mrs. O. H. Monroe, proprietress of the Monroe Theater, Elyria, O., who was arrested for running her theater Sunday afternoon, was dismissed by the Mayor. He told her that there was no objection whatever in the showing of moving pictures in her theater on Sunday, but there must be no vaudeville entertainment in connection with them. Mrs. Monroe says that she never intended to run vaudeville entertainments on Sunday, but the reason she exhibited moving pictures Sunday was to find out her rights in the matter of having her theater open on Sunday. She may not run every Sunday, but she is glad to know that she can run moving pictures on Sunday when she feels disposed to do so.

* * *

C. Nelson Camp, Brooklyn, N. Y., portends a horrible fate for erring humanity in his production of "Doomsday," which is the stellar attraction at Lubin's Park Theater. The spectacle is one beyond the imagination of what is ordinarily supposed to be the windup to affairs on this earth. New York is taken as the base of operations in the vivid portrayal which is exhibited. From a peaceful awakening the city is rent by thunder and lightning and all is consumed in a fiery glare. Hell itself is let loose, flames shooting from the depths below. After all mortals disappear, Satan rules over the land, but is vanquished by the power of God and heavenly peace reigns.

Moving pictures on the Cineograph, illustrated songs by Harry Peterson, a song and dance specialty by Miss Fanny Weston, and Henry T. Waite's selections on the violin made up the rest of the bill.

* * *

Quebec, November 22.—Every moving picture theater in this city has been notified by the provincial government that it must close Sunday. Bennett's Auditorium has been giving a two-hour show and packing the house at fifteen and twenty-five cents. The people of Quebec have become accustomed to freedom in this respect, there being no opposition on the part of the municipal authorities to Sunday amusements. They may start a movement to oppose the order.

* * *

From Youngstown, O., we learn a new motion picture theater, The Star, owned and managed by Shank & Klopots, who have a circuit in this vicinity, is an addition to the score or more similar places in the city. Nearly all of the moving picture theaters are doing good business.

* * *

Egg Harbor City, November 18.—While the Lyric, a moving picture show, was filled with spectators, a large film in the machine caught fire and set fire to other films in the hands of the operator, James Palmer, who was severely burned and had to be carried from the building unconscious. The cry of "Fire!" created a panic, all spectators attempting to reach a place of safety from the dark, long room, the light from the burning films being the only means by which they could see their way out. The fire was quickly extinguished with a Ninimax apparatus and did little damage to the building, but a valuable machine and a lot of expensive film were destroyed.

* * *

The selectmen of Greenfield, Mass., voted not to grant the petition for leave to exhibit moving pictures in the building formerly occupied as a carriage repository. This building was to be known as the Federal Theater. Boston parties had arranged to lease the place, and George E. Moulton and William H. Blodgett had come to Greenfield to make the arrangements. Some work had begun altering the large front room for this purpose. The selectmen argued that there are already enough places of this kind arranged for in Greenfield. H. S. Streeter has a license to exhibit such pictures. Some opposition to granting any moving picture license outside the town hall is expressed, on the ground that the town has its hall to let, and can get a considerable revenue in this way, which will be decreased by admitting parties to outside halls. To this it is replied that these entertainments can do business in a smaller room, and give a less extended show for a low price of admission. The selectmen felt, however, that it is not likely that more than one place outside the town hall would pay, and that the local party should have the first chance.

* * *

A correspondent in Sandusky, O., says: Julius Bringartner opened the new Star Theater, moving pictures and illustrated songs, November 16, to immense business. John Trautlein will manage the house.

The Biograph's production this week is "The Elopement." It is a beautifully tinted moonlight scene from start to finish, and represents the feat of young Lochinvar only modernized with the automobile and the motor boat.

* * *

IMPORTANT LAW SUIT FILED.

Twentieth Century Optiscope Company Begins Case for $100,000 Damages.

The Twentieth Century Optiscope Company filed suit in the Superior Court in Chicago on November 11 to recover $100,000 damages from the Vitagraph Company of America, Edison Manufacturing Company, Kleine Optical Company and Pathe Freres. Thus far only the praecipe has been filed, but Adolph Marks, attorney for the Twentieth Century Optiscope Company, states that the declaration will allege that the defandant companies have entered into an unlawful conspiracy to drive his client out of business.

This suit follows the action instituted in the United States Court, wherein the Vitagraprh Company of America and the Edison Company seek to enjoin the Twentieth Century Optiscope Company from duplicating their films, and from renting, selling or using such duplicates.

The eyes of the entire film industry are upon these proceedings, expectantly awaiting adjudication by the courts of the mooted questions involved, as their settlement will determine the rights of the parties.

* * *

MAKING SLIDES FOR PICTURE SONGS.

The making of slides for illustrated songs has come to be a vast field in itself in the amusement world. Walter R. Lewis, chief slide maker for Helf & Hager, tells of slide making in the following interesting manner:

"Photographic slide making is an art, and a study in this remarkable branch of photography requires a creative mind to achieve success. The longer one is engaged in this simple but deep study, the greater the possibilities and beauty there will be found in it.

"Each day the worker is confronted with new subjects to suit each scene, a different picture for each line. These songs require an artistic finish which necessitates the services of a man of good judgment as well as an artist, one who has the ability to pose them in a manner befitting the lyricist's words.

"New ideas and beauty of motive are only two of the many requirements to win success on the screen of the illustrated singer. The photographer must get the right material seeking for the proper surroundings to form the setting of the picture, as well as the proper models for the principals. As much care must be taken in the selection as is used by the artist in creating his masterpiece. In every case they must fit the chronicle of the song.

"Grottoes far out from the crowded cities, among the towering trees and beautiful foliage of the quiet country lanes, here a hill, there a dale, always requiring continual study with the ultimate object of pleasing the eye of the spectator in view, for the eye must be satisfied as well as the ear to insure the success of the song."

* * *

UP-TO-DATE FILM PLANT FOR THE ANSCO COMPANY.

At Binghamton work has begun on the new film factory building for the Ansco Company. It will be erected on the land adjoining the present factory that was recently purchased by the company.

The new building will be of cement blocks and it will be as nearly fireproof as it can be made to answer the requirements of the building. It will be 40 by 75 feet on the ground and a story and a half high. This building will be equipped with every possible convenience required for this business, and it is believed that it will be the most up-to-date and best building for film making in the world.

It is hoped to have the new building ready for occupancy by February 1. When work is started there, it will be necessary to make another addition to the working force of this progressive and constantly growing company.

* * *

SOME NICKELODEONS GUARD AGAINST FIRE.

Building Commissioner James A. Smith, Fire Chief Charles H. Swingley and Chief Engineer H. C. Henley, of the St. Louis Fire Prevention Bureau, attended a demonstration of how a modern fireproof motion picture machine box operates in emergencies, at the invitation of Frank L. Talbot, manager of the Lyceum Theater on Sixth street, near Market. The Building

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American buyers desiring films will find the most detailed and best informed description of the new subjects in the "Weekly."
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That is the way we do business. We do not want your money if we cannot satisfy you. Our subjects are all up-to-date and head-liners. A trial will convince you. Our service guarantees success. Write for prices, stating how many changes you make. We own no Nickelodeums and, therefore, can give you first use of new film.

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ALFRED H. SAUNDERS, - Stapleton, S. I. N. Y.

N. B.—Only high-class men need apply

Commissioner is preparing an ordinance for the regulation of nickelodeons and motion picture shows, and Mr. Talbot gave the demonstration to exemplify what a first-class nickelodeon can do in the way of guarding the public. Several thousand feet of film were burned in the interior of the machine box of the theater, and slight damage was done to the metal-lined room. The openings in the box were all safeguarded with metal-lined covers that lock when dropped; they effectually prevented the escape of flame into the theater and only a small percentage of smoke escaped through them. Building Commissioner Smith expressed himself as well pleased with many of the modern devices employed in the Lyceum, and intimated that he would name them in the specifications which will be drafted in the new ordinance. A conference between Chief Swingley, Mr. Henley and Mr. Smith will be held at the City Hall and a form of ordinance will be drawn up and submitted to City Counselor Bates for approval. The Building Commissioner intends to have the ordinance introduced in the Municipal Assembly.

* * *

NEW MOVING PICTURE THEATERS.

A new moving picture theater has been opened at 9 First street, Troy. It is one of the best fitted picture theaters in this city.

* * *

The Majestic, under the management of King & Schwartz, opened last week in Burlington, N. J. This makes four now in lively operation in this city and more are under way.

[Don't overdo it.]

* * *

The Bijou, under the management of Otto Hass, with illustrated songs and moving pictures, has been opened on Superior street, Oconto, Wis.

* * *

The Jewel, a handsome little theater, opened on November 14 in Fremont, Ohio, and is doing good business.

TRY VAUDEVILLE with your pictures. They are soling without vaudeville—that is what all the managers say. We are booking vaudeville acts for over 100 pictuae shows. Get a single act for $35 or double act for $65 per week, that will change on Thursday and give from four to six performances daily. No fee

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300 FOLDING CHAIRS
SUITABLE FOR M.P. THEATRE.
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CHAIRS, 115 Kaplan Avenue, Jamaica, N.Y.

WILLIAM J. NORTON of Philadelphia, M.P. Operator, who worked at Teuten's Theatre, Rockaway Beach, last summer. Send your address to H. J. TEUTEN, 115 Kaplan Avenue, Jamaica, N. Y. Have a position open for you.

SITUATIONS WANTED.—OPERATOR, Experienced, prefers working in States of Indiana, Ohio or Illinois. LEWIS SLICK, 110-20th St., Elwood, Ind.

OPERATOR and MANAGER, at present disengaged; references, Address, W. M. LEBERT, 9 Davis St. L.I. City, N.Y.

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Paul Denson, care General Delivery, Santa Barbara, Calif., exerienced M. P. Pianist and Illustrated Song Singer, is open for engagement. Pacific Coast preferred.

Operator—11½ months experience, desires situation. JOHN GROSS, Room 7, 156 Sullivan Street, New York City.

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G. GALLOT, 70 Christopher St., N. Y. City

Film Review.

Pathe Freres issue this week, "Modern Hercules at Work." The hallway and stairs of a boarding-house are shown and the various lodgers are seen ascending the stairs to go to their respective quarters. After they are all in, two burglars jimmy their way into a room and the next set of pictures show what is transpiring on each floor.

Beginning in the cellar, an old man is seen sampling wine from huge kegs. On the floor above a lodger is giving his friends a little dinner. Above them the burglars are working, and on the top floor a strong-armed circus performer is going through his exercises with numerous heavy weights. He lifts one and then another mass of metal and he finally raises a huge dumb-bell above his head. Suddenly he wavers, his arms give way and the dumbbell goes tearing through the floor where the burglars are at work, then goes right through that floor and on top of the diners, tearing through that floor also, finally landing in the cellar. The strong man follows through each hole.

The gymnast gathers himself together, takes his dumbbell and ascends the stairs to the hall. Here pandemonium reigns, the lodgers running about as if a hurricane had struck the building. On learning the identity of the bolt which shot through the building, they are about to do the gymnast violence when he sees the two burglars trying to get out of the building and by grasping them both and holding them for the police he wins the better will of the lodgers whose floors and ceilings he had broken.

"Ups and Downs of a Hat." A lady and

her husband leave their home and go to a fashionable millinery, where the lady buys a beautiful hat. From there they go to a restaurant and seat themselves for a meal. The waiter, in serving the soup, stumbles, with the result that he spills the contents of the tureen on the lady's new hat. She is mortified and enraged, and her husband immediately hails a cab and takes her home, where on reaching her room she throws the hat to the ground and falls to weeping. A servant enters, and seeing the ruined headgear on the ground, adopts it as her own. She fixes it up to suit her taste and is next seen wearing it as she meets her lover, the policeman. Together they go to a park and seat themselves on a bench, the servant placing her hat beside her. While the couple are busy, a very stout gentleman comes along, seats himself on the hat and proceeds to read his newspaper. As soon as the servant discovers this she is filled with rage and departs, leaving the hat there.

An unfortunate woman filled with liquor and very unsteady now takes possession of it and goes to a saloon. Here she is made sport of and the hat suffers at the hands of her tormentors. Emerging from the resort, she staggers near a lake and finally throws the hat in. It floats to the other side, where a fisherman pulls it up with his line and places it beside him.

A small boy now comes along whistling and seeing the hat begins to kick it through the streets. The final resting place of this piece of headgear of fashionable descent is now on a pile of garbage beside some ash cans, where dogs come to sniff for bones.

And "The Clock-Maker's Secret." The town-crier summons the inhabitants of the town and they read a manifesto which is posted on a wall announcing the fact that at 4 o'clock on that day the Lord Mayor will receive bids for the building of a town clock.

One of those who reads it is an old clock-maker, who, stopping before the placard, reflects long and thoughtfully before putting in his bid for the work. While he thus stands the devil appears on the scene and hands him a drawing showing a clock of exquisite workmanship such as could never have been fashioned by human hands. The old man accepts this design from the evil one and is next seen competing with other clock-makers for the work.

Of course his bid is accepted and the Mayor instructs him to begin his work at once. He is now seen in his shop, tinkering with springs and wheels and other mechanism, when suddenly Mephisto appears again. The latter presents a paper to the old man, which he finds on reading to be a contract so drawn up that if he, the clock-maker, agrees to same, the wonderful clock will be his, but at the price of his own soul, which the devil proposes to take into his own keeping. The clock-maker at first refuses vehemently to consider such a proposition, but the devil with some mysterious passing of the hands causes all of the Roman figures on the clock to appear as in a tableau and execute a pretty dance, after which they quickly vanish. Again he proffers the contract, but the old man is still steadfast in his refusal, but Satan, not to be thwarted in his wicked designs, causes to appear another tableau which shows a shop of flaming fire, in which the devil and his emissaries are at work with anvil and forge molding the parts of the clock. Suddenly the scene changes and the wonderful piece of mechanism is seen complete and perfect. The clock-maker is bewildered and tries to move toward it, but the devil intercepts him and then the entire scene disappears.

With the image of the wonderful clock whirling in his brain, the old man accepts the proposition of Mephisto and signs the contract, but while he is in the act of affixing his signature to the document, his daughter slips unseen into the room and witnesse his act. Now the devil leads his victim out into the public square and bringing his infernal power into play causes the gigantic timepiece to rise to its proper place. The Mayor now appears and seeing the marvelous clock orders the town crier to summon the inhabitants of the town, who quickly gather around in mute admiration. On the appearance of the old man—the supposed creator of this wonderful work—he is quickly raised from the ground and borne on the shoulders of the jubilant and admiring crowd. This happy scene, however, is not of long duration, for the old man's daughter coming in upon them upbraids her father for his act in contracting with the devil and raising her hand hurls a rock at the face of the clock, smashing it completely.

Now Mephisto appears to claim the old man's soul, but the daughter, aware of his intention, draws forth a cross, at the sight of which the evil spirit takes flight.

The exposé of his wickedness and dishonesty causes the old clockmaker to lose his reason, and he soon becomes a raving maniac.

He is next seen at a tavern, where he happens to see a clock, which he dashes to the ground in maniacal fury. It seems that the devil still has control over the old man, for when they are gathered together and he raises his cup to drink, his glass as well as those of the other guests seem filled with flame instead of liquid. The old man now becomes violent and tears around the room in a rage. One now sees the delusions of the unfortunate man's diseased brain, which cause a wine cask to become a clock, and then change into a hideous human visage.

The next scene shows the old clock-maker in his home, where all manner of imps persist in tormenting him, and finally the devil himself appears and mockingly flaunts the signed contract before his agonized victim. The old man's daughter now comes in and endeavors to help her father, but Mephisto is obdurate and is just about to seize the aged man when the Angel of Light and Truth descends with flaming sword and quickly routs the evil one.

The last scene of the film is symbolic of the angel's victory over the devil. Here a pretty tableau is seen, which terminates with a picture of the Angel pointing to the ground, where the devil lies crouching and quivering with fear.

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Film and Song Slide Rental

We are not hampered by the endless amount of detail that is experienced by others who sell machines, outfits, supplies, etc., operate vaudeville and five cent theatres and do a little of everything else connected with the line. That's only **one reason why** we can furnish such

High Class Service

We are pioneers in the business and have in service from one to several of every desirable subject in both Films and Song Slides that have been produced, and yet, without the use of either **large advertising space or circus talk,** we have most of the time had all the customers we could supply and sometimes have many on our waiting list. **The quality of our service does our advertising.** We are increasing our facilities and

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If you need a machine we can tell you where to get the right one at the right price, but, **we want to furnish your films and slides.** You prefer a specialist in medicine or in law, so **let us show you what a specialist can do** for the bank account of a five cent theatre.

Write at once for our Special Offer.

THEATRE FILM SERVICE COMPANY
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Announcement

TO ALL FILM EXCHANGES IN UNITED STATES and CANADA :

An adjourned convention will be held in Chicago, Ill.,

DECEMBER 14th, 1907

At the

Grand Pacific Hotel

Session called at 9:30 A. M., for the purpose of electing executive officers, perfecting the organization and adopting rules, by-laws and permitting those eligible to join the permanent organization. All film exchanges are requested to be represented.

Representatives must have full Power to Act for their Concerns as well as to Pay their Initiation. Exchanges to be Represented should notify the Chairman by Wire to insure hotel accommodations.

Vitally important that every film exchange desiring membership be represented at this convention

United Film Service Protective Association

WM. H. SWANSON, Temporary Chairman, 79 S. Clark St., CHICAGO, ILL.

D. MacDONALD, Temporary Secretary, care Miles Bros., NEW YORK CITY

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Under the Old Apple Tree..378 ft.
Yale Laundry....805 ft.
Love Microbe....670 ft.
Terrible Ted....792 ft.
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Lena and the Beaux....413 ft.
Neighbors....135 ft.
The Tired Tailor's Dream..625 ft.
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The Model's Ma....233 ft.
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A Good Husband....344 ft.
Raising the Wind....367 ft.
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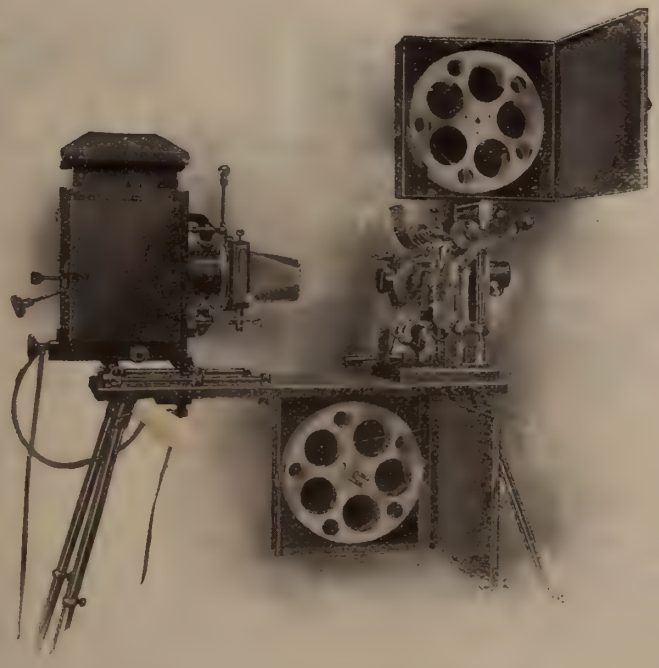

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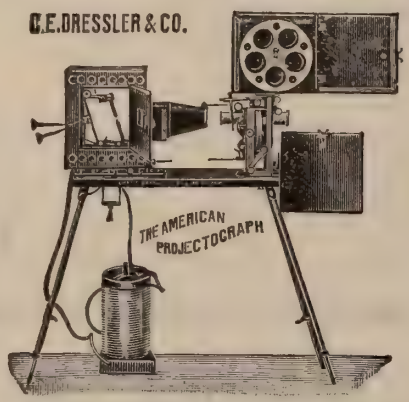

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Editorial.

The Folly of Some Proprietors.

On another page is a report of conditions of three nickelodeons in Wilkes Barre, and while we are far from saying all nickelodeons are conducted like these, we know many are in just as bad a plight. The proprietors are wilfully and maliciously ignoring laws that are made for their own as well as the safety of the public, and to conduct their houses in such a manner is criminal. We have no desire to start a panic, or to hold up a few instances of law-breaking as a reason to decry the whole industry. We are only raising our voice in protest in the ranks of the trade. We want the proprietors to sit up and take notice; the general public does not read our columns, so that as far as we are concerned we can dismiss them, but every proprietor in the States receives a copy of this paper and these remarks are addressed to them.

You are personally responsible for the trouble with the fire insurance companies, for the impost of unjust restrictions, for irritating and exacting conditions the various city authorities have hedged around you. In your own hands lies the remedy, and it is only when you arouse yourselves to comply with the wishes of the powers that be, that many restrictions which now gall you will be removed. What right have these three men (and they are not all by any means) to defy with contumely the just and reasonable requests made upon them? Do they not see that every one of their colleagues is classed in the same category, no matter how careful and painstaking they may be? By their omission to comply with the law's demand, unjust exactions are imposed on the innocent, who must suffer with the guilty. The law says, and with justice, that every nickelodeon shall have certain exits in case of fire, and if these exits are closed and blocked up, and a fire occurs in which lives are lost, the proprietors are guilty of murder and should be punished accordingly. The law also asks that machines of a certain type only be used, and these only after passing tests as to their safety. It is criminal for a manufacturer or dealer to supply any machines but these, and they should be brought to book.

Further, proprietors of nickelodeons who for the sake of saving a few paltry dollars purchase and use such machines, should not be allowed to stay in the business, or compelled to purchase good machines, and put their house in order. It is no use closing your eyes to the fact that it is only a case of the survival of the fittest, and the elimination of all who are not up to a certain standard.

The nickelodeons are important factors in the entertainment of the masses to-day, and they, springing up everywhere and in every conceivable city, town or hamlet where there are three or four, there is no diminution of patronage, all are getting a good livelihood, and the prospects for the future are bright. It therefore behooves every operator of a machine, every proprietor of a nickelodeon, every renter of films, and finally the manufacturer to elevate the tone of the exhibitions and give only the best. In our visits in New York and neighborhood there is room for improvement in many instances, notably in the Manhattan Theater, where the worst operator in the city can be found, and the exhibition one of the worst we have witnessed. No matter when we go, the film breaks in the most interesting part and the story is lost, or the light goes out and only a ghost is seen. The management for the credit of the whole profession ought to improve matters very considerably. These abuses we have touched upon are in the hands of the proprietors and can be remedied at once to the satisfaction of all concerned.

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Selecting a Subject for Lectures.

By Burton H. Allbee.

Subjects for illustrated lectures are endless. They confront one at every turn, but the man with wisdom enough to select the best is lonesome in this world. What may seem of vital interest to him and likely to command attention from almost any audience to which it might be presented will frequently fall flat. Different men look at a subject from widely separated viewpoints and what interests one will not always interest another.

In selecting a subject for development the lecturer should consider carefully how and where he is going to use it. If, for example, it is to be used in one of the free popular courses now so common in the large educational centers, it ought to be of an educational character and the illustrations should be of an extremely high quality. If the lecture is to be used on the road before varying audiences in varying communities it should be composed so as to provide numerous interested and lively climaxes, or points where the interest of both story and picture can be emphasized without seeming out of proportion. The object of this should be to increase the interest of the audience without really seeming to do so.

Sometimes lectures are to be given before select audiences, that is to say, those interested in one particular phase of a subject of general interest. An example of this can be shown in the illustrated nature lectures which take up some subject connected with birds or animals. While these nature lectures are all on one great subject, the numerous subdivisions afford opportunity for the development of many interesting lectures which do not conflict with each other nor with the main subject. It will be found that the same thing holds good of almost any other subject a lecturer may select. In history there are quite as many sub-divisions as there are in nature work and opportunities for extremely interesting and instructive lectures are unlimited.

The great industrial world affords further opportunities for development unequalled in their wealth of interest and the instructive character of their matter. So one might go on enumerating different subjects and their subdivisions, but in the end no more information could be conveyed than has thus far been given.

Perhaps one general principle will cover this whole matter of selecting a subject. It will be found that the subject upon which a man can talk the best and can best hold the attention of his hearers will be one in which he is himself interested to a greater or less extent. The more he is interested the better. He will be better able to develop a lecture like this and will be able to convey to his hearers something of his own knowledge of the subject and will, therefore, bring to it that peculiar magnetism which cannot be described, but which is felt by every audience and must be possessed by every lecturer to render him capable of impressing upon his audiences something of his own enthusiasm in and his own knowledge of the subject.

Sometimes one thinks when searching for a subject that it would be better if the supply were not so liberal. A scarcity would be better, one may think, for that would narrow them down to a comparative few. Where the world is full of subjects and one is more or less interested in each, or has more or less knowledge of each, the selection is difficult. There isn't likely to be much intensity and the preparation may, under some conditions, be anything but satisfactory. One wonders sometimes when listening to the more or less rambling talks upon different subjects if this wouldn't serve as an explanation of the reason for the lack of interest in the lecture evinced by the audience. Of course good pictures will compensate in some degree, but an illustrated lecture is not a moving picture entertainment and the lecturer is supposed to do his part in interesting the audience.

Another principle can be safely followed—select the subject which lies closest to the heart of the people to whom you are to talk. A more or less interesting and illuminating subject, dealing with something at a distance, and dealing with it in a machine way, will not be satisfactory. Something intense, something vital, something which will appeal to one's hearer will be the subject which will draw the biggest crowds and will command attention wherever it is presented. Sometimes the simple subject which can be selected about home and developed from one's own personal knowledge will bring far greater satisfaction and financial returns than one which deals with something at a distance and which by no possible means can the bulk of the audiences ever know much about.

Having selected a subject, for example something near home, begin to develop it along interesting and informational lines. The two forces should be invoked in every lecture. It must interest, else it will not draw the crowds. It should instruct, else it misses a portion of its possibility. Perhaps of the two, interest is the more important. With interest there must go much information. Without interest there may be information, but it will be presented in such a humdrum and unsatisfactory manner that few will stay it out. Therefore, emphasize interest. And this emphasis can be obtained legitimately.

Sometimes it is possible for the lecturer to make long trips for the purpose of finding and developing subjects. Such a lecturer is fortunate and if he does his work well he will be able to command large audiences and will be able to make money. Such men as Burton Holmes and Prof. Elmendorf prove this conclusively. They travel through the summer, select their subjects, developing and illustrating them according to their own ideas and they spend their winters giving them to the public. In both these instances the lecturer and the public are gainers. It would be difficult to discover anywhere better models for a lecturer to follow.

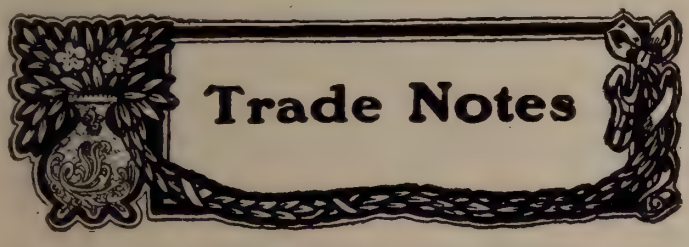
But where one cannot go to distant and interesting countries he must, perforce, select something close at hand. Suppose he takes the work of a farmer from spring until fall. Can anything be made more interesting for an illustrated lecture? Can anything be selected which will interest dwellers in cities more favorably than this? Everyone consumes more or less of the products of the farm. Many thousands in the cities have grown up on the farms and will appreciate any lecture which will effectually describe and illustrate them. The things we have seen look best to us when they are thrown on the screen. In addition there will be great interest shown by those who have never seen the different things growing, nor have they ever seen the operations required to produce them. If the lecturer can impress his hearers that he is showing them what happens to their food products before they reach the consumers' table, he will arouse an interest which could be obtained in no other way and the fact that these articles are grown as shown in the illustrations will bring about an interest not otherwise possible and the audience will listen enraptured almost as the life story of this or that food product is described and illustrated. This hint might be worked out this year. So far as the writer know it has never been done. In fact, the writer himself has begun such a lecture, but time and opportunity have never served to permit its finish

This is only one of those simple, home subjects which

might be utilized to good advantage by any illustrated lecturer with a certainty that the interest of the audience would be held to the end and that the word would be passed along to others advising them to go.

If one selects something with which he is familiar and works it out in his own way, developing some of his own individuality, he is sure to command attention. Something new, or better, something presented in a new way. It is practically impossible to present anything new. Every subject seems hackneyed, yet there are new ways of describing a commonplace and trite subject and new ways of illustrating it which will attract universal attention and those who hear and see will be convinced that they have heard and seen something new.

The personality of the speaker is important—perhaps herein lies the source of the failure of so many promising lecturers. They fail to develop their own personality and do not see and describe things as they see them, but as others see them. This is fatal and should never be begun. Look at your subject from your own personal standpoint. See it yourself. Select it with that particular object in view and having seen it yourself then describe it yourself. In this way you will impress it upon your audiences through your own personality and your reward will be commensurate.



Important Decision of Supreme Court, New York Dec. 2nd, Affecting Sunday Shows.

Until New York's Sunday amusement law as interpreted yesterday by Supreme Court Justice O'Gorman is amended by the Board of Aldermen or the Legislature, Police Commissioner Bingham will be compelled to prevent, beginning with next Sunday, the following violations:

Presentation of vaudeville or burlesque by twenty-seven theaters (in the Borough of Manhattan alone).

Sunday evening concerts at the Metropolitan and the Manhattan Opera Houses.

Concerts, "sacred" or otherwise, in theaters and halls throughout the Greater City Sunday afternoons and evenings.

All recitals and symphony concerts on Sunday.

Sunday night plays in French and German at two theaters in Manhattan.

Sunday performances at more than one hundred penny and nickel phonograph galleries and moving picture shows in as many more places.

And if it were Summer, the police would be compelled, under this interpretation of the Sunday law, to shut up every place of amusement at Coney Island, Canarsie, Manhattan Beach and the other seaside resorts, as well as all the roof gardens in the city.

"The law," Justice O'Gorman says, "is plain, and there can be no excuse for laxity in its observance or enforcement. All performances in theaters or other places of public amusement and entertainment on Sunday are prohibited."

For forty-seven years the law has been on the books in substantially its present form, yet the excuses have never been wanting to prevent its enforcement, and a complacent public opinion apparently has been satisfied to let it remain a dead letter. It has taken fifteen years of almost continuous agitation to bring the statute to this first decisive test.

Few decisions in the history of the New York courts have affected so many persons as does this one closing the doors of Sunday diversion to 69,000 patrons of Sunday vaudeville in Manhattan, fully 25,000 who attend Sunday evening concerts and easily 50,000 more who enjoy divers forms of Sunday entertainment in the greater city. Half a million more patronize the seaside resorts on Sunday in the Summer.

A decisive step was taken by the Grand Jury, of Brooklyn, N. Y., to put to the severest and quickest test the decision of Supreme Court Justice Aspinall to the effect that shows of any kind on Sundays are illegal and should be stopped. The whole matter hinges on the question of the rights of the moving picture shows to open on Sundays.

Canon Chase, as leader of the Sunday Observance Movement, appeared before the Grand Jury as a witness in the investigation of that body into Sunday moving picture shows. Deputy Police Commissioner O'Keeffe also was a witness. The following resolution was given out by the Grand Jury on the subject:

"Whereas, The attention of the November Grand Jury of Kings County has been directed to certain violations of the law in the giving of Sunday shows in the Borough of Brooklyn, and the District Attorney's agents have reported that a large number of such shows were given Sunday, November 17;

"Whereas, Judge Aspinall decided in a case before him on November 12 that Section 265 of the Penal Code prohibits such Sunday shows and provides a punishment for them.

"Resolved, That this Grand Jury request Deputy Police Commissioner O'Keeffe to have the law against such Sunday shows promptly and intelligently enforced without delay."

It is understood, however, that this resolution was not the unanimous sentiment of the members of the Grand Jury. A direct test case will be made and the arrest of some manager will follow, and a decision by a jury will be had.

Chief of Police Cowles, of New Haven, Conn., issued orders to his men to stop all future Sunday business by the moving picture shows about town commonly known as nickelots. Most of the shows have been in the habit of running Sunday afternoons or evenings, or both. The "outlandish" music, as the chief styles it, from the orchestral phonographs at the nicolets, is a flagrant violation of the Sabbath quiet, he declares, and the crowd of children who may always be found in front of the shows add to the disturbance.

"These shows have no more right to run Sunday than any theater," explained Chief Cowles, "and they must confine their business to six days in the week."

* * *

Business at all the motion picture houses is very big, and seems to be growing bigger. The more there are the more business each seems to draw. "Motion Picture" parties are in order from the suburban towns, is a report from Boston.

* * *

HERO DIDN'T DIE.

Cleveland, November 29.—The moving picture shows in town are being pursued red-hot by Chief Kohler. No vaudeville will be allowed, nor can any sensational pictures be shown.

This week a phonograph in one store show was stopped. In another, where a film called "A Lust for Gold" was being shown, the proprietor was arrested.

The police officials said the picture showed a murder and was debasing the public's morals.

H. H. Burnett, manager of the Lyric, who was placed under arrest, replied: "He's a fine guy to say that fellow was murdered. Whoever heard of the hero being killed in the first forty feet of film. Hully Gee! He was all right again within the next twenty feet, and married the girl in the next sixty, but that fresh fellow wouldn't wait."

* * *

Referring to our note in last week's issue *re* first nickelodeon, a Buffalo correspondent sends the following:

Mr. Mark, manager of Theatre Comique of this city, is responsible for the present motion picture craze throughout the country, for just ten years ago it was his fertile brain which inaugurated a new field of endeavor and enterprise for show men. February 9, 1897, with his brother, M. H. Mark, he opened up the first picture house in the country, leasing a small store in the Ellicott Building, Buffalo, N. Y., for the purpose of screening motion views at the nominal price of ten cents. Theatrical managers, however, before that time, had taken up the picture business as a part of the regular programme of their vaudeville houses, and few advertisers had been quick to see the possibilities in the new invention.

Mark's Vitascope Hall, the pioneer picture theater, was a small store, and when made over for the venture, it seated ninety people at a performance. Each patron was taxed ten cents for a ten-minute performance, and twenty-five exhibitions of one motion picture were given daily. There were no illustrated songs, and the only music furnished was from the piano player. From this point the craze started with a boom, as Mark's venture, notwithstanding its limitations, was a howling success with the Buffalo people. At this time of the motion picture beginning, the Edison Company and the American Biograph people furnished the house with films, while the machine used was one of the original Edison outfits. "Vitascope Hall" was sold out by

the Mark Brothers soon after, and they embarked in the penny business, for a time breaking away from the ten-cent proposition. In the cent show idea they remained interested for seven years, selling out a year ago, the business of a thirty-house circuit to a New York syndicate.

* * *

Vice-Chancellor Leaming, in Camden, November 27, refused Harvey T. Ringler an injunction to restrain Bloomfield H. Minch, of Bridgeton, from ejecting the complainant, from a building in Bridgeton used as a moving picture show.

* * *

Nebraska City, Neb.—The city fathers have decided that some of the pictures as shown at the moving picture shows, representing murders and suicides, are objectionable, and under the direction of Councilman J. D. Houston, the chief of police has been instructed to censor all of the pictures before they are exhibited to the public.

Councilman Houston says pictures of crime are demoralizing to the children.

Manager Rolfe has taken the matter up with his attorney and if molested or an attempt is made to stop any of the Wild West plays which are booked, he will test the law on the matter. The picture show men are getting ready to test the matter in the courts if they are arrested.

Several weeks ago there came to this city from Shenandoah, Iowa, Robert Flagg and Edward Evans, and they opened a moving picture show adjoining the building occupied by another show of this kind.

* * *

Director George W. Lederer, of the Auditorium Theater, Chicago, has concluded to do away with moving pictures save where the subject treated deals with big, momentous and current happenings. "This move is made," said Mr. Lederer, "because in advanced vaudeville it becomes a misnomer and a time killer to depict staged and rehearsed happenings and label them any old thing from Cinderella and the Golden Slipper to the Great Train Robbery. What the public wants, and what I agree they are entitled to, is action, plenty of it, and this we are going to give them."

* * *

Managers of the moving picture shows in operation in Manchester, Va., will combine and employ counsel to forward a movement looking to a reduction of the State and city license taxes now assessed against them. They will endeavor to have a bill passed by the next Legislature relieving them of a part of the taxes and placing their business in a class by itself.

At present the moving picture show is in the same license tax class as the theater playing first-class dramatic attractions. The five-cent moving picture places pay the same license taxes to State and city as the Academy of Music and the Bijou Theater. The picture men declare that this is obviously unfair, as an attraction in a first-class theater will have greater receipts at one performance than the moving picture show takes in all week.

An argument in favor of lower license tax for the moving picture theater, which will be presented to the Legislature and City Council, is that the picture show is the poor man's show. The man who cannot afford to pay admission to the theaters for his family will have the benefit of a wide choice of moving picture shows if the license is reduced. Few moving picture shows can do business at the present rate of taxation.

The managers of these places argue that they are of advantage to the masses because the pictures presented are largely educational, giving persons who will never have the opportunity to travel views of foreign lands, scenes of historical interest, panoramic tours of the United States and pictures that give an intelligent idea of the operations of the principal industries of the world.

* * *

F. Mundee, of St. John, N. B., has leased a large store in the Wood Block, and will occupy it with the Half-Hour Moving Picture Company. Seats will be arranged for 250. Mr. Mundee expects to be open for business some time next week.

* * *

Burlington, N. J.—Citizens who opened their eyes in amazement when, one after another, four moving picture shows opened in this city, are still more surprised to find that the craze has not yet reached its limit. A milkman has offered to sell his route cheap in order that he may enter the business, while a prominent painter wants to put up his business as security for the installation of a similar show, and a suburban farmer has taken similar tactics with his property. One candy merchant, ready to capitulate because children spend their nickels with the moving picture man, is seeking to sell out and invest the proceeds for a machine and films.

James B. Brown, for some time connected with the Catskill (N. Y.) Mail, is now press agent for the W. A. Folser Kinetograph Company, which gives moving picture shows throughout the country.

* * *

There has been a general curiosity on the part of the public to know how a modern newspaper is made and to satisfy it the whole story was recently told at Keith's Philadelphia Theater, in a remarkable series of life motion pictures called "The Making of a Modern Newspaper." The Philadelphia Record was selected as the model by S. Lubin, who made a number of realistic pictures.

The series opens with a scene representing a newspaper office over a hundred years ago. This is to give artistic and historical contrast to the great mechanical advance in journalism since that time. It shows the outside of an old Philadelphia printing shop, and the next glimpse is of the inside of the same establishment.

A journeyman is laboriously pulling impressions with a Washington hand press, while his apprentice is busy among the type, both being dressed in the custom of the period.

The next picture leaps across a century, and gives a fine panoramic view of the Philadelphia Record. In a flash is seen the Record's electric baseball score board with the great crowd watching the progress of an exciting game.

Other pictures show the Record's business, cut, editorial, advertising and mechanical departments.

* * *

ONLY ONE PICTURE SHOW ALLOWED IN GREENFIELD, MASS.

Only the action of the selectmen prevented the town from having two continuous moving picture and illustrated song entertainments this Winter. Herbert S. Streeter, a local man, secured a license from the selectmen, leased the fine Davenport store and proposes to spend about $2,000 for getting ready. Mr. Streeter proposes to call his place of amusement Bijou Theater. G. E. Moulton, of Newburyport, rented the old carriage repository on Federal street and proposed to fit the building for another moving picture show. The selectmen thought one daily afternoon and evening show of this kind was enough and declined to give Mr. Moulton a license.

* * *

Carl Wehmeyer, of St. Louis, Mo., proprietor of a nickelodeon at 1511 Market street, believes he is in hard luck.

His place has been robbed three times, and partially destroyed by fire, but the climax came Tuesday evening when a man appeared at the place and offered to sell him "cheap" some of the films and other stuff which was taken from him in the first robbery.

The man who offered the stolen films for sale said he had been given them by a negro, whose name he gave the police.

* * *

In Chicago a protest against the exhibition of certain pictures in five-cent theaters was made to Mayor Busse by a delegation from the congregation of St. Michael's Roman Catholic Church, Eugenie street and Cleveland avenue. The delegation declared that many of the pictures shown were suggestive, and produced a list of the theaters in the district in which they were shown. Mayor Busse turned the list over to Chief Shippy, with instructions to make an investigation and submit a report.

* * *

That another theater will be reopened in Fall River, Mass., soon is now possible. The Rich's Theater property on Second street has been purchased by Messrs. Hill and Hooper, business men of Brockton, who intend to renovate the property from top to bottom, and to open the theater inside of ten days, as a moving picture house, to add to the list already in operation in this city. Rich's Theater has not been open since last Spring. The new management intends to have a clean show from start to finish.

* * *

NO CLINTON PICTURE SHOW.

Clinton, N. Y., Nov. 21.—The Board of Aldermen has refused to allow moving picture shows to exhibit in this town.

* * *

Edward F. Galligan, of Taunton, appeared before the selectmen last night in connection with his petition for a license for a moving picture hall in Attleboro, Mass. He said that he intended to have vaudeville as well as moving pictures, and that if he made a success, he might build a hall here. He explained that he was in New York and so could not attend the hearing given on the petition. He thought that there was room enough in the town for two such amusement places and that, with his long experience in the theatrical business, he can make it pay

here. A few reserved seats, he thought, would make it possible to give the vaudeville as well as moving pictures.

Selectman Sweeney favored granting the license and so moved. Chairman Worrall seconded the motion, and it was so voted without opposition. A license fee of $25 will be charged.

* * *

Fire caused by a sprocket wheel flying off the moving picture machine making a short circuit, did about $400 damage to W. F. Bockhover's show house at 255 South Main street, Los Angeles, Cal. J. A. Sowsey, who was in charge of the machine, was burned about the head and hands.

When Sowsey saw the flames shooting up, he attempted to save three rolls of films, but the fire drove him out.

* * *

An explosion, caused by the contact of the highly inflammable film strip with an electric light, nearly resulted in a small panic in the Secnic Temple, a moving picture theater on Second street, Chelsea. The prompt opening of the several exits, however, was the means of partially calming the frightened women and children who composed most of the audience, but there was a mad rush for the street, every one escaping safely. Walter Spence, the operator of the machine, extinguished the blaze after severely burning his face and hands. The machine and films were destroyed.

* * *

NEW COMPANIES

Buffalo Film Exchange, Buffalo, to manufacture moving picture films, talking machines and records; capital, $20,000. Incorporators: Joseph A. Schubert, No. 13 East Genesee street; Francis A. Schubert, No. 405 Delaware avenue; Ernest W. McIntyre, No. 49 Niagara street, all of Buffalo.

* * *

Dover, Del., Nov. 22.—The list of nickelodeon corporations with strong capitalization is growing. The State Department of Delaware issued a certificate of incorporation to the South Penn Nickelodeon Association, to buy, sell and operate motion picture films, motion picture machines. The capital stock is $35,000, and the incorporators are of Waynesburg, Pa.

* * *

The O. T. Crawford Manufacturing Company—O. T. Crawford, 89 shares; A. S. Kane, 10; Clarence Huff, 1. To manufacture and deal in photographs, moving picture machines, etc. Capital stock, one-half paid, $10,000.

* * *

IN THE INTEREST OF DECENCY.

If the movement to censorize the cheap theaters and moving picture establishments is carried on in the proper spirit, some good may be accomplished. In conception the idea is in line with wholesome public policy, though in execution care should be exercised to prevent the undertaking from developing into persecution.

No small degree of intelligence will be called for in deciding many questions that may arise. In the matter of pictures and performances which are flagrantly obnoxious, there can, of course, be no controversy; but after this point of undisputed viciousness is passed, the problem becomes one where injustice may easily be done. The ordinance governing the inspection or censorship should be drawn cautiously, and too much power should not be invested in any one man. A scene or line or a performance that would be considered highly improper by one critic might be regarded as admissible by another, and despotic power should not be vested in the police judge or any other official.

The idea of a censorship is itself not particularly attractive, but there can be no sort of reasonable argument in favor of indecent exhibitions of any sort. If the present crusade is merely a "rider" to the fanatical crusade against Sunday theaters, all the good that might otherwise be accomplished will be largely jeopardized, for there is no just connection between them. Indecent exhibitions should not be prohibited any day in the week. —*Kansas City World.*

* * *

From Port Huron, Mich., we learn that the new moving picture machine has been installed in the Washington school and is used for illustration purposes by the different classes. The machine was obtained with money raised from coffees and entertainments given by the school.

* * *

ERRATUM.

In our description of the Clarostat, see issue November 23, page 611, read: "It has a capacity of 5 kilowatts, using only 1¼ to 1½ kilowatts," instead of 1½ to 1½; and for kilowatts in use, read: "Watts." Thus, a multiple rheostat uses 5,000 watts, etc.

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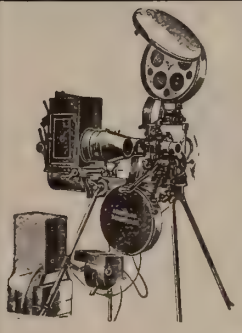

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has purchased the interest of his former partner and the business which has been the most extensive of its kind in the world, has been enlarged in every way.

We will, in order to get personally acquainted, as well as present the opportunity to prospective customers of looking the ground over fully, pay one-half your transportation within a radius of seven hundred miles of our Chicago office, if you place your film contract with us. This applies only where you actually come to see us and we must be advised by etter, or wire, of your coming.

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CHICAGO, ILL.

N.B.—I, personally, can truthfully state that WM. H. SWANSON & CO. have a Car-load of Moving Picture Machines in stock.—F. C. McCARAHAN, Chicago Manager, *The Billboard.*

FOLLY, OR CRIMINALITY. WHICH?

A Wilkesbarre correspondent sends us the following:

Building Inspector Held November 27 made a tour of the five-cent theaters in operation in the center of the city and discovered that the worst fears as to the dangers of these places becoming the scene of a panic were more than justified.

When permits were granted for the construction of these places all the restrictions which the city laws in their present condition exact were placed upon them and the inspector insisted upon exits of the required capacity being placed in building and that other precautionary measures be taken, and the managers were prolific in promises to do so.

Since their erection the business which these places have developed has become so large and the danger so apparent that fears have frequently been expressed that they would be the scene of some terrible accident in case of fire breaking out or any other occurrence causing a panic in the small and stuffy quarters, that the building inspector determined to make an inspection without warning to the proprietors and to learn for himself that so far as the present laws provide for it, the safety of the public is being maintained.

His inspection revealed an extremely bad condition of affairs at most of the places and at none of them was it found that the law was being strictly observed.

The first place visited was the Dreamland Theater on South Main street. Here the crowd was found to be so great that many were standing in the rear, but this place was found to be in better condition than any of the others. No one was allowed to stand in the aisles and large double doors on one side of the room, giving access to an alley, allow of rapid evacuation. It was found, however, that red lights, which are indicative of exits, were placed about the walls in places where no exits exist and these were ordered removed. It was also found that the main doors for exit were closed during the performance and the proprietors were instructed to cease this practice. One of the proprietors of this place objected to a compliance with these requests on the part of the inspector and stated that the other places were in worse condition than Dreamland, and this was found to be literally true, for the Empire Theater, on East Market street, operated by the same firm, was found to be in such a bad condition as regards exits that the other firm member was threatened with arrest and informed that if he failed to remedy conditions he would not be allowed to open his theater to-day. This place was the worst found in the tour.

As in Dreamland there is one center aisle in this place and the seats were filled. There are no side exits, but on either side of the canvas on which the pictures are thrown are stairways, with an "exit" sign over them, but with no lights, so that they are barely visible.

The inspector attempted to make his way out through one of these exits but found the door locked. The proprietor then unlocked the door and the inspector found himself in a wagon shed, one side of which was open, but which was so filled with boxes, lumber and other rubbish that it was almost impossible to get over them.

He then examined the other door of exit from the outside and found a great pile of rubbish, half the height of the door, placed against it, while a long ladder which lay against it would have made it absolutely impossible to open it from the inside, even if the door were unlocked, which it was not. This condition aroused the ire of the inspector and the proprietor was informed that he would not be allowed to do business there to-day unless this condition was remedied and lights were placed over the exit signs. This he promised to do.

When a permit for the construction of this place was first applied for the building inspector refused to grant it, because the rear of the building ran squarely up against an inclosed wagon shed and there was no provision for exits of any kind. Those who originally contemplated opening the place then gave it up and no further attempt was made to open it until the firm now in possession secured the right from the owners of the barn to tear out one side of the wagon shed and thus provide an open shed into which exit might be made, but, as stated, even these exits were not kept in good condition.

The next visit was paid to the Star Theater across the street. Here also a great crowd was found and there was absolutely nothing inside to indicate possible places of exit. An inspection of the place between performances, however, revealed a place about a foot in width between the canvas curtain and the side walls where those desiring to gain access to the rear might do so, and back of the curtain there was a large open space and big double doors giving access to an alley. The employees here were instructed to notify the proprietor to have signs placed designating the places of exit and to widen the door in the canvas wings leading to this exit.

A visit was then paid to the Unique Theater on Public Square. Here it was found that the canvas screen extended all the way across the rear of the room. Narrow stairs, about a foot wide, lead up to either side of the platform on which the screen was placed. Red lights were over them, but no exit signs. In order to reach the outside doors it was necessary for the inspector to crawl through a doorway leading to a space back of the piano pit and beneath the platform and then climb a ladder through a narrow trap door to get to the outside door.

Here it was found that the screen was only of muslin and that it was tacked to a wooden framework, and no doors were provided at all, and if the occasion arises by reason of which people must leave in a hurry they will be expected to crowd up this narrow stairway, burst through the screen and then make their way out through the big double doors which exist in the rear of the screen.

The management was informed that it would have to provide for doors through the screen, as originally called for; that the rear doors must be left unlocked during performances, and that signs showing the place of exit must be provided.

The building inspector is determined that what regulations there are concerning these places must be respected and lived up to, as the danger if a panic should break out would be great even under the strictest enforcement of the present laws.

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Film Review.

Love will find its way
Through paths where wolves would fear to prey,
And if it dares enough 'twere hard
If passion met not some reward.—*Byron.*

"The Elopement." In this production the biograph has struck the dulcet chord in the gamut of human emotion, and in the very genesis of the story wins the sympathy of the spectator for the young couple who are the leading characters. The gallant lover, whose proposal of marriage is accepted by his sweetheart, meets with a storm of disapproval from her father, on account of her youth. Tearful and disconsolate, they receive this prophylaxis to the consummation of their wishes. But "beauty's tears are lovelier than her smiles," and when the young knight beholds the tender orbs of his lady fair welled with those heaven-moving pearls, he becomes desperate, and as a *dernier ressort* suggests elopement, to which suggestion his sweetheart cheerfully assents.

When the "queen of night shines fair," with all her virgin stars about her," the young chevalier rides up on that twentieth century Pegasus, the automobile, and taking his inamorata aboard, they chug off down the road like the wind, with Eros at the wheel. They have hardly disappeared before Pa and Ma, awakened by the snorting of the gasoline steed, start in pursuit, clad only in their robe-de-nuit, in another auto. The young lovers are madly spinning along the road, touching only the high spots, when suddenly, frowns wrinkle the brow of Fortune, and the idiosyncrasies of the buzz-wagon for a time seem to militate against a happy denouement of the story. First, in making a sharp turn in the road, it skids and whirls around like a weather vane, and a little further on it sticks fast in a heavy morass, and no amount of manual persuasion will induce the carburetor to "carburet." Here they find themselves impaled on the horns of a dilemma. The pursuing auto is seen rapidly advancing along the moonlit highway. Think, and think quickly. Ah! to the woods, for autos have not as yet been trained to fly or climb trees. So through the woods they make their way until they come to a lake where a motor-boat is tied to the landing. Into this they leap and are soon swiftly cutting through the scintillating ripples of the turquoise waters. But misfortune sits ahelm, and the Sphinx would shed tears of pity at their plight when, while darting along towards their goal, the opposite shore, the motor-boat explodes, hurling them into the cold, merciless water. The stout-hearted lover succeeds in bringing his precious burden ashore, and carries her prostrate form to a farmhouse nearby, where the bucolic altruism of the old country couple soon revives their chilled spirits, attiring their bodies in suits of their clothing in place of the wet ones they had on. You may imagine they cut most ludicrous figures as they stood before the village parson, whom the good old farmer hurriedly summoned—the bridegroom in his host's dress suit, which, what it lacked in length, more than amply made up in breadth, and the blushing bride in a pristine creation of dressmaker's art belonging to the old lady. But Cupid is no respector of raiment—if he was, he would dress differently himself—and so the happy

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pair are made one just as Pa and Ma rush into the farmhouse, whither they trace the recalcitrant young ones. But, all too late, and making the best of the situation, they give the newlyweds their parental blessing. Thus terminates the calamitous adventures of a pair of determined lovers.

The scenes—the exterior ones being beautifully tinted for moonlight effect—aside from being intensely thrilling and dramatic, have just enough comedy to lighten them.—*Biograph.*

The Kalem Company this week put on the market the Roman spectacular subject, "Ben Hur." The scene opens with an assembly of citizens who are harangued by one of their number, whose words have great weight with the crowd, and their attitude of approval shows that Roman misrule in Jerusalem has reached its climax. Heralds now approach and Roman soldiers beat back the crowd to make way for the approach of the Roman Procurator. The scene changes to the home of Ben Hur, who is seen with his sister and mother on the house top. The cavalcade of Roman troops approaches, and to get a near view Ben Hur leans from the coping and knocks down one of the stones thereof on to the shoulder of the Procurator. This is seen and misconstrued by the Governor, who orders soldiers to arrest the inmates; they, after ineffectual pleas and struggles, are carried off.

Ben Hur is consigned to the galleys, where he is loaded with chains. Here he signalizes himself by saving the life of Arrias, who publicly adopts him as his son and proclaims him a Roman citizen amidst the acclamations of the assembled crowd in the forum. Now comes the scene in the games where Ben Hur is challenged by Messala, and accepts it, to the great delight of the citizens. The chariots and athletes parade before the dias and in due time are arranged, and the chariot race commences. Three times 'round the ring dash the chariots, and at the fourth run Ben Hur comes out the victor and is crowned with the wreath, to the great chagrin of Messala, who is borne on a stretcher, wounded to death.

Next week's issues from Williams, Brown & Earle are: "The Sticky Bicycle." A bill poster is engaged sticking up a large notice on a blank wall. Two errand boys are busily engaged watching the proceedings, leaving their baskets of wares on the pavement. As the man, after using the paste, puts the brush back in the tin, he turns to straighten out the bill, and the two kiddies see opportunities at once for mischief. Looking around they see an old cyclist ride up, dismount, leave his bike near them, and disappear within a doorway. Seizing the paste-brush one reconnoitres, the other pastes the saddle of the machine. After the deed is accomplished they quietly go back, and replace the brush.

The cyclist soon comes out again, and jumping on his machine rides off. He has not gone far before he realizes he is unable to dismount! As he pedals along he calls for help, and to policemen and helpers generally he explains his position as they run beside him. After bringing him to a standstill, the crowd divide up, one side taking hold of the man's shoulders and the others clutching firmly the bike. A fearful tug-of-war takes place, and after a good long, long pull, bike and man part, sending each side sprawling. "The Rebellious Schoolgirls." In a school for young girls the mistress finds it necessary to administer punishment to one of her pupils. Leaving strict instructions for the class to get on with their work, she leaves the room for awhile. During her absence the youngster, who has sorely resented her chastisement, harangues the class, and stirs them up to a rebellious mood.

When the teacher returns, she is surprisedly knocked down with a form held up by numerous girls, who seize her as she sprawls on the floor. The leader obtains the birch and gives her teacher a goodly taste. Having had enough fun in this direction, they fetch a large jar of black ink and pour it over their unhappy mistress And "A Letter in the Sand." A young man at the seaside, burning with a desire

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to "pop the question," is disappointed to find the young lady sitting on the sand by the side of her stern looking father. Not to be outdone, he scribbles a note, and with sundry signs to the girl, buries it in the sand close by. The young lady, keeping her parent's attention seaward, signs to the youth that she fully understands. Unfortunately for them both, a lady, certainly not youthful, watches this little plan, and naturally takes the note to be intended for herself. Jumping from her seat, she at once appropriate it, which considerably disturbs the two lovers.

The rival lady, who has read the note goes up to the young man and plainly tells him that she accepts his offer. She endeavors to force her claim by taking the young man's arm. The situation becomes desperate, and the youth races off, chased by his admirer. The young lady, seeing her lover being chased by a rival, follows up the other pair. The father, with ferocious signs, naturally goes after his girl to bring her to her senses!

The chased lover dashes to the pier and vaults over the gates, only to be followed by his pursuer. The younger lady, not being sufficiently agile to follow, goes to the water's edge and jumps into a boat her father joining her. The young man jumps into the sea, catches his lady love in his arms and makes off. The father, left alone in the boat, is astonished to see a lady also sliding down a pier support, and seeing her grave danger, immediately rows closely up and rescues her, thus leaving the lovers to get well away.

"A Soldier Must Obey Orders," another Carlo Rossi film, portrays a simple-minded recruit. Soldiers' barracks are shown, a corporal's guard is being drilled, one of whom is very awkward and slovenly, for which he is reprimanded and is sent off to clean up and report to the commanding officer's quarters.

There, he is ordered to gather all the luggage and convey them to the train on which the officer and his wife are to depart.

What follows can better be imagined than described. His awkwardness and seeming lack of knowledge as to the value of the different wearing apparel he displays, in packing the luggage, is excruciatingly funny. At last all is packed, and loading the numerous bundles upon different parts of his anatomy, he starts off for the depot Dropping, breaking and spoiling his charges, he arrives at the train shed just as the train pulls out.

The soldier has orders which he has learned to obey, so he starts off in a hot chase after the train. The next series of views depict the soldier's ridiculous adventures in tramping fifty-five miles through the country—each adventure lightens his load and finally he reaches the quarters of his superior, who, with his wife, are anxiously awaiting the arrival of their baggage. Their dismay and disappointment is very keen indeed, upon beholding the faithful orderly appear on the scene with the remains of the baggage—a tiny fruit basket. As a balm for their wounded feelings, they "take it out" of our faithful hero.—*Kleine Opt. Co.*

"When Cherries are Ripe," Carlo Rossi film, opens with a farm yard scene from which a pretty maiden, basket on arm, heads for the woods to pick fruit. The course takes her through woods abounding in beautiful rustic scenes. Finally reaching the objective spot, she leaves her basket on the ground and with the aid of a ladder climbs up to the branches of the tree from which she plucks some fruit. A young man happens on the scene, and gallantly lends his services in passing the basket up to her, after which act he removes the ladder and playfully threatens to leave her up there unless she will permit him to "pick a cherry" from her lips. She finally prevails upon him to permit her to descend—but she refuses the reward that he claims. Acceding to her request, he climbs up the tree to pick more fruit, and to punish him for his former bold advances, she removes the ladder and struts away, leaving him up in the air, wildly gesticulating for relief. The last scene is a colored and close view of the buxom maiden munching cherries and mischieviously winking and smiling at the audience as she decorates her ears and neck with ripe cherries.—*Kleine Opt. Co.*

Pathe's productions this week are "The Pearl Fisher." A fisherman is lying on a river bank, apparently despondent at his poor catches, and he falls asleep. Suddenly, on the opposite bank there appears a beautiful rainbow, in the center of which is enthroned the queen of the deep, with her maids in waiting. She calls to the slumberer and tells him of the wonderful pearl riches secreted at the bottom of the ocean With this the vision vanishes, and the fisherman, charmed by the scene, dives into the water. He is seen going headforemost to the bottom, his body descending through all manner of subterranean caverns and past weird and curious fish. He finally reaches bottom, begins to wander about among the mysterious halls, where countless varieties of plants, shells and sea monsters are to be found on every hand. On he goes, when suddenly, from a huge starfish, there appears a fairy or goddess, who takes him further into the wonders of the caverns. She finally leads him into an enormous hall, where massive oysters open and from their shells step a number of pretty girls. The fisherman is charmed and bewildered by the pretty spectacle, and the girls execute a dainty dance round him. But he wanders on, and the next view shows an enormous oyster. The shell opens, disclosing the fisherman asleep inside, clutching a number of wonderful pearls. He awakens, and pressing the wonderful necklace to his breast, hurries out of the cavern. Now all of the spacious corridors become filled with torrents of fire, but he hurries on and is soon scrambling up the bank of the stream Still holding tight the necklace, he hurries to the home of his sweetheart, and as soon as he places it about her neck she becomes an elegantly robed lady. In a twinkling his appearance, too, changes to one of royal splendor, and the entire aspect of the house is transformed, so that it resembles a palace. Here the fairy of the sea again appears and the film ends in a scene of triumph, which is graced by many tableaux of pretty dancing maidens. And "The Poor Old Couple." An old, sick man and his faithful wife are seen in their home. where the latter, realizing that she must have funds to save her helpmate's life, bundles up some old clothes and is next seen at the pawnbroker's. The clerk inspects the little parcel, then curtly informs her that he can make no offer for it. Downcast and despairing, she next goes into the street and two clothes cashers, having pity on her, give her a small sum of money for the parcel. With this money she goes to a florist's and succeeds in purchasing a few little flowers; with the little bunch of blossoms she goes to a park and endeavors to dispose of them; but a cruel officer expels her and she is next seen at a picnic. Here she is so persistently earnest in her endeavor to sell her flowers that she becomes obnoxious to a young man, and he throws the little bouquet into the water. This last hope for a few pennies gone, she wends her way to a charity station, where her wants are cared for. She is given a bottle of medicine and with this she enters the room where her sick husband lies abed. She goes to his side, and just as she reaches him he raises his head for a moment, then sinks back, dead. The old woman, left alone, bursts into tears of grief.

Introducing Hepworth's latest production, "Dumb Sagacity," Williams, Brown & Earle say: "This film, which has been the success of the season in England, is a sequel to the wonderful film 'Black Beauty,' which was issued some months ago.

"'Dumb Sagacity' is the story of a little girl and her pets, a horse and a dog, whose marvelous intelligence is most strikingly shown.

"The little girl, whose home is at the seaside, goes out on the rocks to play with her dog. There she romps with her pet and quite loses sight of the constantly rising tide. Suddenly she discovers that the rocks are surrounded, and her escape entirely cut off.

"Turning to her dog, she motions him to the land; instantly he is off, swimming to shore and dashing across the beach he reaches the stable, where he unties the pet horse, then leading the way, he and the horse dash off to the surf, through which they plunge.

"The horse soon reaches the rock, which he has much difficulty in approaching, but finally the little girl succeeds in getting upon his back, and is then swiftly borne to shore.

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Seek and Thou Shalt Find— Trouble ..... 88 ft.
Sightseeing Through Whiskey .....353 ft.
Shakespeare Writing Julius Cæsar .....344 ft.
Satan in Prison.....300 ft.
A Story of Eggs.....192 ft.
Hamlet, Prince of Denmark.570 ft.
Drink .....312 ft.
Bewildering Cabinet.....370 ft.
A New Death Penalty.....400 ft.
How Bridget's Lover Escaped .....500 ft.
The Skipping Cheese.....280 ft.
Robert Macaire & Bertrand.1060 ft.

MILES BROS.

The Blackmailer .....585 ft.
Petticoat Regiment .....785 ft.
Babes in the Woods.....378 ft.
Once Upon a Time There Was— .....867 ft.
For a Woman's Sake.....497 ft.
His First Topper.....255 ft.
Invalid's Adventure.....——
Cheekiest Man on Earth....——
Babes in the Woods.....——
Female Regiment.....——
Arrival of the Lusitania....——
"Once Upon a Time There Was—" .....——
For a Woman's Sake.....——
Great Lion Hunt.....700 ft.
Female Wrestlers.....508 ft.
Happy Bob as Boxer.....262 ft.

PATHE.

The Pearl Fisher.....524 ft.
The Poor Old Couple.....410 ft.
Doings of a Maniac.....426 ft.
Bobby's Practical Jokes.....393 ft.
An Exciting Ride.....213 ft.
Modern Hercules at Work...229 ft.
Your Wife Is Unfaithful to Us .....393 ft.
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The Clock-Maker's Secret....803 ft.
Wood Industry in Norway..328 ft.
Economical Trip.....278 ft.
Master in General.....295 ft.
The Cupboard.....459 ft.
The Baboon.....393 ft.
Enchanted Pond.....196 ft.
Airship Thieves.....246 ft.
The Plank.....229 ft.
Little Conjurer.....246 ft.
Ali Baba and the 40 Thieves.1082 ft.
The Pirates.....541 ft.
The Innkeeper's Wife.....442 ft.
Inexhaustable Barrel .....295 ft.
Chemist's Mistake .....262 ft.
Tipplers Race .....377 ft.
Mysterious Boudoir.....246 ft.
Inkeeper and Wife.....442 ft.
Cripple's Duel .....377 ft.
Artistic Woodcarver.....311 ft.
Satan at Play.....656 ft.
A Quiet Hotel.....344 ft.
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Her First Bike Ride.....344 ft.
Pleasant Thoughts.....213 ft
Magic Lantern.....213 ft.
My Mother-in-Law.....311 ft.
Red Riding Hood.....328 ft.
Andalusian Dances.....344 ft.

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The Blacksmith's Strike....1067 ft.
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SELIG.

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A Life for a Life.....——
Cab 23.....755 ft.
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Gitana .....912 ft.
Kidnapping a Bride.....530 ft.
Fountains of Rome.....215 ft.
Slavery of Children.....536 ft.
The Fireman.....295 ft.
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File de Chiffonier.....694 ft.

URBAN-ECLIPSE.

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Reedham Boys' Aquatic Sports .....434 ft.
Bad Boy's Joke.....487 ft.
Daughter's Lover in Difficulties .....447 ft.
Stolen Child's Career.....614 ft.
French Recruit.....667 ft.
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Accidents Will Happen.....474 ft.
Through Hong-Kong.....627 ft.
Picturesque Brittany.....320 ft.
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VITAGRAPH.

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The Soldier's Dream.....300 ft.
The Veiled Beauty.....600 ft.
The Kitchen Maid's Dream..400 ft.
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A Seaside Girl.....325 ft.
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The Poet's Babies.....525 ft.
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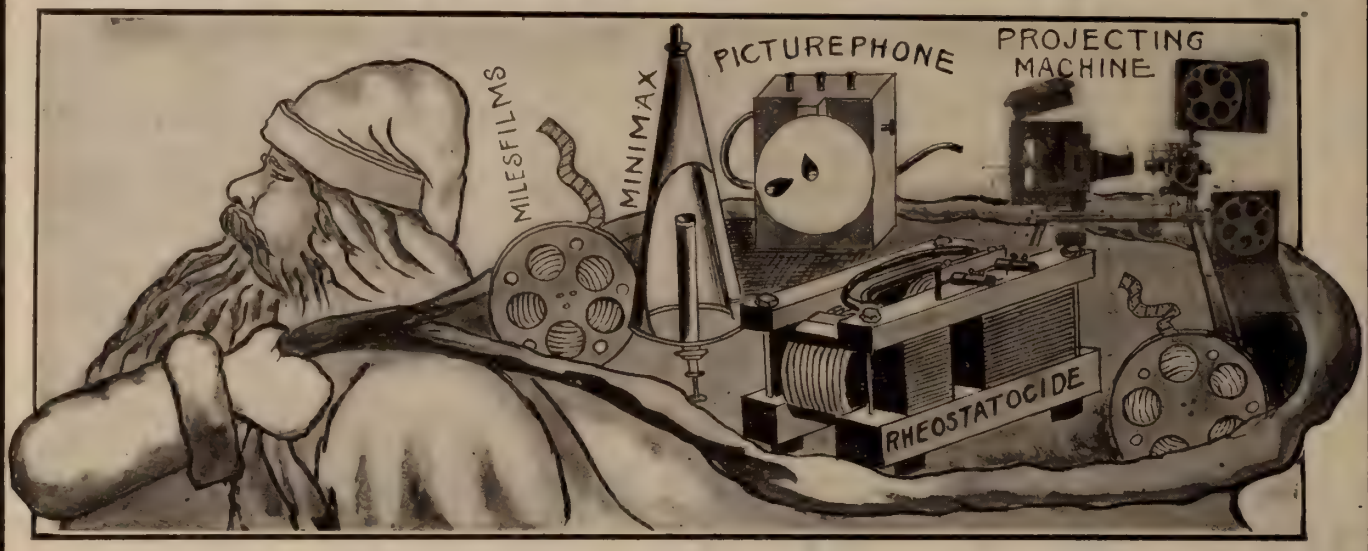

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Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of All Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Vocalists, Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 41. December 14, 1907 Price, 10 Cents

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Editorial.

Some Careless Operators.

We were paying a visit to one of our advertisers the other day, and he called our attention to a reel of film just returned from a nickelodeon. The film was absolutely new, never used before, and yet this film was useless for any further exhibition. It was scratched from beginning to finish in so disgraceful a manner that none but an arrant ignoramus of the value of film could have treated it so. A little time spent on wiping the machine, cleaning off all dust, and careful oiling, would obviate all scratches, or a good brush used on the velvet guides after each reel has been run through.

On another occasion we were shown a new film of which some three to four hundred feet had been broken all down the sprocket perforations. Film that breaks like this is shoddy, cheap and nasty. We have been trying to find out who manufactures this sort, but so far have failed. We have the assurance from Eastman Company that it does not emanate from them. Even in a case like this, when the operator sees the result he ought to at once stop and examine his sprocket, which may be out of gear and needs but the adjustment of a screw or two to again put it in order. Several exhibitions we have visited of late were very poor; one operator was working away at the crank and the machine was running heavily and groaning as if it was grinding corn, going off in leaps and bounds, giving a jerky, blurred picture on the screen, and what we were waiting for and expecting, soon came to pass—the film broke three times and there was a long, dreary wait after each break. The exhibition, which would ordinarily have taken fifteen minutes, occupied forty, and the audience went out with a sigh of relief. We spoke to the proprietor, and he said he had tried five operators and was giving this man a good salary, as he was supposed to be an expert. (He was, at carelessness.) Another exhibition was showing what was supposed to be a funeral procession, and the horses were walking at a sedate, stately pace, or ought to have been, but in this case they slid along the screen in a most ludicrous manner that brought a satirical laugh from the audience. The next picture was a hunting scene, and here the operator reversed the whole performance. If operators will only bear in mind that the camera goes at one even rate of speed and fully catches all the action necessary, then if they will try and get this even rhythm of speed in their machines, they will secure the true life-like motion their pictures ought to depict.

Another defect very noticeable is the manner of operating the arc. We have seen rainbows in the sky, black patches in the center, and ghostly images galore. When we have spoken to the operator he has said: "Oh! it is the glasses that ain't just right." The condensors have nothing to do with the effect on the light. Each operator ought to know how to center his arc so that only a white light is seen on the screen; it is an easy matter to adjust the light to or from the condensor, up or down, right or left, until it is perfect. An operator does not know his business until all these little details are as simple as A B C to him. Another point we wish to touch upon is the fire risk. We were told about a fire that occurred in Pennsylvania in a complete fireproof box. No damage was done except to the film, the operator escaping with a few slight burns. His explanation of the fire was that the rapid friction in the take-up gear caused it to spark and set itself on fire. We told our informant to tell that story to the marines. The operator is known to be a most inveterate smoker—in fact, he often goes to bed with a cigarette—and our contention is that his cigarette is responsible for the damage and that he ought to seek occupation in another sphere, or give up smoking.

A Good Organization

would know how to deal with such as we have described, and unless they improved they would be given marching orders to get another job. We commend the two letters from correspondents on another page to the earnest consideration of every operator, and if the whole of the known 5,000 operators would join hands, they would command recognition in the Federal Union under a separate and distinct flag of their own, and secure the elimination of the careless operator.

"I could not do without the Moving Picture World. It is looked for every week by my employees," writes a Subscriber.

YOU NEED IT TOO

Subscription $2.00 per year.

How the Cinematographer Works.

If you happen to look out your windows any of these fine mornings and see a "real gent" attired in full evening dress cruelly choking a be-u-ti-ful damsel right out on the sidewalk or a villainous faced man with a cruel black mustache beating a poor little match girl over the head with a baseball bat, take one more look before you rush to the telephone and tell the police that a blood-curdling crime is being pulled off right before your very hands and face.

Chicago has become one of the great centers of the motion picture industry, second only to Paris. Here, right in the streets of Chicago or in the country just outside, are made the pictures that you see in lectures, theaters, vaudeville-houses and 5-cent amusement halls.

There is such a demand for new pictures all the time from these various sources that the firms who make a business of supplying the amusement-seeking world with new and startling motion pictures are busy all the time on fresh subjects.

A moving picture film is only a group of several thousand photographs that are thrown on the screen in such rapid succession that the eye is deceived into thinking it sees real motion.

But a photograph reproduces only what has actually happened, so that all the thrilling scenes represented in a motion picture series have really occurred somewhere. It is the manufacture of these occurrences so that the camera can reproduce them that is the most serious part of the motion picture firm's business.

Anybody can go any day and get a picture of the new County building, or the sea lions in Lincoln Park, or a picnic on the Wooded Island. People sit in front of a screen at the vaudeville-houses and recognize in the background of the pictures Chicago streets and buildings, but they see strange and weird occurrences that in all their experience they never have witnessed in Chicago, and they wonder how the miracle is wrought.

WEIRD HAPPENINGS TO ORDER.

The motion picture man is able to observe these strange phenomena and have his machine right on the spot to get them because he makes the weird happenings to order.

The "real gent" in the evening dress who chokes the be-u-ti-ful lady at 10 o'clock in the morning—a most unseemly hour for a "real gent" to wear a full dress, let alone to choke a real lady—has been carefully rehearsed to do this cruel deed by the motion picture men.

The clothes the "real gent" wears are property clothes owned by the motion picture man, and so is the near-Worth costume that adorns the beautiful lady.

The "real gent" is furious in his anger. Why not? He gets $4 a day for doing that. If you are a theatrical person, and your show has closed or busted, and there is no engagement in sight, there is a lot of choking you would do for $4 a day.

The biggest motion picture firm in the city has its machine operators out every day with a company of thespians who are willing to fall in the lagoon and be rescued, chased madly down the street, be carried by brave firemen from burning houses or beat a match girl over the head with her own crutch.

The most important man around a motion picture establishment, next to the proprietors themselves, is the man who originates the story which the motion pictures are to tell. He is at once playwright, producer, property man, mistress of the wardrobe and stage manager. His first work is to think out something that will be full of human interest and that can be told through the mediumship of the pictures. He either writes out his plot or else thinks it all out carefully and carries the details in his mind. Then he sends around and engages the people needed for that particular set of pictures.

In Paris there are regular companies of motion picture posers, who do nothing else but act in front of motion picture machines. In Chicago the posers are changed frequently, so as not to have the same faces in the various picture sets.

All the performers are actors. Some of them are playing regularly in theatrical companies around the city, and go out to pose in front of the motion picture cameras to earn a little extra money, besides getting an outing and a new experience. Other actors are those appearing at the vaudeville shows, usually in the class known as chasers, although aften actors of established reputation will pose for the sake of the advertising that pictures will give them. Actors out of work and looking for quick money always call around at the motion picture houses. So that it is not difficult to obtain plenty of capable people to act out the motion picture story.

SETTING FOR BANK ROBBERY.

The motion picture playwright selects his people for any certain set of pictures he wishes to make and notifies them of the hour they are to assemble and where. Then with a couple of assistante he gets out the costumes and properties that will be needed and selects the places required to furnish a proper setting for the story.

If he has a scheme for a set of pictures representing a bank robbery he will call up banks in the suburbs and ask if he can please rob them.

It may be a story that involves a church wedding, so arrangements must be made with a church sexton to get into a church.

Every day the motion picture people are out at work. One day they are busy on a thrilling story of a train robbery and go to a small station where they have arranged to have a train run along on a side track and be robbed. The next day a funny tramp story may be worked out in a fashionable neighborhood, and the day after the troubles of a picnic party may be worked out under some of the big trees along the Des Plaines.

One day last week a company started out to the South Side to depict a story representing the troubles a fat boarder had with flies at a Summer resort. The first concern of the manager was to get an old-fashioned frame house that would look like a typical Summer boarders' paradise. He heard of one near Thirty-seventh street and Ellis avenue, and so after his company had assembled he put them on a Cottage Grove avenue car with that place in view.

Besides the actors there were the motion picture operators lugging mysterious black bags containing their machines. Then there were assistants with signs, costumes and various properties. After the company had taken their seats in the car the manager outlined the plot.

LIVELY SUMMER BOARDERS SCENE.

"Now, say, everybody, get together," said the manager. "This is going to be called 'The Troublesome Fly,' or 'Fun at the Boarding-House,' or something like that. It's great. Going to be a regular scream if you people ginger up a little bit and throw some life into it. Now here's the dope: There's a fat guy, that'll be you, George, who comes out in front of this hotel joint, and, say, the flies don't do a thing to him. See? A great big fly—here it is. See, it's as big as a mouse—is lowered

so as to buzz around his head. He fights it off and gets mad and claps at the fly with his paper and hits some other people and gets into a fight and all kinds of trouble. Great. What?

"Well, then the village cut-up—that's the 'rube' part for you, Gordon—gets busy and puts fly paper over all the benches and the steps, and when the borders come and the girls and boys chin each other and make dates they get stuck on the fly paper. What?"

"Not any for mine," spoke up a blonde-haired lady, who used to play leading juvenile in the Marked for Life Company.

* * *

"I did a stunt like that with a motion picture bunch last Summer and, say, that fly paper stuff didn't do a thing but put a brand new pongee of mine on the blink. Honest, I scrubbed that skirt with turpentine and gasoline, but, say, what do you think took it off? Just common every-day boarding-house butter. But I hain't got the butter off yet and——"

"Cut out the weeps, Molly," said the manager coldly. "If you don't like the fly paper to stick to your dress we can just have it pinned on. Well, when the couple take a walk with the fly paper sticking to 'em, there's a place for the big laugh. What? You see the first couple go prancing along giving each other hot air about being the swellest ever and not knowing anything about the fly paper.

"Then the next couple come in sight and they see the fly paper on the first two and holler and laugh and have fits. See? Then the third couple come along and they have a fit at the second couple, and then the fourth couple they pretty near die laughing at the paper on the third couple. And you see they've got it on, too. Great. What?

"The last act is where the rube goes to sleep on a bench under the window at the boarding-house and George opens the window and slings out all the fly paper on the rube and it sticks to his clothes and to his hair."

"Nix," said the gentleman who was to play the rube, plaintively. "Butter ain't served regularly at my boarding-house. Nix fly paper in my hair.

"Now don't get peevish, Gordon," said the manager in a mollifying tone. "I've got a wig for you and I want fly paper on it. Now cheer up."

Everybody cheered up and the party arrived finally at the old-fashioned frame house where the pictures were to be taken. The people who lived in the house were not enthusiastic over the idea for awhile, but the manager, who is skilled in borrowing backgrounds, succeeded in persuading them that no damage would be done to the house and that the neighbors would be treated to a magnificent performance free of charge.

The properties were immediately opened up and a big sign put on one of the posts at the side of the steps, marked:

SUMMER BOARDERS.

The rube grabbed a wig and a pair of short trousers out of the baggage and disappeared into a woodshed. The women adjourned into the house and re-marcelled their marcels and powdered their noses and then reappeared. The camera brigade unlimbered and made ready to go into action.

All these mysterious proceedings, especially the appearance of the rube in his short trousers and red wig, caused great excitement in the neighborhood. First, two small boys playing in the street stopped in wonderment and gazed silently on the scene. A newsboy came along, took one look and then yelled to a boy back in the alley: "Come on, see de free show." Windows went up all around and heads popped out to see where the fire was and if the patrol wagon had taken the man away yet.

George, who was down for the first act, took off his coat, grabbed a newspaper and began rehearsing George had to have a bench to sit on. The family who had loaned the house were appealed to, but they had no bench. The eagle eye of the manager ranged around the neighborhood until it rested on a nice red settee on a porch. "The very thing," he said.

The manager went across the street and promptly borrowed the settee, the woman who answered the doorbell seeming to be too much surprised to make any resistance. The settee was planted in front of the borrowed boarding-house and George pulled off his coat, flourished his newspaper and dashed up and sat down. The manager stood off at one side and made suggestions.

"That's the stuff, George. That's right. Mop your bald head; you're hot, see. Now business with the newspaper. Now, the fly. Fine."

One of the assistants had mounted to the top of the porch and was lowering a papier mache fly down so that it would circle around George's shining dome of thought.

"Fight it, George," shouted the manager. "Slam your paper at the fly. Get mad; great, get mad some more; oh, fine."

George and the fly had a desperate fight, and then one of the women tripped down at the call of the manager.

"Now, Maudie, you're one of the boarders, dead swell, see, and you don't know George, but you want a place to sit down and read a novel; so up you come, paying no attention to nothing, and you sit down there on the bench with George. Now, George, you keep reading and you don't see Maudie. After she sits down the fly gets busy some more, and you shlam the paper around to hit the fly and you slap Maudie in the face with the paper. See."

Georgie saw, Maudie saw, and the man working the exaggerated fly also observed. So Maudie sat down and was duly slapped with Georgie's paper and flounced away in high scorn, to the great delight of the ever-growing crowd in the street.

"Now," said the manager, "are you all ready with the machines. All right. Now, this time we're making the picture. Remember, action's the word. Act, act, act. Work your hands and your face and your eyes. Plenty of lively action. Now, all ready."

The picture machine operators began to grind away on the long films on which the photographs were being made.

REGULAR RIOT OF ACTION.

"Get in, George; get in, George," yelled the excited manager, hopping up and down. "What's the matter, are you going to sleep. That's the stuff. Now, business with the paper. Right. Now, fight the fly. Fight him some more. Great. Now quiet. Come on, Maudie. Get in, get in. Sit right down. Read your novel. Chew your gum. Now, George, fight the fly. Soak him. Wave your paper. Hit Maudie. Great. Come on, Maudie. You're dead sore. Walk out, walk out. Stop."

So that part of the picture was completed. The manager and the picture machine operators went into convention to decide how the next picture was to be taken, while the troupe sat around on the steps and told of the time they played leads for Charley Frohman and made the big hit on Broadway. Maudie glowered at

George and told him it was too bad he didn't have an ax instead of a newspaper when he slapped her on the bench. George apologized and everybody grew confidential.

"I had the swellest part last year," said the soubrette. "I was in the Stung by the Serpent Company, and, say, I had a new gown every act. Say, I was a scream. I had a song, 'I'm Not a Peroxide Blonde; Honest, I Was Born This Way.' Say, it was a yell. It killed 'em dead. Frohman——"

"And to think of me posing for motion pictures," said the stately lady on the bottom stairs. "Ain't it awful. Me, that starred all last year in 'Only a Stenographer, but All Right at That.' I hope they don't show these pictures down on Broadway. Gee, but Mr. Erlanger would be mad. Anyhow——"

"Cut out the hard luck lines," shouted the manager, sternly. "All on stage for the next act." Everybody sat up and took notice.

"Now, Rube," said the manager. "Business there with the fly paper. Scatter four pieces on the bottom step and then put four pieces on the settee. Now, first you girls come prancing down the steps putting up a lively spiel and chewing gum and acting like real swells. You don't notice the fly paper, but you come right along and sit down on the settee. Then you boys come up the walks with your cigarettes, acting like Willies fresh off the yacht.

"You sit down on the bottom stairs right on the fly paper. Then you do a talk back and forth. You boys ask the girls to go for a walk and the girls all nod and smile like you're tickled to death. Action, now, plenty of it; and talk. Say any old thing at all; the idea is to move your lips and have it look in the pictures like the real thing. All ready. Come on, girls."

The picture machine men began to grind and the girls came tripping down the steps talking glibly.

"No, no, no," said the manager, "Honest, this ain't no funeral. This is a comic scene. Comic. Get on to that. Cheer up, everybody. Come on, now, all laugh. Ha, ha, ha. What a happy world. Oh joy, oh joy. Are we down-hearted? No! That's the stuff."

Again the girls stepped lightly down the sairs, smiling and chattering.

"That's right, that's right." The manager pranced around and clapped his hands. "Don't look down. Don't notice that fly paper. Laugh, smile, keep it up. Sit down. Fine. Now then, Willies. Come ahead. Business there with the cigarettes. Don't look at that fly paper. Look at the Lizzies. That's the stuff. Smile, everybody. Talk, talk, for the love of heaven, talk. Laugh, Sammy, laugh. Say! No, no, no. Stop!"

The picture machines stopped grinding.

"Tom," said the manager, with tears in his eyes. "You told me you were a comedian."

"I am," said Tommy, promptly. "I am a scream, all right."

"You wouldn't be a scream at a funeral," said the manager. "You've got a face like a death bed confession. Come on, get in the game. Come on everybody. Laugh, laugh and talk. All ready. Now then. Lively."

It was tried all over again. The girls sat on the settee and giggled and talked and the men sat on the lower stairs and mopped their brows and grinned horribly at the girls and talked. It was a good thing the picture machine didn't record the conversation. Anyone looking at the motion picture of "The Troublesome Fly," or whatever it is called, and seeing the little group on the stairs and the settee, smiling and bowing and waving their hands, would imagine the conversation was something like this:

"Oh, how de do—Wmy, Miss Van Smyth—And if that isn't little Lucy Lee—And I thought you were in Europe—Oh, this is a lovely place—So like Monte Carlo—Yes, papa and mamma are coming out next week—I just run up in my machine—Haven't you heard? Why, they sent all the presents back—Miss Allyn, you know Mr. De Peyton—The best view is from the veranda on the other side—Oh, let's all walk over—It'll be very jolly." And so on.

UNDER FIRE OF CAMERA.

What they really did say was more like this: "Pipe the lady rubbering out of the window; she'd be a scream in the front row. It's no joke about my sitting on that fly paper; I'll bet I've ruined this suit—La, la, lum, lum, tum, tum, tum. Star light, star bright, very first star I see to-night. Two weeks more of the motion pictures and then back to little old Broadway. Well, just tell them that you saw me—Look at that boy, Gus. I'll bet he's in the picture—Who's got some of that property chewing gum? I swallowed mine on that last laugh—Oh, New York, Yonkers, Albany, Schenectady, Troy, Philadelphia, Scranton, Pittsburgh——" and a lot more.

"Now, then, just keep the positions you have and reach around and pin the fly paper on," called the manager. "Don't lose your positions. Hurry up. Everybody ready? All right——"

"Lost my pin," wailed the soubrette. The manager clutched a pin from his coat and the soubrette tacked on the fly paper.

"Now, ready," said the manager. "Picture!"

The machine commenced to grind and the smiles and the talk began again.

"Now, then," shouted the manager fiercely. "Stand up and pair off. Each one of you Willies take a Lizzie and walk out of the picture. Don't notice the fly paper. Come on, now."

The two groups flowed together, broke into couples and walked out of the picture.

"Great," said the manager. "Good work."

It was hard to find proper setting for the next part of the picture. The manager wanted a street scene with the couples walking along, each one laughing at the fly paper on the couple in front. But to get a long street scene without flat buildings appearing in the background was difficult. Finally the church on the corner was selected. The church made a good background and cut off views of flat buildings.

SHOWING MADE BY GROUP.

"Fine," said the manager, "there's always a church in a country town, isn't there? Well, those trees show, and that looks country, too. All ready. Everybody get on that corner. Now, when you pass this paper on the ground you're in the picture and when you walk past the corner of the church you're out. Between those two points put in lots of action.

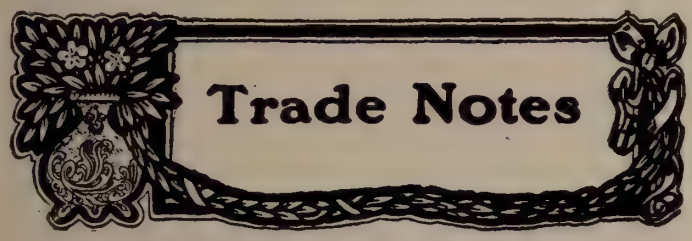
"All ready, first couple lead off. Walk easily, looking at each other and smiling and talking. That's all. Now the second couple. Look ahead, you second couple. Now you see the fly paper on the first two. That's it. Point at it. Laugh, roar. That's it. Now the third couple. You're in the picture now. Hurry up. Point at the fly paper on the couple in front of you. Laugh, laugh. What's the matter with you people? Your faces froze? Laugh, laugh. Now the fourth couple. That's it. Great. All over."

For the next picture the manager seized Ellis Park, and had his company parade with locked arms, eight

across. The company walked away from the cameras with the fly paper showing prominently.

There was an adjournment for lunch in a little restaurant not far away, and after luncheon everybody returned to the borrowed boarding-house, and the rube went to sleep under the window and the fat man threw fly paper on him, and the rube had a terrible struggle in front of the cameras to get it off.

This finished the "Troublesome Fly" set, but the manager held his company and finished up a set called "For Love's Sweet Sake," where the fat actor strangled the soubrette right out in plain view of all the horrified spectators, but before the police could arrive the fat actor and the soubrette went over to Cottage Grove avenue to eat ice cream.



NEW FINDS AMONG PRIMITIVE PEOPLES.

Ethnologists hunting for new light on the early stages of culture now and then discover among the remote tribes of to-day entirely new facts. Dr. Rudolf Pöch has had this good fortune during his two years' work among the tribes of New Guinea and the neighboring islands. Among the mountains of German New Guinea he found that the tribes produced fire very readily by rubbing a split piece of wood with a rotang rope made from one of the varieties of the rattan palm. He says that this method of producing fire seems to be widely distributed in the inner parts of New Guinea and he knows of no other place where it is practised, excepting by some of the Negritos among the mountains of the Philippines.

Dr. Pöch found inland tribes in the northeastern part of British New Guinea that wear long and very heavy pigtails. The Kworafi, at Cape Nelson in British New Guinea, have a very peculiar mourning costume consisting of a cap and a jacket ornamented with the seeds of the Coix lacryma. The natives were impressed with the resemblance of these round, white seeds to heavy tear drops. This likeness long ago gave the plant its scientific name.

Dr. Pöch was making excavations near Collingwood Bay one day when he unearthed, besides human skulls and skeletons, a carved shell, obsidian implements and ancient pottery of better design and more skilful manufacture than any now produced among these tribes. The inhabitants of to-day do not know the art of shell carving nor do they make necks and handles on any of their products, though these characterize some of the pottery unearthed. The natives have no traditions relating to such objects, and Dr. Pöch is credited in Europe with having discoverd traces of an old, forgotten and in some respects higher culture in New Guinea.

Dr. Pöch took phonographic records of the native languages, tales and songs. In the songs melody is very little developed, but the rhythms are often perfect, though sometimes surprisingly complicated. It was very difficult to get a good quality of cinematograph exposures, for in their dances and some other movements which the explorer especially desired to record the natives were always moving over considerable distances and he had to follow with his machine. About 60 per cent. of his moving pictures, however, came out well. These two inventions for recording sound and movement are among the most valuable appliances in the study of primitive peoples.

* * *

"If any man should show that picture to my child I would kill him. The town is full of this sort of places and they are doing incalculable harm. The police should close every one of them."

That is what Police Magistrate Crane said in the Harlem Court, New York, in passing on the case of William Short, a moving picture exhibitor of 110 West 116th street, whom he remanded for trial in $1,000 bail. Short was arrested for exhibiting a picture of the interior of a Chinese opium den.

Short's attorney was arguing that while the picture might border on the obscene, it was not obscene, when Magistrate Crane interrupted him with a question as to whether he was a father. When the attorney said he had no children the Magistrate made the declaration quoted.

* * *

The Secretary of the Treasury has written a letter to the Pittsburg Calcium Light and Film Company to the effect that moving picture films sent into Canada for use for a time and afterwards returned to the United States, whether of domestic or foreign origin, may be exported and returned under the provisions of Department Circular No. 64 of October 29, 1907.

* * *

Butte, Mont., is now maintaining three moving picture theaters, in which a series of moving pictures are shown six or seven times nightly. The houses seem to be crowded all the time and they certainly look like money-making propositions.

Since the moving picture invention was given to the public it has had a marked evolution and now the films give a most perfect reproduction without any strain to the eyes as they did in the earlier stages.

O. N. Olds, the man who had charge of the bench show last year, walked into Park Street Moving Picture Theater. His dog sneaked behind him. In one of the scenes a bulldog runs out and jumps into a pool of water after a stick. When the dog was shown on the canvas Olds' canine began to bristle up and growl. In spite of attempts to get him out the dog made a race for the canvas, and making a vigorous dash for the bull pup, went clear through the canvas. The audience went into an uproar of laughter. Manager Krieter says it was the prettiest exhibition of shadow fighting he ever saw. Then he told Olds he wanted $8 for the canvas. Olds said that Krieter should be highly complimented by the dog's action, as it proved the realism of the scene. Then he shook dice with Krieter to see whether he should pay $16 or nothing. Krieter lost.

"That's lucky," said Olds. "I'd have been in a bad fix if I had lost. All the money I had was 65 cents."

Krieter has a shotgun ready for the next dog that gets into the house. He declares he wants no further demonstration of the "realism" of the moving pictures.

* * *

Partial destruction of a downtown landmark and a panic among employees of the Twentieth Century Optiscope Company resulted from a fire in the structure at 22 to 28 State street December 2. The company occupies the second floor.

Several persons were injured in the panic, including R. G. Bachman, president of the company, and Policeman James S. Knapp, of the Central station, both of whom aided in rescuing several women. Mr. Bachman, who lives at 346 Ohio street, was wrenched while he was holding a ladder, as he hung from a fire escape, to enable several women to reach the ground. The others injured were: Mayme McNerney, 25 years old; Elsie Griefen, 23 years old, and Sadie Grodin, 21 years old.

The fire is thought to have been caused by the explosion of a moving picture film, which the optiscope company manufactures. A sheet of flame flashed from a room next to where Misses McNerney, Griefen and Grodin were working. They gave the alarm and ran toward the stairs, but found escape cut off, so went to a window. Miss McNerney, in her leap, landed at the feet of Assistant Chief Schuettler, who had left a conference at Chief Shippy's office when he learned of the fire. Misses Griefen and Grodin clung to a sign, while flames shot over their heads from the window, until rescued by firemen. While the firemen were saving the women from the State street side, Policemen Crook, Wheadon, Donohue and Knapp raised a ladder to the front of the building to take down several who were clinging to the fire escape. The ladder lacked several feet of reaching the frightened women and Policeman Knapp climbed on the fire escape. Wrapping his legs about the supports he held one end of the ladder while Policemen Wheadon, Crook and Donohue held the other. Mrs. R. G. Bachman, wife of the president of the company, was taken down this way, as also were Miss Katie Mandenmarch and Miss B. M. Moore, a stenographer employed by the optiscope company.

The flames spread to the fourth floor before they were extinguished. The damage done to the building is estimated at $3,000.

* * *

A case is now pending in Muncie, Ind., the outcome of which will be watched with interest by a great many people, especially those in the moving picture show business.

The case is a damage suit of the Vaudelle Amusement Company, composed of Ernest Miltonberger, Jacob D. Miltonberger and James Howe Leffler, against the Globe and Rutgers Fire Insurance Company, through Benbow & Benbow, its local agents, and is being tried in the court of 'Squire Gray. Damages to the extent of $198.91 are asked.

On the evening of April 24, while the Vaudelle Theater, a place of amusement devoted to the exhibition of moving pictures,

"ARCO"

HIGH GRADE IMPORTED GERMAN

CARBONS

The new Carbon for Moving Picture Machines

Quality Unexcelled

L. E. FRORUP & CO.

Sole Importers

235 Greenwich Street, NEW YORK

Harry Davis' Film Exchange

347 Fifth Avenue, PITTSBURG, PA.

SELLS

Second Hand Films in First Class Shape

RENTS

Latest, Best & Newest Moving Pictures Made

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GUARANTEE SATISFACTION

THE WILLIAM H. SWANSON & CO. HABIT

Of Having "What You Want," "When You Want It."

Has won for this, the biggest of all film renting houses its much merited reputation.

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has purchased the interest of his former partner and the business which has been the most extensive of its kind in the world, has been enlarged in every way.

We will, in order to get personally acquainted, as well as present the opportunity to prospective customers of looking the ground over fully, pay one-half your transportation within a radius of seven hundred miles of our Chicago office, if you place your film contract with us. This applies only where you actually come to see us and we must be advised by letter, or wire, of your coming.

BRANCHES ARE BEING ESTABLISHED

in a number of the largest cities throughout the United States.

OUR SOUTHERN OFFICE:

Wm. H. Swanson Dixie Film Company, at New Orleans, La. Opened September 19th, Jesse C. Kelley, Manager.

NEW YORK CITY, Room 1212, 116 Nassau Street.

George F. Parker, Manager.

Look! Our New Proposition

Of renting entire outfit, consisting of choice of either Power or Edison Machine, operator and film changes, will interest all film users as it relieves our customer of all worry and responsibility. Let us do the worrying, we have expert picture men to do that for you. We assume all express charges, furnish all condensers, carbons, take care of your repairs and require from you no Film Bond.

THIS OUTFIT AND THREE CHANGES OF FILM, $60.00

FOUR CHANGES. - 65 00

Swanson takes the worry off your shoulders and furnishes you with the Box Office winners. A two cent stamp will get you acquainted with him.

WM. H. SWANSON & CO.,

77-79 South Clark Street, Chicago, Ill.

CHICAGO, ILL.

N.B.—I, personally, can truthfully state that WM. H. SWANSON & CO. have a Car-load of Moving Picture Machines in stock.—F. C. McCARAHAN, Chicago Manager, *The Billboard.*

in South Walnut street, was crowded with patrons, an expensive film, "The Passion Play," caught fire and was burned. The Vaudelle concern carried the fire insurance with the Globe and Rutgers Company, but the latter refused to pay for the burned film, contending that the film was the property of a Chicago film exchange, and merely rented to the Vaudelle Company, and that while it had been burned it was not the property of the local theater and therefore was not insured. The insurance company on these grounds flatly refused to pay one cent for the loss of the film. The Vaudelle was compelled through a contract with the film exchange to settle for the film.

The proprietors of Muncie moving picture theaters are greatly interested in the outcome of the suit, as they likewise might lose considerable money by a similar experience. The film exchanges demand and are given a money guarantee that all their property shall be returned in a good condition. If a decision is rendered favorable to the insurance company it will mean that the theatrical people will be without protection in the matter of films, and that each film destroyed in any manner will be their loss.

* * *

Most commendable indeed in the trend of the moving picture shows towards the goal of enlightenment and education.

Elmira, in the past year, has had all sorts of pictures offered for the purpose of attracting nickels from their pocket hiding places, and the experience of the year has shown the picture machine men that the people are demanding a higher class of pictures.

This was demonstrated recently when the "Passion Play" turned away hundreds of people eager for the education that came with the witnessing of the reproduction. And more recently it has been further demonstrated when "Paul Revere's Ride" proved one of the most successful films ever offered in this city.

Now there are following some other pictures of educational, historical and literary interest.

And so the picture machines are coming to their own. Their real value and usefulness has been found. Along these lines they can make for good just as potently as, by the offering of those films which have been proscribed by the authorities, they can make for evil.

Let us have more of this sort of thing. Let the promoters of the picture machine enterprises really enter the ranks of the educators and work to uplift the minds of the people at large.

This is but the opening wedge for the introduction of machines as part of our regular educational system. It may be safely predicted that a few years hence will see their incorporation in the schools as part of the essential paraphernalia for the instruction of pupils in matters historical.

So long as the little picture theaters throughout the country break away from the silly and the sensational pictures and offer those which are of real value and of live interest they will be deserving of the support necessary to make them profitable enough to insure their continuance.—Elmira (N. Y.) *Gazette.*

* * *

Lynn, Mass.—Moving picture houses, of which there are ten in the city, will not be permitted to open their doors hereafter on Sundays until 5 o'clock in the afternoon, according to an edict issued by Mayor Barney, and if any proprietor attempts to defy the order the police will be prepared to immediately close the so-called theaters. In addition to fixing the hour at which performances must begin, Mayor Barney stated that he will not permit Sunday evening entertainments of any description unless the entire proceeds are devoted to charitable purposes. The intervention of the Mayor in the moving picture house muddle created excitement among the managers, and before the trouble, which has been brewing for the past three weeks, is adjudicated it is very probable that the Mayor will inform the picture house proprietors of the details of the stipulations to which they must conform. It is claimed that the picture houses have kept many people away from religious services and the number of patrons of such amusement places has grown so large that the Mayor felt certain restrictive measures were necessary.

* * *

The question whether a license should be granted the Alhambra, a moving picture theater at 29 Munroe street, Lynn, Mass., conducted by Henry Goldberg, has been decided by Mayor Barney in favor of Goldberg. Frank S. Whitten, of whom Goldberg leased the building, and W. H. White, another occupant, asked that Goldberg should not get a license, because the insurance rates of their property were increased by having a moving picture place nearby. Mayor Barney decided to grant the license, the State Building Inspector having ruled that the place was safe.

* * *

The State Department of Wilmington issued certificates of incorporation to the Quaker City Amusement Company, another

corporation which is to engage extensively in that popular amusement business of operating nickelodeons. The company is authorized to manufacture, buy, sell and operate moving picture machines. The capital stock upon which taxes are paid at the outset is $35,000.

* * *

Alfred L. Simpson, New York; to manufacture lantern slides, photographer; capital, $5,000. Incorporators: Mortimer Levy, 1229 Madison avenue; Louis W. Osterweis, 17 East Eighty-seventh street; Walter S. Dreyfoos, 42 West Eighty-fifth street, all of New York.

* * *

Many complaints have come to Mr. Elmendorf, the noted lecturer, since the booklet announcing his lectures on "Old Mexico". have been circulated. One of the motion pictures to be shown is a bull fight before the young King and Queen of Spain. Mr. Elmendorf always has been a subscriber to the funds of the Society for the Prevention of Cruelty to Animals, and says that he would not publicly exhibit any picture that would offend the most sensitive person.

* * *

Every afternoon at 3 o'clock a crowd of over one hundred boys between the ages of 6 and 15 may be seen in the assembly room of *The Sentinel,* Knoxville, Tenn., eagerly awaiting the beginning of the moving picture show which is daily afforded for their amusement. The boys prove an appreciative audience and their shouts of laughter and applause may be heard some distance. It is a novel sight to see so many of the boys together and it has filled them with enthusiasm for their work. Soon after they may be seen on the street, rushing here and there, selling the papers or making prompt delivery on their routes. The moving picture performance is of high grade and usually abounds in funny situations. The equipment for it is good and the shows are well put on. The shows are given free to every boy who handles *The Sentinel* and the number is increasing daily. For the use of the boys games are also furnished, which they have much enjoyed, and a circulating library of about two hundred excellent boys' books. The assembly room and books and games are in charge of a committee of the boys and they take great pride in keeping good order.

[A straw shows which way the wind blows, and the above the power and influence of moving pictures.—Ed.]

* * *

Cleveland, O.—Detectives detailed to investigate moving picture shows must show real ability as art critics. Recently the police prosecutors refused to issue a warrant charging Louis H. Becht, manager of the Dreamland picture show at 703 Euclid avenue, with showing pictures of crime.

Now the plain clothes patrolmen and detectives are delving into volumes on "The Period of the Renaissance" and "Tones and Coloring of Rembrandt." Essays on the drama are in great demand.

"If they expect us to know the difference between a mere stage murder and one of those pictured on the films that might injure the youthful mind we've got to study up," declared one detective.

* * *

In Chicago as an unexpected finale to the entertainment in a five-cent theater at 431 West Madison street a moving picture machine exploded. Its two operators were burned, one of them severely, and 200 women and children spectators, filing from the playhouse, were thrown into an excited stampede for the exits. Several added to the alarm by yelling "Fire!" A few children were knocked down, but none was seriously injured. Robert Burns, 16 years old, 1433 West Ohio street, and Wilbert Turner, 25 years old, 849 West Jackson boulevard, were the injured operators. Both were burned about the face, neck and arms. Burns' condition was said to be critical. A short circuited electric current is believed to have caused the explosion.

* * *

A fire, which did but slight damage, occurred in the Bijou Theater, in the Spooner Building, on North street, last week. The blaze was caused by one of the films in the picture machine taking fire from an electric wire and some excitement was occasioned about the place.

The second performance of the evening had just nicely begun and the Miles Standish picture was being shown when the film was ignited. Robert Blakeney was operating the machine, which is stationed in a balcony over the front entrance. This balcony is fireproof and there was no danger of the flames spreading into the main auditorium, but the smoke from the burning film poured through a small hole into the theater proper and someone gave the cry of fire. Edward F. O'Connor, the vocalist at the theater, was on the stage at the time, and he endeavored to quiet the people and told them there was no danger, but the women, of whom there were many in the audience, left their seats and

NEW

ESSANAY FILMS

OUR FILMS ARE DEPENDABLE

BOTH FOR PHOTOGRAHHIC QUALITY AND ATTRACTIVENESS OF SUBJECT

BE SURE AND GET THIS ONE:

Where is My Hair?

A Rollicking, Running Laugh and Hair-Pulling Picture that will prove entertaining with every audience.

Several weeks have elapsed since we issued our last film subject, which time we have utilized in improving our plant and facilities for taking new subjects, and we now offer the first picture issued since our improvements have been completed. The result well satisfies us with our newly equipped studio and developing rooms, and we feel assured you will agree with us when you have seen "WHERE IS MY HAIR?" a picture which we believe will establish us a higher prestige than that which we have already attained in the film industry.

WHERE IS MY HAIR?

This new subject is too funny for description. Imagine the humor that can be derived from a crabbed old man who is entirely bald, and lays his precious wig out on a window sill for an airing, only to have it stolen by another bald-headed man. Such was the case, and every man who had the misfortune to have a wealth of hair had to undergo the painful experience of having it severely pulled. While "baldy" was out scouring for his lost treasure, everyone who came in his path got it, and got it good, until finally a copper who chanced to have his head sticking around a corner gets a yank which starts him "hot-footed" after our hair-puller, and behold, a fellow who chances to be wearing a wig comes in his way, the wig is snatched off, and "baldy" laughs with delight, thinking he has recovered his hair. The poor fellow who is left bald-headed is grabbed by the cop, as minus his hair he resembles the one who did pull the officer's locks.

Length, 400 ft. Code, Monteby

Price, 12c per foot

NEXT WEEK:

OUR CHRISTMAS PICTURE, ENTITLED

"A Christmas Adoption"

A pathetic Yule-tide story nicely fitted to Chrismas time and perfectly usable at any period of the year.

SEE DESCRIPTION NEXT ISSUE THIS PAPER

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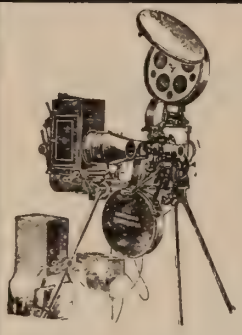

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made a rush for the doors. In order to prevent a stampede, Mr. O'Connor opened the rear exits and many people passed out through them. No one was injured in the rush and the alarm was entirely uncalled for.

There was considerable smoke in the room; it made its way through the ventilator in the front of the building and someone who was passing through North street turned in an alarm. This brought the fire companies to the scene, but the services of the firemen were not necessary, although deemed advisable to use chemicals in extinguishing the burning film.

The magazines in which the films are kept, while the pictures are being exhibited, are absolutely fireproof, and the balcony in which the machine is operated is lined with sheet iron, so that there was no danger of the flames getting outside the enclosure.

The machine was badly damaged, the loss amounting to about $100. A new machine was at once ordered by telegraph and it was received in time for the performances to go on as usual next day.

Chief Charles Higham made another inspection of the theater and he announces that the place in which the machine is located is absolutely fireproof and there can be no danger at any time. The films are of celluloid and might be ignited through accident, but the management of the theater has taken extraordinary precautions to ensure the safety of the patrons of the place, and it gives assurance that there was no occasion for a general alarm being turned in Tuesday evening.

The first round of the alarm sounded box 15, and Phoenix patrol and a number of people went to that box, which is located at the corner of North street and Low avenue.

Two rosaries, which were lost during the excitement of the fire, await their owners at police headquarters.

[If all managers would use the same precautions, all need for scare would soon pass. We commend the proprietor of the Bijou as an example.—Ed.]

* * *

NEW PICTURE SHOWS.

Crookston, Minn., is to have a new moving picture show house. Messrs. Fred Simmons and Joseph Nault agreed to lease the building now occupied as a music store. They will start a first-class moving picture show and may decide to put on vaudeville acts. They will call it the Lyceum Theater and will run a clean, up-to-date show.

Another moving picture show will be installed in Albia, Iowa, E. Mart Noble, W. T. Worth and Carl Hammond having formed a company and are preparing the room at present occupied by the Hammond music store. The moving picture show that has been in operation for some weeks has been coining money and the Albia men feel that they will get their share.

Adrian, Mich., is to have another five-cent show in the near future. H. E. Haynes has leased a building on South Main street and will have installed an up-to-date moving picture show. A stage is to be fitted up in the rear, and 100 of the best opera chairs installed, which will make an ideal little theater. The program will consist of the best moving pictures obtainable and also illustrated songs.

Work on the new motion picture palace on Market street, near Market square, is rapidly progressing. The building will be one of the prettiest, as well as the best equipped of any to be found in this section of the State.

The Empire Theater, Atchison, Kan., has been sold to Dr. James Merritt, of Oklahoma City, who will open it as a moving picture house.

The New Eureka Five-Cent Theater opened at 34 Congress street, Cohoes, N. Y. George H. Roberts, of Massachusetts, manager. High-class pictures, illustrated songs, etc.

Maurice Boom, with Al Fields, will open a second Unique Theater, with moving pictures, illustrated songs and three vaudeville acts, beginning December 16. The new establishment, which will be operated in conjunction with the house of the same name in Grand street, occupies a store on Avenue A, near Seventh street, New York. The premises were formerly given over to a department store.

* * *

Santa Barbara, Cal., has two moving picture houses, both at 10 cents and 15 cents admission; report doing a good business.

The Theater La Petite; J. E. Skaggs, lessee; C. J. Marley, manager; Paul Denson, pianist and song illustrator; seating capacity, 400; has been running since March last with two shows a day and Saturday and Wednesday change (3 reels and 2 songs); have had a very successful season.

The Victory Theater; C. A. Rifle, manager; seating capacity, 350; two shows daily; weekly change, 4 reels and 2 songs; report good business.

The Santa Barbara Opera House, management of Dowell & Shaw, closed Saturday, November 30, after a two weeks' unsuccessful try of vaudeville and only one reel of pictures.

So far the moving picture show business upon this Coast has not felt the effect of the money scarcity and general business depression, and new moving picture houses are continually opening in the larger towns.

* * *

"The management of the Wonderland, 711 Canal street, requests the presence of the Editor of the MOVING PICTURE WORLD at the special performance of the original Passion Play given for the benefit of the public school teachers of New Orleans on Wednesday and Thursday evenings, December 11 and 12, 1907; the first performance beginning at 7 o'clock, the second at 8 o'clock and the last performance at 9 o'clock. Prof. Wm. F. Wood, of Chicago, will lecture at each performance. This card admits three persons."

[We thank the management for the above invitation, but distance is too great for us to attend. We commend the idea to others.—ED.]

* * *

I. W. Ullman, of the Consolidated Film Rental Company, who import the celebrated Italian Cines films, is on his way to Europe. It is his intention to open branches in London and Paris. This augurs well for the future prosperity of the firm.

* * *

Alfred Weiss has removed his film renting business from Third avenue to 219 Sixth avenue, New York. While one of the youngest firms, Mr. Weiss is old in experience, having been for the past fourteen years one of the few jobbers commissioned to carry the Edison Phonograph. The experience gained in handling records and the methods adopted he is using to carry on the film renting. He intends to conduct his business on the system of a one-price line, so that all customers will be treated alike. Associated with him in the business is Mr. L. M. Smith, one of the old-time veterans and who has grown up with the profession, who is acting as general manager.

* * *

THE SUNDAY SITUATION IN NEW YORK.

Thirty-five managers, representing practically all the theaters, the opera houses and other places of entertainment in New York, decided at a meeting at the Hotel Astor to unite in giving New York an absolutely closed Sunday. There will be neither vaudeville, orchestra, operatic concerts nor any other entertainment of any description given on a stage.

This decision was reached a few hours after Commissioner Bingham had given to the reporters his general order directing the force to shut up the amusement places. The Commissioner said that Judge O'Gorman's order barred practically everything in the nature of a Sunday performance, from a moving picture show at the Y. M. C. A. to a symphony concert at Carnegie Hall. He thought that private entertainments such as are given by the Liederkranz on Sunday nights would come within the scope of the ruling made by Judge O'Gorman. It is understood, however, that no attempt will be made to prohibit music in the hotels or restaurants. These are regarded as clearly outside the law.

* * *

Police Commissioner Bingham December 7 issued orders which, if executed, will make to-morrow as blue a Sunday as any of the days in "ye olde New England tyme!"

"No public entertainment of any kind, class or quality is to be permitted!"

That is the order.

And the Commissioner explained to the nineteen inspectors of police that "public entertainment meant anything which entertains the public."

Even Professor Felix Adler's little concert before his sermon to-morrow must be squelched by the police. It is classed as a public entertainment, under the ruling early in the week of Justice O'Gorman, in the Supreme Court.

It has been the custom of the Educational Alliance to give a harmless little entertainment Sunday afternoons, at which one or more soloists appear. The police are instructed to prevent that concert.

All roller skating rinks are to be suppressed to-morrow. All dances must be stopped, and that will affect about 700 dance halls on the East Side alone where every Sunday the residents make merry.

All the moving picture shows must stop; no singing in beer gardens, no benefit performances, and the Settlement Workers will be arrested if they attempt to entertain the poor people of their community.

Commissioner Bingham called all of the nineteen inspectors before him to give them his interpretation of Justice O'Gorman's decision, and the result was that he read to them an eighteen-hundred-word order to suppress every form of public entertainment.

"The ruling is perfectly plain," he said; "there can be no equivocation. It covers every form of public entertainment of

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every kind and class, and they must all be stopped. We are not to inquire into the merit of the law. We are to execute the law as it reads.

"Now, that order and that decision mean simply the stopping of any public entertainment or performance of any character in a place of public amusement on Sunday; that is the keynote. And it won't be often that you will have to exercise any discretion at all. 'All performances of any character in a place of public amusement' is the way that decision reads. Now, that covers Carnegie Hall as well as the one and five-cent vaudeville and moving picture shows.

"It covers roller skating and it covers benefits like that one they want to get off at the Hippodrome. They will spring on you that certain shows are for charity; well, it is up to them to prove it is charity, not us. 'All performances of any character in a place of public amusement,' the decision says.

"The Y. M. C. A. entertainments on Sunday nights are performances in a place of public amusement, and while they are run for the purpose of getting boys and young men off the street, under the decision it is no go; it puts out the Educational Alliance with their little arrangement that goes on Sunday nights, because it is a place of public amusement. Then, in the course of the Judge's decision, he says: 'It prohibits public sports, exercises or shows'; that cuts out the Celtic Park, for instance, although it is a nice, clean show.

"We have no discretion whatever as the law is laid down. It cuts out all games of football or any other kind of ball. Naturally it cuts out that bicycle race at Madison Square Garden until 12.01 Monday morning, and the authorities of the Garden have been warned of this fact.

"They promise this year to have the inside of the Garden well policed, and say they have taken the necessary precaution to prevent the scenes of last year. If they have not done so, the strong hand will be put on that bicycle race."

"Does it cut out dancing academies?" one of the inspectors asked.

"'All performances and entertainments in places of public amusement,' is the decision and that takes in dancing academies.

"Just to repeat once more: This thing is far-reaching; it is sweeping; it is perfectly plain and everyone must be given a fair deal and treated alike.

"Some of the theater men wanted to make a test case, wanted to have an arrest, and I sent them to the Corporation Counsel. He writes back that he does not approve of it, because it is to a certain extent a violation of the decision, and it would be conniving with the law, and, therefore, the keynote is, absolutely no arrests unless forced to it; put your men by the theater; let it be understood that all the theater men have had notice and let it be understood that there will be no show. The presence of a couple of men in uniform there will probably indicate it, and the people will ask questions. The reply will be, 'There will be no show,' and if they go in, let them go, for you have no authority to stop them.

"But you will arrest the first bunch of actors that appear after the curtain rises, and if they keep it up you will arrest the next bunch, and you will arrest the ticket seller and anybody else you can get hold of in the office, including the manager and proprietor. Do not be silly or domineering, but say simply, 'These are our orders.'"

* * *

DOWN WITH "BLUE LAW TYRANNY" CRY LABOR MEN, 250,000 STRONG.

Representatives of 250,000 union workingmen, at a meeting Sunday at the University Settlement Building, Rivington and Eldridge streets, declared that the people themselves should be allowed to be the censors of their Sunday conduct, within reasonable limits.

"Open the theaters," exclaimed President Henry De Veaux, of the Actors' Protective Union, and the applause was long and hearty. Resolutions were adopted, saying:

"Whereas, Justice O'Gorman has rendered a decision creating a puritanical Sabbath . . . and,

"Whereas, The said decision sets at naught the fundamental principles of our government, to wit: Equality before the law and the pursuit of happiness and creates a class distinction by permitting a certain few to follow their pursuit of happiness, while denying the same right to a large majority, and . . .

"Whereas, The enforcement of these laws will create untold hardship upon the thousands of citizens in our community, who, by the closing of theaters and places of amusement, will be barred out of employment, . . . such as actors, musicians, bartenders, waiters and indirectly a large number of trades too numerous to mention; and,

"Whereas, These puritanical laws simply cloak hypocrisy; . . .

"Resolved, by the Central Federated Union of Greater New York, to use all of our influence and endeavor to the end of obtaining the abolition of the entire tyrannical blue laws and call upon all liberty-loving citizens of this community who favor fair play and justice to act with us."

In advocating the resolutions President De Veaux said:

"I have every respect for clergymen, but I do not believe in their right to be intolerant any more than any other class of people. The clergymen themselves work only on Sundays and they have no objections to the people working in their own churches on Sundays, such as the firemen, the janitors and the engineers. I never knew of these people who are so anxious to close the theaters on Sundays helping to bury a musician or an actor who died in poverty. I understand that even some of the churches have been giving vaudeville performances on Sunday."

Mr. De Veaux quoted the Rev. Dr. Curry's interview in the *World*, saying:

"Father Curry says that this kind of drastic legislation like the Sunday closing law does more than anything else to drive people into saloons, and he is right."

Eugene Canavan, representing the 1,500 musicians who were left idle Sunday, said:

"I represent a union that suffers more than any other because of the closing of the theaters. The law should be repealed at once. The Aldermen should be appealed to as well as Mayor McClellan and Governor Hughes."

The resolutions were adopted without a single protest.

* * *

MORE THAN SIXTY THOUSAND PERSONS DEBARRED FROM THEIR WONTED RECREATION.

The East Side Sunday was one continuous wail because of the closing of the Sunday theaters. For years it has been the custom of the head of the family to take his wife and children to one of the Yiddish playhouses. This enjoyment was denied Sunday.

There are three big Yiddish theaters on the East Side, the Kalisch, formerly the Windsor; the People's, and the Grand Street. Besides these there are forty smaller playhouses. More than 60,000 people had attended the Sunday afternoon and evening performances at these playhouses, and each of them was closed as tight as a drum Sunday. Now and then a policeman would appear, but he found the law was being obeyed to the letter.

"If those who brought about this severity of the law," said former Commissioner Jacob Katz, "would take a walk through the East Side to-day and see for themselves the injury the closing of these harmless places of amusement has done, they would open their eyes. On almost every street corner I saw a crowd of young fellows at a loss what to do with themselves. They would have enjoyed their afternoon at some playhouse. Thousands of parents and the children at home were also miserable because of the loss of their Sunday enjoyment. The decent folk of New York are being punished. We should see that these decent places are opened so that Sunday, which is the people's day, can be enjoyed by the people as they deem best."

Thousands of East Side Germans also missed the Atlantic Garden, on the Bowery. This respectable German institution was compelled to close down its sacred concert, and its patrons went away indignant.

All in all it was an unhappy Sunday for the great East Side population. The streets were crowded with people, who talked about nothing except the closing of the places of amusement.

The police closed up all the dance halls.

* * *

Regulations for the storing, manufacture and exhibiting of films are getting more stringent every day on the Continent. Germany has followed the lead of Norway, Sweden and Denmark, whereby every film subject has to be passed by a police censor before it is exhibited in public. This is the direct outcome of the Continental style of subject. Some of the ideas need censorship, for some of them are not quite the sort of thing we should take our wives and sisters to see, to say nothing of the baneful influence on the minds of young children. Now German officialdom has gone a step further. Notice has been served on all who deal in films that they must, in future, only occupy the TOP floors of buildings, and that those who stock films can only do so in buildings that are fireproof, and specially adapted for the purpose. This is certainly O. T.—warm! British red tape is bad enough, but the German tape—we don't know what color they use there—is apparently worse in some respects. We often grumble at municipal regulations in this country, but our position is Elysia when compared with the trade abroad. Let us all set our houses in order. Let every maker and dealer take every precaution against the fire fiend. Let every operator be proved competent to have charge of a machine and films, and incidentally the lives of hundreds of people who are watching his pictures. This is the only way to prevent stringent regulations. *Cinematography and BioscopeMagazine.*

Correspondence.

An Operators' Association Wanted.

Austin, Minn., December 2, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—I note your articles in the last two issues of the MOVING PICTURE WORLD about the Operators' Association. I herewith offer you all the encouragement that is possible, and believe it is a just cause for all operators that have to work for their living. This association should make it a point to protect the managers as well as operators, should furnish all its operators with slides that show that the machine is operated by an experienced person. Operators should demand good wages and be responsible for all damage done to either machine or films, as my experience has taught me that a careful operator need not have any fires or other damage, *if* he would only inspect his films and machine, and if not in perfect order refuse to run it, for he cannot do justice to himself or machine in that case. If we would all do this we would have a great deal better system. I blame the operator for all fires, etc., for he is drawing his salary not only for turning the crank, but for the welfare of the machinery intrusted to him, as well as film. Wishing the association the best of success (I am willing to join a real one any minute), I remain, Respectfully yours,

W. J. MAHNKE,
Manager Gem Family Theater.

Philadelphia, Pa., December 4, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—As per your able editorial in November 30 issue of the WORLD, I recognize the importance of a permanent organization of cinematograph operators, not only for the purpose of regulating on a fair basis (depending, of course, on location and hours), salaries, but also to restrict the employment of incompetent operators, who are not only a menace to the public safety, in case of accident, but a detriment to the film renters themselves, as we know from our own experience, having numerous films returned to us scratched and torn, and we have invariably found it was caused by a man (or boy) who was gotten "a little cheaper" than one of the men whom we had recommended as operator.

These things hurt us all, and I think it would be of general advantage to the trade at large as well as to the operators to organize a union, having as one of the prerequisites that no one with less than a year's actual experience and sufficient electrical knowledge to meet the unforeseen but possible accidents to machine or wires, shall be eligible for membership, and that a list of such practical operators in each city be placed on file in your office and a copy furnished the fire commissioners, and a traveling card furnished each operator from his local for road recognition.

If you will furnish me with a list of such competent men as come within your knowledge, I will communicate with them, either personally or through the agency of your journal, and draft a preliminary set of by-laws to be acted upon by majority vote of the operators throughout the country, or by meeting of delegates, as may hereafter be agreed upon.

If you will give this letter such publicity as you deem advisable, either verbatim or in paragraph, I deem it will be "for the good of the service." I remain, Very sincerly yours,

JACK MANNING,
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Film Review.

Biograph releases this week "Dr. Skinum," one of the absurdities of film work. Nature works wonders, but science goes her one better, and while criticising her works essays to, and at times succeeds in improving her products. The verity of this assertion we show in this Biograph farce comedy. Dr. Skinum, the learned professor of physiology, dermatology, biology and all the other "ologies," boldly claims to correct any error of nature, be it ever so anomalous. The promulgation of this fact draws to his office a most startling variety of monstrosities, all anxious to submit to his esoteric powers, whereby they hope to become Utopian as to face and figure. In his suite are a number of cabinets, in which the mere confining of the patient works wonders, transforming unsightly Calibans into beautiful Houris. The first to enter his *chambre mysterieux* is a tiny mite of femininity. The young lady is less than three feet tall, but under the professor's wonderful treatment she grows rapidly, and while she has now attained a condition of extreme pulchritude, she is placed in a most embarrassing position from the fact that as she grows tall and stately her gowns have remained *le meme*, reaching only to the knees—Oh, mercy! As an absolute antithesis of his first patient there appears a young girl who, though fair of face, must have been a lineal descendant from Teutobochus, the ancient giant king. She is at least eight feet tall and surely a "line of sweetness long drawn out." Placing her under a pile-driver, the hammer of which balances 3,000 pounds, the professor hypnotizes her and starts the machine. Blow upon blow is rained on her shapely head until at last she emerges, a Naiad of symmetrical loveliness. Then comes a lady sporting a pair of pedal extremities that would surely cause Chicago to look to her laurels. These are quickly reduced from their amplitudinous dimensions to the possibility of a "Louis Quinze." The proboscis next requires the professor's attention, a handsomely dressed society lady appearing with a marcel wave on her nose. But watch the professor! While he is engaged with this patient the Gargantuan form of a woman comes waddling in. She looks like a balloon and moves along with the grace of the car of Juggernaut. She echoes Hamlet's plea, "O, that this too, too solid flesh would melt, thaw and resolve itself into a dew!" But Doc Skinum's the boy who knows what to do, and placing her on a stretcher, with a block and fall he lifts her onto the reducing table. He then turns on the current and through the pellucide vapor that arises we see the rapidly evanescent form of Elephantine Lizzie. The doctor having been called away by the lady with the distorted olfactory organ, whose footman had gotten into one of the cabinets and instantly changed to a policeman, forgets to turn off the fluid, and around goes the pointer on the indicator like the hand of a clepsydra, until, on his return, he finds poor Lizzie reduced to an infinitesimal modicum of her former self. In fact, she is about the size of a new-born infant. Here would be trouble for anyone but Skinum. So hurriedly placing her in the cabinet of beauty, she is transformed into a most charming duenna. These and many others are the amazing changes and cures performed by the old professor in the course of the film, which, as a whole, will prove a most effective cure for "blues" in the spectator whose good fortune it will be to view it, for it is unquestionably an assured laughing hit.

In "College Chums" the Edison Company have produced an excellent film. It starts off with the interior of the Girl's home—Jack proposes—The Girl accepts—The engagement ring—The kiss—In the park—Jack caught flirting with another girl. The college room—The telephone call—Jack trying to explain that the other girl was his sister—The Girl doubts—Jack assures her—Girl decides to call and see his sister. Jack in deep water—His chum Tom arrives—The explanation—A plan is made—Tom to be the sister—He dresses as a girl. The Uncle, Aunt and the Girl arrive—Tom is introduced as the sister—Tom as a girl has shocking manners. All off to see the college—The Uncle returns—(Miss) Tom meets him—He flirts with the Uncle—The Uncle falls in love with Tom—The kiss—Dancing and high kicking, when Aunty arrives on the scene—A hasty retreat. (Miss) Tom has a quiet smoke—Discovered by Aunty—The Uncle returns for more kicks and kisses, but the course of true love fails to run smooth. (Miss) Tom meets Jack's fiancee—Girls will be girls—They love, kiss and tell sweet secrets together—Poor Jack wild with rage—He succeeds in getting his fiancee out of the room—Ah! Retribution at last!—He beats and pounds little (Miss) Tom in a shameful manner—Horror of horrors, his fiancee arrives with Aunty and discovers Jack beating his sister—Tom gets all the hugs and kisses—Jack is a brute—A beast!—Jack leaves the room—The Uncle arrives—Jack shall beg his sister's pardon—The Uncle rushes after Jack, much to Tom's delight—The Uncle returns with Jack—A

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wreck—He falls at Tom's feet asking for pardon—Jack loses his sweetheart—Tom loses his college chum. Moral:—Never be engaged to one girl while making love to another.

Another new Edison film is "Laughing Gas." Poor Mandy Brown! Oh, such a tooth ache! The dentist's office—"For de land sake, man, you done got to stop dis tooth ache."—Into the dentist's chair—The fight—Mandy takes laughing gas—Out comes the tooth—Mandy delighted—She is more than delighted—She begins to grin—Then to laugh—She can't stop laughing—The gas is doing its work well—She leaves, still laughing. The street car—The car gives a lurch—Mandy lands in a gentleman's lap—She starts to laugh—She can't stop—The car in an uproar. The German street band—Mandy stops to listen to sweet music—She laughs—They laugh—She breaks up a symphony in G. The street corner—Our friend the Dago image seller—He tries to induce Mandy to buy—More laughter—Mirth to disaster—The broken images—An angry Dago—The police arrest Laughing Mandy and angry Dago. The Police Station—Laughter takes the place of Justice—Mandy discharged. An Irish argument—Laughing Mandy the peace maker. Home at last—The dinner scene—Mandy brings in the soup—She can't stop laughing—Everybody enjoys a hearty laugh except the soup which lands on the master's head—The breaking up of china. Mandy starts for church—She meets a colored masher—He likes her sense of humor—They both laugh—Also the moon. A colored church—"Brethren and sisters, let us pray"—But Mandy starts to laugh—Mandy breaks up the congregation. Merry, mirthful Mandy laughs on to the end, believing "That he **who laughs last, laughs best.**"

The latest productions of Pathé are:

"A Mother's Secret." The mother in this case is an unfortunate but pretty young woman who sews to support herself and baby, living in a squalid garret, where a kindly neighbor helps her care for the infant. Leaving her home, she lugs a huge bundle of work over to the factory, where, it is seen, the superintendent finds fault with her, refusing to allow her any more work. She begs and pleads earnestly, and she finally turns from the factory tearfully. Going out upon the street, a tall gentleman is attracted by her appearance, and soon makes bold to speak to her. She is surprised and puzzled when he gives her his card, inviting her to his home, but in the hope that it may mean a little luck to her, she goes to his home in the evening. Here she is now seen as she rings the bell at the door of a beautiful mansion, and she is promptly admitted by a man servant; he ushers her into the private room of his master, and they are left alone. He is soon making violent love to her, and the manner in which his manifestations are received is illustrated in the next picture, where, it is apparent, she is the mistress of his house. But another side of the story is seen when she, finely and fashionably attired, goes back to the house where her baby is, to give it, when afforded an opportunity, the love and tender care of motherhood. However, the child falls ill, and the woman who takes care of the tot sends a note to this effect to the mother; the messenger arrives and gives her the missive in the presence of the man who loves her. He immediately suspects her, and makes an endeavor to procure the note, but is unsuccessful. She goes straight to the room, and donning street costume, hails a cab and is soon being whirled off towards her child. But her husband follows her savagely, and alighting at the house, soon bursts into the room. Here he finds the woman, her baby and another man; of course, he immediately connects the trio, but the man soon proves that he is only the physician who had been attending the child, and quietly withdraws. Left alone, the suspecting husband looks from the child to its mother, and soon the latter collapses, telling her entire story, how she had been shielding from him the fact that she had a child living. The man immediately changes his demeanor, takes the woman to him, forgives her tenderly, and kissing the child fondly, looks at the woman, as if asking, "Why didn't you say so before?"

"A Super's Debut." A thriftless yokel is attracted by a sign advertising that supers are needed for a certain theater, and on applying, is promptly accepted. A rather rough stage manager takes him in hand and begins his theatrical training by throwing him into a dressing-room, where, after comic efforts, he is transformed into a bold knight. He makes himself obnoxious at rehearsal, but is tolerated, and finally is ready for the regular performance. It seems, however, that for this occasion he has partaken freely of hot stuff, and now while the performance is going on, he persists in stalking out on the stage, where the audience hisses him off several times, and the stage manager is frantic. The super is finally pulled off and thrown bodily into the wings. He makes his way into the flys above, and clambering across the confusing scaffolding, is soon directly above the stage. He leans forward, loses his balance, and the next second tumbles down on top of the actors. This time he is thrown forward across the footlights, but regaining his feet he goes off on another expedition and soon discovers the stairs leading to the cellar of the building. Here he begins to explore, when suddenly he steps upon an elevating trap which begins to ascend, and to the surprise of all, he emerges headfirst through the floor of the stage, arriving directly under a table, upsetting it and the actors who happen just then to be gathered around it. He is again given a good trouncing, and this time he is thrown out of the theater. The last picture is a close view of his face, which he distorts in comic shapes.

"Up-to-Date Burglars." While a burglar allows himself to be locked in a wardrobe, the other, posing as an expressman, delivers the piece of furniture at a fashionable residence, where the butler accepts it. It is carried into a room and left there, the butler and thief's accomplice going out. While they are gone, the man in the ward-

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robe comes out, gathers up all the valuables in the room, and then closes himself in again. Now his pal carries out the rest of the program. He comes back to the house, rings for the butler, and almost tearfully informs him that the wardrobe has been delivered there by mistake. Of course, it sounds plausible (backed up by a note), and they both go into the room and pack the wardrobe into the vehicle again. The pal, however, is overtaken by an officer, who insists on searching the spacious wardrobe; it is stood upright, and while the officer opens the front door the thief with the swag steps out through the back door; then, while the officer peers in, they lock him in it, cart it down to the river front and heave it overboard. In the water it is now seen, buffeted by billows, until a curious seaman finds it, and opening it, liberates the half-drowned policeman.

"Elephants in India." The first picture shows seven gigantic pachyderms being brushed down, cleaned, marcelled, manicured, etc., by their keepers. The toilet completed, the huge quadrupeds are next seen at exercise, where, at the word of their director, they execute a number of wonderfully intelligent stunts, among which are, lying down limp, rolling over, balancing and posing. In the next view two of the largest of the herd are pitted against each other in a ramming contest. A mahout mounted on each beast, they place their heads together and each endeavors to push the other back. The last view given is that of the elephants mounting a gangway to the top of a chute, from which each goes sliding down the way, finally splashing into a pond.

"Sailor's Practical Joke." Three seamen are drinking in a tavern. Finally, one of them, on drinking four rounds of two glasses each, drops as if dead. His cronies, alarmed, flee, and the landlady, unwilling to have a corpse to her credit, carries him to a neighbor's doorway and leaves him there in an upright position. A man falls over him, and apparently of the same disposition as the landlady, carries the limp form to another doorway. In this way the sailor, shamming cleverly, is carried to two more doorways, after which he is put into a vacant carriage; but cabby is not on good terms with corpses, so he takes it to a bather's dressing-tent on a beach. From here it makes another trip, and a few more find the sailor waking up in the water. He now makes his way back to the tavern, where he sees his cronies discussing his fate; he crawls under the table between them, and suddenly bobs up, after which all three join in a good long laugh at the joke.

"A Champion After All." A pretty stout man goes out for a duck in the pond, taking his dog with him. But while he is in the water his dog takes the bundle of clothes in his teeth and jumps in after his master. The man is angry enough to see his clothes spoiled, but resolves to act quickly; he lays the clothes out on the grass and lying down near them, then soon doses off. A tramp now happens along and appropriates the garments, with many thanks to the sleeping owner. The man, on awakening, discovers his loss, and in his striped bathing suit goes out on a hunt. Suddenly, asleep on a bank, he sees a fatigued bicycle racer, his wheel beside him. The athlete's suit resembles that of the bather's in pattern, and soon the latter is speeding away, bearing also "number thirty-five," as the racer was designated by a placard. The rider follows the road, and is soon taken in hand by a number of trainers who have been assigned to "number thirty-five"; they refresh him and give him a drink, then send him along on the course with cheers, for it seems that he is in the lead. He keeps up a good pace and soon the scene changes, showing the crowds waiting at the finish line. The riders come into view, the impostor "35" in the lead; on they come, but he holds his advantage, and crosses the line, a winner. He is awarded the cup trophy, and soon adjourns to a neighboring cafe, on the shoulders of enthusiasts. But while he is there engaged, the real "35" romps home, exposes the impostor, and the enraged crowd treats the latter accordingly.

"Music, Forward!" The above order is given by a lady in Colonial costume, and in march a group of five musicians, working industriously at their instruments. The directress stands them in a row, and taking the head off each, throws it onto a huge music staff and each becomes a note of the scale. The whole bodies appear again, after which the manipulator seems to wrap them up in a large sheet of music, which is then shown to contain nothing. The paper is rolled up again, and a cane is held, perpendicularly, in a horizontal position to the sheet, when the musicians, each about one-twentieth of the natural stature, issue from the paper and parade up and down the narrow stick. This done, a pretty effect in human notes, which are the players' heads, is shown, after which the little band and their directress march out again.

Whatever Tommy Burns may or may not have done, he has just now made himself the most talked of fighter in the world. The Englishmen haven't taken to the little American one bit. When Tom bumped their champion into the rosin dust he brought down a bit of their English pride with that finishing punch. Now the English papers are roasting Burns for prolonging the agony with an idea of showing in moving pictures just how sadly lacking is the British fighter in ability and to help bulge his pocketbook. They accuse Tommy of going into the ring and fighting for the moving pictures alone after he had looked the "squash" over. Tommy wasn't to be caught off his guard. He didn't bet a cent on himself, they claim, until he came back to his corner after the first round. Then Burns told his manager, Neall, that the Gunner was a dub and to bet the limit. Every time that the Gunner took on a saucy glare at Burns the latter would poke him on the nose and then work over to where Neall was picketed and tell him to bet. The more the Gunner tried the more Burns yelled for his handy man to get down the coin. He was so busy signaling him in the fifth that the Gunner managed to catch him off guard and brought his right with a whack over on the American's classic nose. It bled, and Tommy immediately turned the bruised proboscis into focus of the moving picture machine. "Just think of the commercial nerve of that fellow," said the Englishman. "He wants all America and whoever else sees the pictures to think that it was a savage session that he had." Another time, in the third round they claim that Burns pelted the Gunner in the "pit" so hard that the tattooed man took to the tulips with no chance to arise, once his courage deserted him. They say that Burns turned pale at the thought of spoiling the money value of the flitting views of his handiwork and that he actually breathed a good, whole-souled sigh of relief when the poor old Gunner spread his legs under himself and struck a jaunty

English fighting pose again. Then Burns waited until the tenth round was all but over before he took it upon himself to chip the goggle-eyed gunnerman on the chin. "Just to win these ten bets and to give the films as much of a spin as possible," prints one paper. Tommy, how could you? The film was taken by the Urban-Eclipse and Kleine Optical Company are their agents.

Lubin this week sends out:

"Neighbors Who Borrow." Mr. Jones is a good-hearted fellow. When one of his neighbors asks for the loan of the sideboard and all the cut glass, Mr. Jones lends it to him. By and by all the neighbors ask to borrow something, until at last the house is stripped bare from cellar to roof. Even the baby has been borrowed. When Mrs. Jones comes home and sees the neighbors carrying away her household goods she makes them bring everything back, but oh! how this was done. Now starts a chase after the baby which is the funniest thing ever seen. At last the baby is found and poor Mr. Jones gets his.

"The Parson of Hungry Gulch." The parents of the young minister in their New England home are packing his trunk in readiness for his departure for the far West. Arriving at his destination, he is hailed with great merriment and derision by the denizens of the place. One half-drunken cow puncher seems to find delight in annoying him. While the parson is a man of peace he has not forgotten his athletic training in the seminary and in a moment of indignation gives his annoyer a well-directed punch in the jaw. He then proceeds to the interior of the hotel, where he applies for shelter, being followed by the man he struck. A young cavalryman engages in a game of faro with "Pike," the proprietor and an all-around gambler, and after repeated losses realizes that he has been cheated. In a few moments there is a flash of guns and the cavalryman sinks to the floor severely wounded. A lynching party is quickly organized, a rope is passed around the gambler's neck and he is dragged along by a cowboy on horseback. Arriving at a tall tree, the rope is thrown over a limb, and in another moment all would be over but for the arrival on the scene of the "Parson" and Pike's little daughter, who has led him there. It requires great persuasion to accomplish his release, and through the assistance of a friendly Indian he is given a horse and rides away with his child, while the "Parson" harangues the crowd, finally swaying them until they accompany him arm in arm from the scene. The next scene shows "Pike," who has been very near to death, in his rude cabin surrounded by wife and child. The "Parson" enters and finally succeeds in saving one who was very far from the fold. "Pike" bows his head in prayer and promises to lead a better life. The final scene shows how the right man in the right place may work wonders. The "Parson" has actually captured the entire outfit. "Pike" and his family enter. He is now a different man and promises to be a good citizen. The "Parson" is the real stuff with them and all show their great affection for him in characteristic Western style.

"Oh Me! Oh My!" After a strenuous night, and very little sleep, Mr. Feinheimer is going to work, but "Oh me, oh my," he is so tired. Every minute he has to stretch, gap and yawn, which gets him into all kinds of trouble. First on the street, then in a restaurant, then at his office, and at last at the theater, from where he is ejected for disturbing the performance with his continuous "Oh, me, oh my," which makes everybody yawn and gap. You can see on his mouth when he says "Oh me, oh my." This is one of the funniest pictures ever created.

In "The Need of Gold," by the Vitagraph Company, the plot of the picture is laid in a mining camp of the Far West. On a cot in a scantily furnished cabin a miner lies sick. His daughter, a very pretty girl, is attending him. A glance at the cupboard shows the supplies exhausted; the money bag is also empty. With this condition existing, and no apparent change for the better in view, the girl becomes despondent, buries her face and weeps bitterly. Suddenly an idea seizes her. The Overland Coach will soon arrive, and by holding it up their suffering can, for the time being, be allayed. She tenderly covers the sick man, dons a rough miner's costume, tucks her long hair under the slouch hat, and fully armed she looks the part of a truly desperate character. Cautiously the resolute girl makes her way to the trail, hides in the bushes, awaiting the arrival of the stage coach. The distant rumbling of wheels warns her of its approach. As the horses turn a corner the robber steps boldly out, and at the threat of death, forces the passengers to alight and give over all money and valuables. This accomplished, the robber appropriates the horse of a cowboy who has accompanied the stage, and hurriedly mounting, rides away. But a few moments have elapsed when a band of cowboys, attracted by the shooting, ride up, take in the situation, are informed the direction taken by the robber, and dash off in pursuit.

The scene changes to a rough telegraph office. The operator with a coterie of hangers-on, cowboys, miners, etc., are swapping yarns when their conversation is interrupted by a clicking of the telegraph. "Overland Stage held up. Watch dead Gulch Trail," comes a message over the wire. All hands get their guns in readiness and leave the office to intercept the lone plunderer. Taking position near location designated in the message, they lie in wait. Shortly a horse and rider approach, and, proving to be the desperado, is captured by the vigilants. A few minutes later the band of cowboys appear and the culprit is brought before "Judge Lynch," where sentence is quickly passed and as quickly put into execution. The victim is led to a tree from which a rope is suspended, the law is about to take its course, when the robber's hat falls off, her long hair drops, revealing the sex of the felon. To the band of avengers the woman relates her story of want and privation of the sick parent at home, and the spirit of anger and desire to enforce their judgment which prevailed, turns to pity and determination to help the unfortunate woman. To the miner's cabin all hands repair. There, indeed, is destitution and poverty vividly shown. The sick man raises his head, endeavors to speak, but falls back on the pillow exhausted. The daughter drops on her knees beside the bed, weeping over their sad plight. The onlookers realize that extreme want alone has prompted such a desperate undertaking. The hat is passed around and liberal contributions drop into it. Leaving the sorrowing girl at the bedside of her parent, the money is placed on a table and the visitors depart.

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Love Microbe.....670 ft.
Terrible Ted.....792 ft.
An Acadian Elopement.....715 ft.
Lena and the Beaux.....413 ft.
Neighbors .....135 ft.
The Tired Tailor's Dream..625 ft.
The Hypnotist's Revenge..1030 ft.
Deaf Mutes' Ball.....790 ft.
Exciting Night of Their Honeymoon .....292 ft.
The Model's Ma.....233 ft.
Dolls in Dreamland.....752 ft.

CARLO ROSSI.

A Soldier Must Obey Orders..——
When Cherries Are Ripe.....——

EDISON.

The Trainer's Daughter.....800 ft.
Three American Beauties... 85 ft.
Parsifal .....1975 ft.
Paul Revere's Ride.....915 ft.
Jack the Kisser.....755 ft.
A Race for Millions.....975 ft.
The Rivals.....780 ft.
Stage Struck.....785 ft.
Nine Lives of a Cat.....955 ft.
Jamestown Exposition.....500 ft.
Lost in the Alps.....830 ft.
Panama Canal Scenes and Incidents .....1355 ft.
Daniel Boone; or, Pioneer Days in America.....1000 ft.
Teddy Bears.....935 ft.

ESSANAY.

The Eleventh Hour.....850 ft.
Unveiling McKinley Memorial .....1000 ft.
Hey, There! Look Out!....400 ft.
99 in the Shade.....——
The Vagabond.....770 ft.
A Free Lunch.....——
The Street Fakir.....——
The Dancing Nig.....387 ft.
Life of a Bootblack.....726 ft.
Mr. Inquisitive.....300 ft.
Slow But Sure.....647 ft.
An Awful Skate.....683 ft.

GAUMONT.

Colonial Soldier.....650 ft.
Stolen Shoes.....417 ft.
Grandfather and Kittens....227 ft.
Irresistible Piano.....420 ft.
Episode of Paris Commune..294 ft.
Who Has Stolen My Picycle?.257 ft.
A Good Husband.....344 ft.
Raising the Wind.....367 ft.
A Wig Made to Order.....354 ft.
The White Shoes; or, Looking for His Banknote.....317 ft.
A Rolling Bed.....340 ft.
The Lost Bass Drum; or, Where Is That Louise?...534 ft.
Grandfather and the Kitten..244 ft.
The Bomb.....314 ft.
Turning the Tables.....347 ft.
The Stolen Shoes.....434 ft.
The Adventures of a Bath Chair .....560 ft.
The Absent-Minded Professor.504 ft.
Onions Make People Weep..544 ft.
The Irresistible Piano.....437 ft.
The Athletic Dude.....500 ft.
Floor Polisher.....234 ft.
The Thieving Umbrella.....407 ft.
Towed by an Automobile....424 ft.
Who Has Stolen My Bicycle?.274 ft.
The Glue.....467 ft.
A Four-Year-Old Heroine...427 ft.
An Episode of the Paris Commune .....310 ft.
Volunteer's Betrothal.....684 ft.
Naval Maneuvers.....567 ft.
Jealousy Punished.....257 ft.
Smoke without Fire.....257 ft.
Asking His Way.....724 ft.
Returning Good for Evil....434 ft.
Late for His Wedding.....384 ft.
Madame Goes Shopping.....274 ft.
The Good Wine.....237 ft.
The Motorcyclist.....247 ft.
A Modern Mother.....384 ft.

GOODFELLOW.

Faith's Rewards.....——
Mixed Pickles.....——
Smuggling Chinese into U. S. A.....805 ft.
Getting Even.....625 ft.
That Dog Gone Dog.....672 ft.
Goldstein's Luck.....——
A Disastrous Flirtation.....825 ft.
Thursday Is My Jonah Day.675 ft.
It Served Them Right.....860 ft.

KALEM COMPANY (INC.).

Ben Hur .....1000 ft.
School Days.....470 ft.
Lost Mine.....455 ft.
Dramatic Rehearsal.....105 ft.
Woman, Cruel Woman.....315 ft.
The Rival Motorists.....555 ft.
His Affinity .....——
Troubles of a Tramp.....——
The Gold Brick.....705 ft.
It Was Mother-in-Law.....160 ft.
Nathan Hale.....750 ft.
Red Man's Way.....680 ft.
Chinese Slave Smuggling...650 ft.
Amateur Detective.....232 ft.
Nature Fakers.....490 ft.
Wooing of Miles Standish..720 ft.
Reggy's Camping Party.....705 ft.
Who'll Do the Washing?.....595 ft.
One-Night Stand.....760 ft.
The Sea Wolf.....655 ft.
The Book Agent.....720 ft.
The Parson's Picnic.....670 ft.
The Tenderfoot.....850 ft.
Off for the Day.....670 ft.
The Pony Express Rider....880 ft.
The Gentleman Farmer.....720 ft.

LUBIN.

How Brown Saw the Baseball Game .....350 ft.
Neighbors Who Borrow.....493 ft.
The Foundling.....828 ft.
Harbor Pirates.....695 ft.
The Lost Collar Button.....360 ft.
The New Arrival.....316 ft.
Moses Sells a Collar Button.155 ft.
The Blacksmith's Daughter..845 ft.
The New Apprentice.....530 ft.
Grandpa's Vacation .....690 ft.
Wanted: A Husband.....565 ft.
The Actor Annoys the Boarders .....210 ft.
A Misunderstanding .....240 ft.
Gypsy's Revenge .....900 ft.

MELIES.

A Forester Made King.....458 ft.
Good Glue Sticks.....311 ft.
Seek and Thou Shalt Find—Trouble .....88 ft.
Sightseeing Through Whiskey .....353 ft.
Shakespeare Writing Julius Cæsar .....344 ft.
Satan in Prison.....300 ft.
A Story of Eggs.....192 ft.
Hamlet, Prince of Denmark.570 ft.
Drink .....312 ft.
Bewildering Cabinet.....370 ft.
A New Death Penalty.....400 ft.
How Bridget's Lover Escaped .....500 ft.
The Skipping Cheese.....280 ft.
Robert Macaire & Bertrand.1060 ft.

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The Blackmailer .....585 ft.
Petticoat Regiment .....785 ft.
Babes in the Woods.....378 ft.
Once Upon a Time There Was— .....867 ft.
For a Woman's Sake.....497 ft.
His First Topper.....255 ft.
Invalid's Adventure.....——
Cheekiest Man on Earth....——
Babes in the Woods.....——
Female Regiment.....——
Arrival of the Lusitania....——
"Once Upon a Time There Was——" .....——
For a Woman's Sake.....——
Great Lion Hunt.....700 ft.
Female Wrestlers.....508 ft.
Happy Bob as Boxer.....262 ft.

PATHE.

The Pearl Fisher.....524 ft.
The Poor Old Couple.....410 ft.
Doings of a Maniac.....426 ft.
Bobby's Practical Jokes.....393 ft.
An Exciting Ride.....213 ft.
Modern Hercules at Work...229 ft.
Your Wife Is Unfaithful to Us .....393 ft.
Ups and Downs of a Hat....377 ft.
The Clock-Maker's Secret....803 ft.
Wood Industry in Norway..328 ft.
Economical Trip.....278 ft.
Master in General.....295 ft.
The Cupboard.....459 ft.
The Baboon.....393 ft.
Enchanted Pond.....196 ft.
Airship Thieves.....246 ft.
The Plank.....229 ft.
Little Conjurer.....246 ft.
Ali Baba and the 40 Thieves.1082 ft.
The Pirates.....541 ft.
The Innkeeper's Wife.....442 ft.
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Inkeeper and Wife.....442 ft.
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Magic Lantern.....213 ft.
My Mother-in-Law.....311 ft.
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T. P.—PARIS.

Brain Storm.....517 ft.
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The Blacksmith's Strike....1067 ft.
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What a Pipe Did.....465 ft.
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The Girl and the Judge.....835 ft.
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Grand Canyon of Arizona...600 ft.
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The Onion Fiend.....425 ft.
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Watchmaker's Secret.....772 ft.
In the Dreamland.....387 ft.
Where Is My Head?.....153 ft.
Monk's Vengeance.....204 ft.
Stolen Chicken.....272 ft.
Modern Samson.....420 ft.
Hunting the Devil.....291 ft
Electric Pile.....172 ft.
Gitana .....912 ft.
Kidnapping a Bride.....530 ft
Fountains of Rome.....215 ft
Slavery of Children.....536 ft
The Fireman.....295 ft
Modern Youth.....1082 ft
Ragpicker's Daughter.....694 ft
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Stolen Child's Career.....614 ft.
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Comrade Rations.....320 ft.
Simple-Minded Peasant.....667 ft.
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The Soldier's Dream.....300 ft
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The Kitchen Maid's Dream..400 ft.
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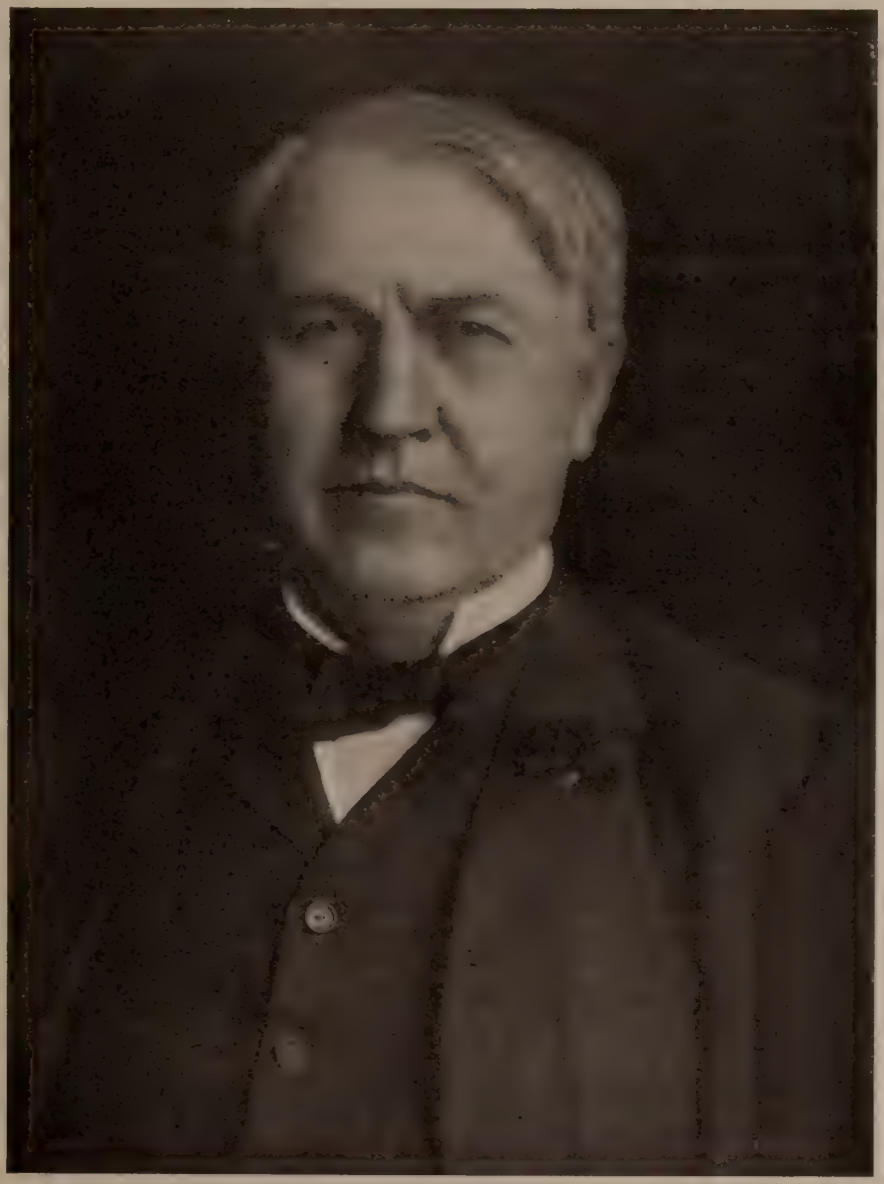
In my opinion, nothing is of greater importance to the Success of the motion picture interests than films of good moral tone. Motion picture shows are now passing through a period similar to that of vaudeville some years ago. Vaudeville became a great success by eliminating all of its once objectionable features, and, for the same reason, the five-cent theatre will prosper according to its moral attitude. Unless it can secure the entire respect of the amusement-loving public it will not endure.

Thomas A Edison



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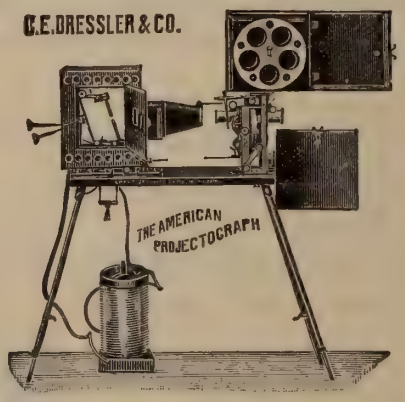

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Editorial.

FRATERNAL GREETINGS AND HEARTY GOOD WISHES FOR THE YULETIDE, WE EXTEND TO OUR READERS THE WIDE WORLD O'ER. : : : : : : : : : : :

The United Film Service Protective Association.

We congratulate the film renters on the outcome of their deliberations at Chicago. The U. F. S. P. A. is now an accomplished fact, and the power the association can yield is immense, and in the hands of the chosen leaders will be wielded only for the good of all concerned, and that it will result in the uplifting of the exhibitions. We commend to our readers the weighty words of Thomas A. Edison and we sincerely trust they will have the effect of inducing all renters to eliminate from their stock every film that is in any sense objectionable to the good taste of the public who patronize the nickelodeons.

Just a word to the exhibitors. A few have got the mistaken idea that the association is formed to put some of the nickelodeons out of business. This is not so. The renters have banded together for mutual protection and to secure for the nickelodeon proprietor greater benefits, cleaner films, and a better service, such as will in the long run obtain for them better patronage and less fussy, irksome persecution.

The Operators' Union.

We thank our friend M. E. Backenstoss for his timely letter which appears in our correspondence column. We had not forgotten the Philadelphia Union, which we have watched for some time, and congratulate every member thereof on its continued success and the results already accomplished. But Philadelphia is not New York, and the Union here is but a farce; it is a standing joke in the ranks of the operators, who, either through shortsightedness, jealousy, or place seeking, have allowed it to drop. It might be resuscitated with benefit to the whole profession. Boys are being employed in the place of men, to the great discredit of the shows. Proprietors, for the sake of a few dollars, are employing them to their standing disgrace and poorness of exhibitions. We indeed welcome articles such as this letter and await with eagerness future communications that have a tendency to elevate and educate our readers, especially from those who can speak with authority.

Edison's Place in the Moving Picture Art.

By Frank L. Dyer,

General Counsel, Edison Manufacturing Company.

It is a curious fact in connection with most great inventions, almost without exception, that prior to their actual accomplishment their possibility has been predicted by ingenious speculators of the Jules Verne and H. G. Wells type. Just as there are many of us who have no difficulty in imagining an ideal social condition, while the accomplishment of any radical socialistic reform involves the highest order of genius, so in the field of science and invention there appear to be many men who can fortell what ought to be done in the arts, although there are very few who actually accomplish the predicted result.

Long before the invention of the telephone the possibility of transmitting speech electrically had been foretold, and not only so, but strange to say, almost the exact mode of accomplishment was predicted.

The possibility of lighting by incandescence was known long before Edison's actual realization of the modern art; the electric telegraph was suggested many years before the work of Morse; the modern sub-marine finds its prototype in the famous "Nautilus" of our boyhood; and more than two hundred years ago Cyrano de Bergerac in his imaginative account of a visit to the moon and sun foretold all the possibilities of the modern phonograph.

No one doubts for a moment that aerial navigation will be eventually accomplished and, when it does come, I do not hesitate to say that the invention by which that accomplishment is realized will be found to be substantially anticipated in some of the descriptions which we now are familiar with, but from which *with our present knowledge* we have obtained no solution of the problem.

The moving picture art is no exception in this respect. The phenomena concerning persistence of vision were well known over a hundred years ago. The possibility of producing the semblance of animate motion by means of toys of the zoetrope type was clearly understood. The fact that the pictures necessary for the illusion might be obtained photographically was also realized.

Many of the early inventors and dreamers were undoubtedly handicapped by defects in photographic processes, necessitating the use of fugitive wet plates requiring long exposure.

But before Mr. Edison's advent in the field, about the year 1888, or possibly earlier, modern instantaneous photography had been very completely developed. In fact, the work of Muybridge in the photography of men and animals in motion has not been excelled in beauty and perfection of detail by any modern photographer. Professor Marey also had obtained exquisite photographs of flying birds, as well as other examples of animate movement, by means of which an analysis of such movement was obtained and in one or two instances these movements were reproduced synthetically in apparatus of the zoetrope type.

All of this was, however, from the modern point of view, crude and ineffective, necessitating more a vivid imagination than the production of an illusion which appealed directly to the sense of sight. Obviously, with the zoetrope at hand, together with its numerous modifications, including apparatus for actually projecting a picture on a screen, the perfection of an exhibition device required more the work of the skilled mechanic than of the inventor.

Even with the problem of instantaneous photography solved, and with the ultimate possibility of obtaining moving pictures by photography clearly understood, the solution of the difficulties involved the construction of a camera by means of which the necessarily large number of instantaneous pictures per second could be obtained.

An examination of the literature of the art shows that this was the problem to which the various inventors primarily addressed themselves. Some of the early workers suggested the employment of glass plates, and Marey actually succeeded in obtaining a series of twelve photographs of a flying bird in this way; but the use of plates would be obviously impossible in any practical apparatus when we consider that nine hundred plates or more would be required per minute.

Other inventors suggested flexible bands or belts, carrying plates or sections of sensitized paper, and in some instances coated directly with a sensitized surface. But in every instance the difficulties encountered were in securing an enormous number of sharp impressions in practically an instant of time. Numerous suggestions, some of them very ingenious, were made for accomplishing this result.

For instance, in one case the sensitized surface was moved continuously and a series of lenses travelling at the same speed were moved behind the sight opening, so that the image remained—and here was the difficulty—*practically* stationary. In another case during the period of exposure a single lens was moved in the direction of the film so as to keep the image stationary, the lens being moved in the opposite direction during the period of non-exposure; but such an apparatus was not suited for rapid work.

In still another case sixteen lenses were used with two films, one of which was moved during the successive exposures of eight of the lenses, but such an apparatus in addition to necessitating the cutting up and rearrangement of each picture was open to the optical objection that the pictures were not all taken from the same point of view, as observed by the eye.

Mr. Edison, in his first work, endeavored to solve the problem by making the pictures microscopic, so that the necessary movements of the surface would be very slight. Is it not remarkable with our present knowledge that during the fifty years or more that the possibility of obtaining motion pictures was appreciated no inventor was courageous enough to even suggest, much less than to attempt, to secure the pictures on a single film with a single lens, holding the film stationary during the moments of exposure and moving it forward during the periods of non-exposure?

Simple as it now seems it was a bold conception on Mr. Edison's part that photographs in this way could be secured at rates between fifteen and forty per second.

The birth of the modern moving picture art may be said to date from the Summer of 1889, at which time Mr. Edison had constructed a camera possessing all the attributes of the perfected apparatus and by means of which he was enabled to secure on a continuous celluloid film forty-six pictures per second, sharp in detail and each one inch in width and substantially three-quarters of an inch in height.

The first camera thus constructed is still in existence, and, except for its size, being affectionately referred to as the "dog-house," it is as good and as perfect a device for its purpose as any camera that may now be built. It uses a sprocket feed, engaging two rows of perforations in the sides of the film, it has two retorts for containing the unexposed film and for receiving the exposed film, and in all other respects is a fully developed apparatus.

Mr. Edison made application for his patent on August 24, 1891, and the patent was issued on August 31, 1897. As a result of litigation it was found that the patent was too broad, numerous prior descriptions of which Mr. Edison knew nothing, but of which the law presumed he should have known everything, not having been cited by the Patent Office. Consequently to correct the error the patent was reissued on September 30, 1902.

This patent has been sustained by the Circuit Court of Appeals in New York in litigation, with which I presume everyone in the business is familiar.

As a result of that litigation, Mr. Edison's position in the moving picture art has been judicially determined. He was the first, according to the decision, to make a motion picture camera using a single lens and with a single film, wherein the film is brought to rest and so maintained during each exposure, and is moved forward during each period of non-exposure, the movements being sufficiently rapid to secure the desired number of photographs per second, and the mechanism being of such a character that the photographs shall be uniform and sharp and shall not require cutting up and rearrangement prior to printing.

Until August 31, 1914, at least as I interpret the decision of the Circuit Court of Appeals, no one can make a camera having these features without embodying Mr. Edison's invention, and in infringement of his patent. Possibly inventors may succeed in producing forms of apparatus in which continuously moving films or a considerable number of lenses, or a plurality of films may be used which could not be fairly said to embody the Edison invention, but it is sufficient to say that no such device has so far been constructed, and we must wait until it appears before we can say that it does or does not invade the right secured by the Edison patent.

Mark M. Leichter, the noted Western cartoonist, has been served with an injunction preventing him from using an enlarging apparatus that he has invented to project his cartoons. Bert Levy, now playing the United Time and a native of the Antipodes, is the complainant.

Mr. Leichter's apparatus is said to be built entirely on different plans and he has prepared himself to defend his successful invention, which is an improvement on Levy's apparatus. The time that Mr. Leichter built his apparatus he had not the slightest idea of Mr. Levy's machine nor did he think that there was anything of that variety on exhibition. The case is called for the first Monday in January and should be of interest to all vaudevillians.

During this time Mr. Leichter is kept from showing and a good act is kept from the public.

JAMES B. CLARK

of the Pittsburgh Calcium Light Co.

THE PRESIDENT

United Film Service Protective Association of U S. A., and who sends the following message to the trade.

I feel that the United Film Service Protective Association, organized in Chicago, December 14, will prove to be the very best step those interested in the moving picture business in all its branches could possibly take for the general welfare of the business. The widespread interest in the movement was shown by the large attendance at the Chicago meeting. Almost every film renting, jobbing and manufacturing concern in the United States was represented, which in itself shows how well all branches of the business realize the urgent necessity for some action toward the general uplifting of the moving picture industry. I believe the forming of this association marks the beginning of the end of the various forms of abuse to which this great industry has been subject, and the abolishment of these abuses means the beginning of the most prosperous era the manufacturers, renters and exhibitors have ever known.

The film manufacturers will, I believe, in the near future make film subjects such as we have never before dreamed of, as they will have the assurance that they will have the members of this association to properly handle and rent their productions at a price in keeping with their value, and they will feel that they can put more time, money and thought into their productions than if this association were not in existence. What incentive has the manufacturer at the present time to get out a splendid film production, and have some film exchange send it out the first day to an exhibitor who runs six or seven reels per week, in a city of, say, 50,000 inhabitants, have him run it one day and return it when probably only one or two thousand people in the town have seen it, and no other exhibitor in the town will ever show it again? In this manner a beautiful production is killed forever in this city, when not one-tenth of its inhabitants have ever seen it. Does it not seem a shame that a manufacturer will spend possibly thousands of dollars and months of valuable time getting up a great picture, only to be discarded after running one day? It is enough to discourage manufacturers trying to produce you might say "works of art," when they are treated in this manner. I have been advised, and believe, that a certain subject ran five hundred consecutive nights in Paris; in the United States it lasts one day.

The exhibitors are themselves to blame mostly for the poor films they may have shown, because the demand for new subjects is so great that the makers do not have the time to turn out subjects you would otherwise receive.

I hope the exhibitor does not feel that this association is going to hurt him, as it is exactly the reverse, as the public should be the first consideration, and the exhibitor the next, for on them we all depend and the exhibitor certainly does not presume that we are going to choke off the source of our existence. I believe that with the films that are going to be produced, and each succeeding one better than the one before, and the elimination of old, scratched and worn films, the patronage of the five-cent theaters will steadily increase and the exhibitor will again be back on the same money-making basis he once was.

Personally, I advocate the discontinuance of the use of old scratched or worn films, also the abolishment of six or seven changes of subjects per week, and the stopping of the production of films showing crime or suggestiveness.

If the manufacturers will confine their energies to producing comedies, comedy dramas, fairy tales and clean dramas, I believe the present agitation against the moving picture shows in some cities will soon cease.

Now that this association has been started by the election of officers, I ask the members and also the exhibitors throughout the country to give these officers their support in every way, and by the combined efforts of all persons interested in any way in this great industry, we will be able to lift it from the depths into which it has fallen and put it on a basis which will not only make it profitable, but educational and instructive, as well as amusing, and by so doing, perpetuate a business which at the present time is fast coming to an untimely end.

Let the exhibitor make his place bright, cosy and inviting, and cater to the best element of his town, and not have it passed by as a place not fit for ladies or children. Let all the bitter competition and trying to put the other fellow out of business stop, and let us all work together as one, for the betterment of the most popular priced amusement the world has ever seen, and which should be on a par with the highest class theater, and which deserves better treatment than it has been accorded.

Art, from the world's beginning, has found its pedestal in time; so it will be with animated photography.

In conclusion, I hope the enthusiasm which is now being displayed will not be allowed to die down, and that the meeting to be held in Buffalo on January 11, 1908, will see the business placed on a foundation so solid that it will prosper as never before.

Yours truly,

JAMES B. CLARK.

The U. F. S. P. A.

Saturday, December 14, 1907, will long be a red letter day in the history of the moving picture industry.

The members of the Association from all parts of the State gathered in the Grand Pacific Hotel, Chicago, and at once proceeded to elect officers as follows:

OFFICERS ELECTED AT CHICAGO CONVENTION.

President, J. S. Clark, Pittsburg Calcium Light Co., Pittsburg, Pa.
First Vice-President, F. C. Aiken, Theater Film Service Co., Chicago, Ill.
Treasurer, P. L. Waters, Kinetograph Co., New York, N. Y.
Members Executive Committee: C. H. Peckham, Cleveland Film Renting Co., Cleveland, Ohio; F. J. Howard, Boston, Mass.

The following are the firms represented and the names of the delegates present:

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BOSTON.

Howard Moving Picture Co., 564 Washington st.
Rep., F. J. Howard.
Miles Bros., 259 and 261 Sixth ave., New York City.
Rep., Herbert L. Miles.

BIRMINGHAM.

The Bailey Film Service, 116 21st st.
Rep., C. F. Bailey.
Southern Film Exchange, 103 N. 20th st.
Rep., Abernathy.
Theatre Film Supply Co.
Rep., A. R. Boone.

BUFFALO.

Powers Machine & Film Co., 13 Genesee st.
Rep., J. A. Schuchart.

CHICAGO.

Chicago Film Exchange.
Rep., Max Lewis.
Inter-Ocean Film Exchange, 59 Dearborn st.
Rep., Eugene Cline.
Temple Film Exchange.
Rep., Eugene Cline.
U. S. Film Exchange, 59 Dearborn st.
Rep., Eugene Cline.
Eugene Cline, 59 Dearborn st.
Rep., Eugene Cline.
Globe Film Service Co.
Rep., J. Schuchat.
Laemmle Film Service, 196 Lake st.
Rep., Carl Laemmle.
W. H. Swanson & Co.
Rep., W. H. Swanson.
Standard Film Exchange, Unity Bldg.
Rep., Joseph Hopp.
Union Motion Picture Service Co.
Rep., Selig.
Theatre Film Service Co.
Rep., F. C. Aiken.
National Film Rental Co.
Rep., George Spoor.
Kleine Optical Co., 52 State st.
Rep., George Kleine.
Geo. K. Spoor Co.
Rep., George K. Spoor.
Twentieth Century Optiscope Co., State and Lake sts.
Rep., R. G. Bachman.
Royal Film Service, 253 La Salle st.
Rep., Robert Miller.
American Film Service.
Rep., Van Runkel.
Edison Display Co., 67 South Clark st.
Rep.,

CINCINNATI.

Southern Film Exchange.
Rep., Thomas A. Reilly.

CLEVELAND.

Cleveland Film Renting Exchange, Citizens' Bank Bldg.
Rep., C. H. Peckham.
Lake Shore Film Exchange.
Rep., C. Madelbaum.
Rep., Eugene E. Cline.

COLUMBUS.

Ohio Film Exchange.
Rep., J. W. Melchoir.

DALLAS.

Rep., J. D. Whalen.
Southern Talking Machine Co.
Rep., C. B. Harris.

DENVER.

Kleine Optical Co.
Rep., George Kleine.
Little & Pratt, Charles Bldg.
Rep., Pratt.
Rep., Max Lewis.

DES MOINES.

Pittsburg Calcium Light & Film Co.
Rep., James B. Clark.
Kleine Optical Co.
Rep., George Kleine.

DETROIT.

National Film Co., Telegraph Bldg.
Rep., Phil Gleichman.
Michigan Film & Supply Co., Butler Bldg.
Rep., Charles J. Strong.
Detroit Film Exchange, Newberry Bldg.
Rep., W. H. Goodfellow.

EL PASO.

Rep., O. T. Clamfore.

EVANSVILLE.

Laemmle Film Service.
Rep., Carl Laemmle.

GRAND RAPIDS.

A. J. Gillingham.
Rep., Gillingham.

HARRISBURG.

Keystone Film & Supply Co.
Rep., P. Morgan.

INDIANAPOLIS.

Indianapolis Calcium Light & Film Exchange Co., 114 South Capitol ave.
Rep., W. M. Swain.
Luther Day Service Co.
Rep., Luther Day.

KANSAS CITY.

Yale Film Renting Co., 1116 Main st.
Rep., A. D. Flintom.
Charles M. Stebbins, 1028 Main st.
Rep., Charles M. Stebbins.
Rep., Eugene E. Cline.
Twentieth Century Optiscope Co., State and Lake sts. (Chicago, Ill.)
Rep., R. G. Bachman.

LOS ANGELES.

Talley Film Exchange.
Rep., W. H. Clune.

MEMPHIS.

Rep., Carl Laewinall.
American Film Exchange, 504 Mathews Bldg.
Rep., H. E. Aitken.

MINNEAPOLIS.

Kleine Optical Co.
Rep., Geo. Kleine.
Rep., Eugene E. Cline.
Twin City Calcium & Stereopticon Co., 720 Hennepin ave.
Rep., C. E. Van Duzee.
Northwestern Film Co.
Rep.,

MONTREAL.

Quimetoscope Film Exchange, 624 St. Catherine st., East.
Rep., L. E. Quimet.

NEW ORLEANS.

W. H. Swanson & Co.
Rep., W. H. Swanson.

NEW YORK.

Kinetograph Co., 41 E. 21st st.
Rep., Percy Walters.
Miles Bros., 259 and 261 Sixth ave.
Rep., Herbert L. Miles.
Alfred Weiss Film Exchange, 219 Sixth ave.
Rep., Alfred Weiss.
Consolidated Film Exchange of New York, 143 E. 23d st.
Rep., L. W. Ullman.
Vitagraph Co., 116 Nassau st.
Rep., Mr. Rock.
Kleine Optical Co.
Rep., George Kleine.
Greater New York Film Rental Co., 24 Union Square.
Reps., Fox & Brill.
Peoples' Film Exchange, 126 University Place.
Rep., Marcus Loew.
Imperial Film Exchange.
Rep., W. F. Steiner.
The Electograph.
Reps., Beck & Gunby.
Empire Film Co., 106 Fulton st.
Rep., F. Graf.
Actograph Co., 50 Union Square.
Rep., N. H. Mosher.
Improved Film Supply Co., 104 Attorney st.
Rep., J. Weinberg.
Harstn & Co., 13 E. 14th st.
Rep., A. L. Harstn.

NORFOLK.

Virgina Film Co., Monticello Arcade Bldg. (Branch—Warner, Pittsburg.)
Rep., Warner L. French.

OMAHA.

Rep., Carl Laewinall.

ONEIDA.

Rep., Max Lewis.

PHILADELPHIA.

S. Lubin.
Rep., S. W. Singhi.
Electric Theatre Supply Co.
Rep., Henry Schwable.
Louis M. Swaab.
Rep., Louis M. Swaab.
Kohl Film Rental Co., 913 Market st.
Rep., Chas. W. Kohl.
C. A. Calenhuff, 4th and Green sts.
Rep., Chas. A. Calenhuff.
Miles Bros., 259 and 261 Sixth ave., New York City.
Rep., Herbert L. Miles.

PITTSBURG.

Pittsburgh Calcium Light & Film Co., 121 Fourth ave.
Rep., James B. Clark.
Pennsylvania Film Co., 403 Lewis Block.
Rep., Paul Qualtrough.
Duquesne Amusement Supply Co., Bakewell Bldg.
Rep., H. M. Warner.
Fort Pitt Film Supply Co.
Rep., Dave Margoff.
American Film Exchange.
Rep., J. L. Reilly.
Columbia Film Exchange, 414 Ferguson Bldg.
Rep., A. S. Davis.
Wonderland Film Exchange, 410 Market st.
Rep., H. A. Lande.

PORTLAND

Miles Bros., 259 and 261 Sixth ave., New York City.
Rep., Herbert L. Miles.

SALT LAKE CITY.

Rep., Eugene E. Cline.

SAN FRANCISCO.

Miles Bros., 259 and 261 Sixth ave., New York City.
Rep., Herbert L. Miles.
Novelty Moving Picture.
Rep.,

SEATTLE

Kleine Optical Co.
Rep., George Kleine.
Rep., Max Lewis.
Edison Display Co., 27 S. Clark st., Chicago, Ill.
Rep., Morgan.

ST. LOUIS.

O. T. Crawford Film Exchange, Gayety Theatre Bldg.
Rep., O. T. Crawford.
W. H. Swanson, St. Louis Film Co.
Rep., W. H. Swanson.
Miles Bros., 259 and 261 Sixth ave., New York City.
Rep., Herbert L. Miles.
Rep., Eugene E. Cline.

TOLEDO.

Toledo Film Exchange, Spitzer Arcade.
Rep., L. M. Salsgiver.
Kent Film Service.
Rep.,
Toledo Film Supply Co.
Rep., Richard.

TROY.

Imperial Moving Picture.
Rep., Steiner.

WATERTOWN, N. Y.

Mullin Film Service.
Rep.,

After strenuous sessions Saturday and Sunday the meeting adjourned till January 11 to meet at Buffalo.

Trade Notes

Sunday in New York.

New York took stock of itself yesterday to see how it liked a blue Sunday. The clergy seemed to like it, though there was some dissent from the strict interpretation of the law.

"It was a pretty tight Sunday," is was suggested to Mayor McClellan.

"Those were my orders," the Mayor answered. He declined to discuss his probable action with regard to the ordinance which will be put through the Board of Aldermen to-day for the relief of the situation brought about by Justice O'Gorman's decision in the Hammerstein case. Alderman Doull has in charge the preparation of the relieving ordinance for to-day's session of the Aldermen, although "Little Tim" Sullivan will look after its passage. Little effective opposition to its passage is expected. It was predicted last night that on next Sunday the city would not be governed under the O'Gorman interpretation of the law.

The Doull ordinance was submitted to Corporation Counsel Pendleton for advice, and he and the Mayor had a long conference over it yesterday morning.

"Mr. Doull's ordinance is now in the hands of one of my subordinates," said Corporation Counsel Pendleton yesterday. "I think that it is framed so as not to conflict with the Penal Code. I don't think the Penal Code prohibits lectures, for instance. Why, suppose a missionary should return from Africa and want to tell of his experiences there? The Penal Code wouldn't stop that, even though it might be very entertaining because of the humor of it or for other reasons."

"Could a monologist on a vaudeville stage tell funny stories," Mr. Pendleton was asked, "provided he were disguised as a missionary?"

"Ah, that would be up to the police. I can't tell just what would be allowed by the Penal Code. After all, no matter what ordinance is passed by the Board of Aldermen, some decision of the Supreme Court will sooner or later have to be had on the question, and then the way will be made clear."

It is understood that Alderman Doull's ordinance provides for seven sorts of entertainment on Sunday. Manifestly, among them will be such lectures as are had at the Young Men's Christian Association and other places, and such straight musical programmes as are given at Carnegie Hall.

Just what else is included in Mr. Doull's measure is not definitely known. The doomed section of the charter specifically prohibits interludes, but the Penal Code doesn't mention them. Just what can be included under "interludes" depends on the ingenuity of the Aldermen.

Webster's Dictionary says that an interlude is a short entertainment between the acts of a play; a short, merry, farcical form of the play; or a short piece of music. Much might be done with interlude.

The Federation of Churches and Christian Organization will try to get the board to postpone the consideration of any ordinance to-day, pending the thrashing out of the question as to whether a commission might not be appointed to look after the matter of Sunday entertainments.

At a meeting of the Methodist Preachers' Association yesterday the unanimous sentiment, as expressed in a resolution, was that the Sunday law, even as laid down by Justice O'Gorman, should be enforced to the letter, and the police should be commended by letter for their successful work on Sunday.

At an interdenominational meeting held last night at the Marble Collegiate Church, under the auspices of the National Bible Institute, it was decided to work hard to maintain such Sundays as the last New York had, and be represented at the meeting of the Aldermen to-day.

On the other hand, the regular vaudeville theaters will have powerful aid at the board meeting. The German societies, with a membership of at least 100,000, will be presented. And the 500 penny arcades, nickelodeons, moving picture emporiums, and similar centers of "entertainment," will bring influence to bear to-day, and among these influences will likely be "Big Tim" Sullivan, who owns some of these places.

It will be possible to get an ordinance through the board, by the Mayor, and all signed and in full force by next Sunday. Alderman Doull said he did not look for much opposition.

Asked yeterday afternoon what he would do in case an ordinance relieving the situation was passed, Commissioner Bingham said that he would in all cases rely upon the advice of the Corporation Counsel. He declared himself as fairly well satisfied with the conduct of the police on Sunday.

"They did pretty well," he went on. "I was afraid of some fool breaks. They made fewer than I expected. Justice O'Gorman's decision as to Sunday amusements made the way absolutely plain. And, as I say, the Sunday closing was especially attended to on this last Sabbath."

In accordance with Justice O'Gorman's decision, the doors of 500 concert halls and theaters were closed; but the back-room of 5,000 saloons and all the billiard and pool parlors, together with bowling alleys, were wide open.

Every one of these did the largest business for any Sunday in their history, and never before were so many intoxicated men seen in the streets.

Dancing academies and roller skating rinks were closed tight, while restaurants and beer gardens operated under restaurant licenses were permitted to run without hindrance and with musical accompaniment.

For the first time in December in fifty years no ball was held on Sunday night in Tammany Hall.

With one exception in Manhattan all the proprietors of the penny arcades and nickelodeons followed the lead of the owners of the large theaters, and kept their places closed. The solitary exception was that of the lessees of a little nickel moving picture show called the Comedy Theater, at No. 68 West One Hundred and Twenty-fifth street.

This place seats 300 people, and holds shows every fifteen minutes. It started at 1 o'clock and did a land office business all day, the only intermission being between 8 and 9 o'clock, when the doors were closed for a short time while the police conducted a raid and carried to the station house Mrs. Ethel Gordon, of No. 64 West One Hundred and Seventh street, who was acting as cashier; Edward Bault, the ticket taker; F. Brier, the picture machine operator, and George Klein, the barker.

At the station house these persons were promptly bailed by the owners of the theater, Brill & Fox, and immediately returned to the receipt of customs. Their employers told the police that they were keeping their place open under the instructions of their attorneys, who held that an injunction obtained by them in the Supreme Court of Kings County last week, restraining the police from interfering with their Sunday shows, covered their case.

Notwithstanding the fact that all the so-called sacred concerts and theatrical amusements were closed, the attendance at the churches was not above the normal.

Brooklyn to-day is gradually recovering from the effects of the first "blue" Sunday in its history. It caught the masses of the people off their guard and had them dazed. Along toward evening they were helpless, and utterly hopeless of discovering any place of amusement where they might leave some of their hard-earned shekels, they turned their steps homeward. Brooklyn yesterday was about as lively as Coney Island is on a bleak December day. With the exception of five moving picture shows, which were protected by injunctions, there was nothing in the line of amusement open to the public.

At the Fourth Avenue Methodist Episcopal Church an illustrated lecture was postponed after a conference of officials of the church with Captain Summers, of the Fourth Avenue Station. An illustrated lecture, advertised to take place at the Central Branch of the Y. M. C. A., was also put off.

At Christ Episcopal Church, Canon William Sheafe Chase, the pastor, who was one of the prime movers against Sunday performances in theaters, referred to the decision of Judge O'Gorman and said that representatives of the Federation of Churches would probably appear before the Board of Aldermen at tomorrow's session and favor the appointment of a Sunday Concert Commission.

* * *

REV. EDWARD NILES TELLS OF VICTORY.

At the White Church yesterday morning the Rev. Edward Niles, secretary of the Interdenominational Committee for the Suppression of the Sunday Vaudeville, said:

"This organization was formed in response to appeals from the Actors' Alliance and labor unions to help them in fighting for a day of rest. It has been an uphill fight, with that sturdy Christian warrior, Canon Chase, ever at the fore. Of course, the syndicates which control the Sunday open theaters and the other syndicate running the moving picture shows fought tooth and nail. Their chief reliance was upon 'the law's delay.' They knew our minutes were mortgaged heavily, that we were poor, that sitting around at court and taking the time-exhausting trips to court to have causes adjourned were terrible punishments. They played the game for all it was worth, and openly boasted that we had been worn out by similar tactics in the past and would be this time. They knew that the plain words 'any enter-

tainment of the stage,' meant them. But every Sunday show before the inevitable shutdown meant money. To their surprise we kept pegging away. Some theaters, to their credit, refused to be lawbreakers from the start. Others came to tardy repentance. Twelve in Brooklyn were persistent criminals.

"Pending a final decision, the city officials have only acted when nagged beyond endurance. It has taken a year to get it. To-day we are to have the law enforced.

"We are told that the Sunday theater is an aid to temperance. I notice that the saloon owners are rendering no aid to us, however, in closing their rivals. Although treasurer of the movement and much in need of funds, I have not received a cent from such a source."

* * *

It was discovered November 11 that the Aldermanic Committee, to which the proposed ordinance for relief from the Sunday "blue laws" has been referred, may report its conclusions when it pleases. If it elects to do so it may make the remaining Sundays in December "closed" ones. The question may be left for the new board that comes in on January 1.

The only way the Board of Aldermen can circumvent the committee, should its members indicate a purpose of keeping the matter hanging fire, is to discharge it. This would not be easy, as such action would require a two-thirds vote.

When the committee was appointed by the board it was believed by Alderman Reginald S. Doull that he had moved it should make a report at the regular meeting to be held Tuesday, 17th. An examination of the minutes failed to show any such provision. Doull could not understand how such a mistake had been made. He said he was positive that he had moved the committee report next Tuesday. He said that somebody had "blundered seriously." The minutes of aldermanic meetings are taken stenograpphically. Doull asserted that he would find a way to make the committee report on Tuesday.

It can be stated authoritatively that Mayor McClellan will sign the Doull amendment to the Sunday "blue laws" or any similar measure which may be adopted by the Board of Aldermen. It is known that he has examined the amendment, which is to be given a public hearing in committee, and approves of it in spirit and in form.

Mayor McClellan said that he did not wish to discuss the matter, as it would finally be submitted to him and he must deal with it in a judicial capacity.

Leslie Willis Sprague, associate leader of Prof. Felix Adler, of the Society of Ethical Culture, and who is at the head of the society in Brooklyn, expressed these views on the "closed" Sunday question:

"The motive of Sunday legislation in this State, as elsewhere, is not worthy. It is mainly expressive of traditional views and attempts to impose ideas of a part of the community upon the rest of the public.

"It is at bottom religious legislation. Therefore it is not in keeping with the true spirit of our government.

"The immediate cause of the temporary enforcement of the present law is also representative of the determination of a few ecclesiastically minded people to dominate our institutions. This attempt is worthy only in so far as it represents a determination to enforce the law. But it is unworthy in so far as it represents Sabbatarian rather than humanitarian purposes.

"It is desirable that there should be Sunday laws, but somehow a legal distinction must be made between educational and uplifting art and degrading amusement; a separation of the wholesome from the vicious.

"Sunday legislation is needed, but not of the kind which shall be dictated by a few. It must be predicated on the desires of the many. I think the outcome of this present condition might easily sweep away all legislation. This would be lamentable.

"No thought has been given to the good of the people. Their morals must be safeguarded and walls of legislation must be reared. But they must be different walls and of far more honest material than they have known."

ALDERMEN WIPE BLUE SUNDAY OFF THE CALENDAR.

ADOPT BY VOTE OF 47 TO 18 THE WORLD'S ORDINANCE LEGALIZING ENJOYMENT OF HARMLESS AMUSEMENTS.

There will not be another "blue" Sunday in New York. The Board of Aldermen adopted, by a vote of 47 to 18, *The World's* ordinance, which was drafted by Alderman Reginald S. Doull, to relieve the public from the puritanical code forbidding any amusement or popular form of recreation on Sunday.

The ordinance will go to Mayor McClellan, and it can be said authoritatively that he will sign it. Before it was introduced in the Board of Aldermen two weeks ago the Mayor signified that it represented his views. The Corporation Counsel also approved its legality.

The Aldermanic meeting was a peppery session literally and figuratively. Soon after it began a man in the crowded gallery sifted about a pound of cayenne pepper among the throng of spectators standing below. Sneezing and coughing and the wiping away of tears became the occupation of everybody in the rear of the chamber. The shuffling of feet and general commotion sent some of the fiery particles up to the gallery, and the disturbance which ensued was suppressed only after repeated threats by President McGowan to have every spectator ejected.

It was following the reading of the report of the Committee on Laws and Legislation to which the Doull amendment was referred and which held a public hearing. The committee recommended a substitute ordinance. The word "wholly" was inserted before the words "sacred and educational concerts," and the phrase "or any other performances of the stage" was inserted. Besides these changes it was provided that upon the complaint of two citizens the Corporation Counsel must sue for a $500 fine and the revocation of the license of any manager or proprietor of any public place of amusement violating the law.

The moment Alderman Frank K. Sturges, chairman of the committee, had read this report, Alderman Morris was on his feet with a minority report, recommending the Doull ordinance as it stood. This question was put and arguments became general. Morris said that the Sturges substitute would be in conflict with the Penal Code.

Alderman Doull said his ordinance permitted what the Penal Code did not prohibit, and he doubted that the Corporation Counsel would approve the substitute. He urged that his ordinance was one whose language could not be misunderstood.

Alderman Dr. George Everson, of Brooklyn, read a letter from Canon William Sheafe Chase, who is the leader in the forces desirous of a "closed" Sunday. The communication directed the Alderman's attention to the defeat of a candidate for Alderman in Everson's neighborhood and then continued:

"Your district is opposed to vaudeville and moving-picture shows on Sunday. If you vote to shut out moving-pictures and vaudeville you will never be sorry, but you will regret it if you don't."

The gallery whooped and clapped its approval of these sentiments. It quieted down only when the chairman threatened to have everybody put out.

Alderman Meyers led the Republican wing against the ordinance and Alderman Sullivan moved to close the debate. Here Alderman Mulligan was recognized by the Chair, but Henry Clay Peters wanted the floor. He demanded to be heard, but every word he uttered was met with a crash of McGowan's gavel.

Five minutes later the calling of the roll on the adoption of the Doull ordinance reached Peters. Other Alermen had explained their votes. He left his seat and said he wanted to explain his vote.

"You cannot speak," said President McGowan. "How does the Alderman vote? State your vote."

Peter's face became distorted by rage.

"I shall take legal steps to get my rights!" he shouted. "This is blackguardism!"

He said a lot more which was lost in the commotion which reigned. Hisses and cat calls and groans filled the chamber. The sergeants-at-arms were ordered to suppress him, but he brushed them aside. He became so excited finally that he could not speak and slouched into his seat, forgetting to record his vote.

These are the essential provisions of the Doull ordinance:

"Provided, however, that nothing herein contained shall be deemed to prohibit at any such place or places on the first day of the week, commonly called Sunday, sacred or educational vocal or instrumental concerts, lectures, addresses, recitations and singing, provided that such above-mentioned entertainments shall be given in such a manner as not to disturb the public peace, or amount to a serious interruption of the repose and religious liberty of the community."

* * *

The captain of police notified each and every manager of the five-cent and legitimate theaters in Troy, N. Y., that they would not be allowed to open on Sunday evenings.

If we are allowed to ask why cannot a respectable place open on Sundays, where the poorer class of respectable working men take their families to spend one or one and one-half hours of enjoyment, and still all the saloons in town do a flourishing business with moving pictures and illustrated songs right under the captain's nose, what's the answer?

C. L. Lasher and son, of the Bijou Moving Picture Show, Albert Lea, Minn., have leased the theater at Little Falls, Minn., and besides their show here and out at Bemidji, will conduct a like entertainment at the former city.

* * *

As the result of two and a half years' labor, George A. Knaak, Oshkosh, Wis., has perfected a moving picture machine, which he has named the "Peerless Kinetograph," and has organized a company, which has just been incorporated under the

laws of Wisconsin to manufacture the machines. The company has been capitalized at $10,000, and its incorporators are Charles R. Heisinger, Thomas M. Keefe and George A. Knaak, all of Oshkosh. Its plant is located at 38 Ceape street, where Mr. Knaak has been conducting his experimental work for about a year. The manufacture of the machines has required the use of a large amount of special machinery, which Mr. Knaak had built after designs of his own, and which is already in operation.

* * *

A special moving picture matinee was given recently at the Eureka Theater, Cleveland, O.

The guests were Judge Fiedler, Prosecutor Baer and Captain Shattuck, Patrolmen Kress and Hennie and Attorney Brinsmade. The party went there after an adjournment of Judge Fiedler's court to see moving picture films held up by the police at the Lyric and American Theaters, and said to be suggestive of crime.

W. R. Hines, manager of the American, and H. H. Burnett, of the Lyric, were arrested November 24 by Kress and Hennie. They pleaded not guilty and the judge decided to see the pictures himself.

The first film shown to the select but appreciative audience was "Butt-in Bill, the Burglar." Two burglars break into a house. Butt-in Bill lays for them. He is himself held up and taken by the police for the robbery, while the real culprits get away with the swag. This was exhibited at the American. The other film, from the Lyric, called a "Race for Millions," depicts a scene of Western life. It was filled with love and gold and

"The police have been making an effort to suppress pictures suggestive of crime," said Captain Shattuck, who has been instrumental in pushing the crusade. "The police know well enough how much injury results from objectionable pictures paraded before the eyes of the young."

The judge will take up the matter again.

* * *

Sixty-one moving picture shows in St. Louis, discovered by the building commissioner, gives an idea where the people's money goes, even when they're hard up.

* * *

Sixty-one moving picture shows will be required to furnish better protection against fire, if the bill to be presented to the Council of Montfort, Wis., becomes a law. Building Commissioner Smith, after an inspection, says most of the shows have practically no fire protection.

* * *

W. B. & J. L. Loughridge have opened up a moving picture show on West Fayette street, Celina, O. Ben and Les are both well known young men and will undoubtedly make a success of their new undertaking. This is now the only moving picture show in town.

* * *

Cosmopolitan Cameragraph Co., New York, to give exhibitions; capital, $5,000. Incorporators: Herman Baum, No. 208 East Twenty-fifth street; Morris Cohn, No. 145 East Fifteenth street; Robert L. Levinson, No. 334 Bleecker street; Isidore Klatzkie, No. 155 East One Hundred and Eighth street, all of New York.

* * *

Adams, Mass., Board of Selectmen granted a license to Charles Palamatier for a moving picture theater in Park street.

* * *

The new electric theater which W. S. Oppenheimer will open shortly on Franklin street, Tampa, Fla., will be one of the best, in point of equipment, that can be found in the South. It will be equipped with a kinodrom, manufactured by G. K. Spoor, in Chicago, and this will be the first of its kind to be installed in the South. The workmen have almost completed the interior of the room, and the installation of the picture machine will begin shortly.

* * *

The ignition of a film in a moving picture machine, followed by the explosion of a calcium carbide generator, caused a fire in the Theatorium, 136 Grand avenue, Milwaukee, Wis., which resulted in a loss of about $80, according to the estimate of John E. Saxe, one of the proprietors. The operator of the moving picture machine, Earl Dennison, was severely burned about the hands and suffered a sprain of his right ankle.

Operator Dennison had just shown a film and had neglected to remove it from the lantern. Light is furnished by acetylene gas. Sparks from the flame dropped on the film, the flames communicated to the generator, and it exploded, the report frightening the audience of 120 people. Men, women and children rushed for the exits.

The theater has been open for the last three years, and was the first of many similar houses to be operated in Milwaukee.

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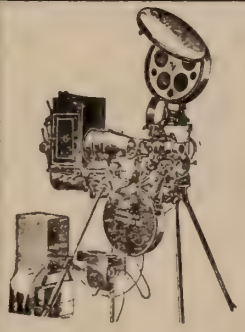

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Exclusive Selling Agents for **The Viascope**

Mr. Frank Spreter, owner and manager of "The Bright Spot," a five-cent moving picture theater of Cohoes, N. Y., has had a new front put in his theater, and is doing a big business, even his matinees increasing day by day. He ran the "Passion Play" for a week and by request put it on the next three days of the following week, playing to even better business than before. He is a K. of C. man, single, of course, and that accounts for the number of young ladies that frequent his establishment.

* * *

The Wondeerland Theater, Troy, N. Y., Mr. A. A. Hall, manager, is doing a good business here. It is the elite moving picture theater of Troy, catering to the best class of people.

He kindly donated his theater last Thursday afternoon to the orphan children of this city, and after they enjoyed the special pictures and songs, he gave them ice cream and cake. How the little ones enjoyed the treat you can well understand.

* * *

Mr. S. Milliken, well known in the show business, was initiated in the Troy Lodge, T.-M. A.'s, last Sunday, and from all reports he got his.

He is manager of the Film Rental office there.

Troy can at least boast of having a moving picture film exchange in the Imperial Moving Picture Co. It has already gained the name "Troy's busy office," and from reports they say that Bill is a hustler for the trade.

* * *

THE MOIR-BURNS FIGHT.

The efficiency of the kinematograph as a means of accurate record has again been very forcibly illustrated this week.

On Monday evening Tommy Burns, the American, beat Gunner Moir at the National Sporting Club, in a fight for the Heavyweight Championship of the World. One of the most eagerly anticipated boxing matches ever held in this country, the Burns-Moir fight attracted a big house at the N. S. C. A vastly greater public, however, than could have been contained in the N. S. C., both here and in America, was keenly interested in the occasion. As far as America is concerned this large body has had to content itself with the accounts which appeared in the newspapers, but in England a vivid picture of the fight throughout has already been issued by the Urban Company and shown at the Alhambra and other halls, and copies will also shortly be at the disposal of American showmen.

The Urban Company has done some of its best work at the N. S. C., but probably none better than the 1,000 feet record they are offering of this event. The difficulties of photographing under such conditions as prevail at the scene of the fight are considerable, but by means of an elaborate and extensive installation of eight electric lamps of 56,000 candle power, the company have secured a record which, in our view, is not only equal to the best work done with natural light, but actually superior to a great deal of the latter, owing to the marked absence of shadows.

Mr. Urban, with his usual foresight, had made all necessary arrangements to ensure a complete and successful series being obtained. Two cameras were kept in operation during the whole of the ten rounds. This duplicating process was adopted as a precaution against possible loss of any part of the fight should circumstances arise which might hinder photographic work.

From the preliminary handshake to the knock-out blow all the incidents of the fight are recorded. An account of the film would be practically a repetition of the details of the fight appearing in the press. It is obvious fairly soon that Burns is getting the better of the exchanges, and apart from a fine and clearly shown rally in the fourth round, Moir was out-boxed, to be finally knocked out in the tenth round of what should have been a twenty-round contest.

For completeness this series of kinematograph pictures constitutes a record, and it is obvious that it is of great value in consequence. Should any question arise in this or any other country as to the exact manner the fight was fought, the actions can as often as necessary be reproduced upon the lantern screen, thus affording an indisputable conclusion to any arguments.—*The Kinematograph and Lantern Weekly.*

* * *

In discharging William Hines, proprietor of the American moving picture theater in Superior avenue, N. E., and Hoyt Burnett, manager of the Lyric theater, charged in police court Friday with exhibiting pictures inciting to crime, Judge Fiedler threw out of court a case that was full of possibilities.

Prosecutor Geier argued in recommending the discharge that a decision of guilt would make liable to prosecutions under the statutes all newspapers printing stories of crime; the stage where melodramatic plots are acted; magazines, museums, every institution where works of art or pictures or stories of criminal acts are shown, not in the interest of science.

For the statute under which the arrests were made includes

the printing, publishing, writing as well as exhibiting pictures or stories of crime.

The decision will serve as a guide for the police in future prosecutions.

The pictures shown at the Lyric portrayed events not a whit more harrowing than those shown in "Salomy Jane" at the Opera House a few weeks ago.

The film is entitled "A Race for Millions." The hero, who has staked a gold claim, is shot; the heroine is held captive by the villain, who seeks to steal the hero's rich findings.

But the hero gets free and kills the villain. The hero and heroine are reunited. Everyone is happy save the villain, and he doesn't know the difference by this time.

The pictures at the American showed a country constable trying to capture two burglars. He recovers the goods and is himself arrested by the police mistaking him for the burglars. Everything comes right in the end.—*The Cleveland News.*

Correspondence.

It Pays To Advertise.

DAYTON, Ohio, December 14, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—In one of your July issues of THE MOVING PICTURE WORLD I inserted a one-sixteenth of a page "ad," for which I paid you $3.25, advertising my Pathe Passion Play film for rent. Immediately after I received inquiries from your subscribers and since the "ad" appeared I received some fifty or sixty letters, and to date this one $3.25 "ad" has gotten business for me to the amount of $378.00 for film rental. This amount is directly traceable to the "ad" in your valuable paper.

That your paper is treasured and stored away for reference can be verified by the fact that only yesterday I received another inquiry from a party in Georgia, asking me about my Passion Play film, which he said he saw advertised in a July MOVING PICTURE WORLD.

After the one "ad" appeared I was kept busy answering letters and found it unnecessary to repeat it since.

That your paper is a valuable asset to any one interested in the moving picture industry, whether it be manufacturer, renter or exhibitor, there can be no doubt.

Should you care to make use of any part or all of this letter you have my permission to do so. Thanking you for favors of the past and wishing you all success, I remain,

Yours very truly,
C. J. KILIAN.

* * *

Coincidence.

Boston, December 11, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—Do you care to state which is the originator of the subject "Laughing Gas" and which the copier—Edison or the Vitagraph? I recommended one to a prominent vaudeville house, and they received the other, which contained certain things which they cut out. I did not suppose either house would be guilty of such a practice.

Yours truly,
JOHN H. THURSTON.

[The answer to the above letter as given to us by both the Edison and Vitagraph companies is that it is one of those curious coincidences that sometimes happen in life. The films are entirely different in subject and staging—only the name is similar. We trust this explanation will prove satisfactory to the seven correspondents whose letters are similar to above.—ED.]

* * *

Operators' Union.

Harrisburg, Pa., December 5, 1907.

Editor MOVING PICTURE WORLD:

Should this reach you, approved by the Moving Picture Operators' Union, No. 12370, of Philadelphia, Pa., I would be pleased to see it in print in the near future. It is called forth by the article of Mr. Raymond Harvey in November 23 issue, followed by your article in November 30 issue, entitled: "The Operators' Association." While reading it, I was struck with the total absence of any reference to the Philadelphia union, but even this might not have stirred me up, had I not then received

NEW FILMS
A
NEW CONCERN
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NEW SYSTEM

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We carry everything as made in films, and furnish beautiful colored signs with each subject.

A complete stock of Powers and Edison's machines always on hand.

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A dramatic reproduction of the story that never grows old

THE TWO ORPHANS

presented with the most careful attention to detail in scenery, costumes and cast. A triumph of Moving Picture Art and something entirely new. We can furnish lithographs of any required size, also books of the play. Send orders at once. Film ready for delivery December nineteenth.

Length, about 1025 feet Code Word, Orphans

Also ready for immediate delivery, the new comedy film

BURGLAR AND OLD MAIDS

Length, 440 feet Code Word, Amaid

The new dramatic subject

THE EVICTION

is an overwhelming success, photographically beyond praise; a new era in American film.

Length, 585 feet

THE SELIG POLYSCOPE CO. (INCORPORATED)
43-45 Peck Court, CHICAGO, ILL.

NEW

ESSANAY FILM

A CHRISTMAS ADOPTION

DESCRIPTION.

Humanity demands sentiment, sympathy, heart interest and stirring events to appease its nature. They like to watch happenings that touch these characteristics, and we bore this motto in mind when making our Christmas production "A CHRISTMAS ADOPTION." It would be an injustice to this story picture to try and do it justice in so short a description as this card will allow, nevertheless a good idea can be gathered from the following:

A clever crook secures a job delivering a Xmas tree to a fashionable home. When inside the house he secures a plan of same, and by the aid of a little chap (our hero) whom he has picked up in the streets and kept for the purpose of helping him in his crime, gains admission to the home. Their work is disturbed by the little girl of the house who hears a noise, and thinking it is Santa Claus, gets out of bed and comes down stairs where the robbery is taking place. The burglar is just about to strike her when the little boy interferes; he saves the girl a blow, but gets one for his interference. The burglar now conceives the idea (besides robbing the house) to kidnap the little girl for ransom. This he does, but he reckons without his host, as the little boy also has formulated his plans; for when the burglar hands him the ransom note, he takes it, but comes back into the room where the little girl is tied; he tears up the note, unties the girl, takes the stolen goods and quietly leaves.

The next scene shows the distracted mother and father telling the police who have now arrived. The officers are about to leave when the little boy walks in with the stolen plunder and the child. Explanations follow by the little girl, and our hero is adopted into the home and made a brother to the girl he saved.

Length about 850 ft. Price 12c per Ft. Code, Turpin

Story DRAMATICALLY STRONG
MORALLY EFFECTIVE
PICTORIALLY GOOD

RELEASE DATE, DECEMBER 20th

Order Early

ESSANAY FILM MFG. CO.

501 Wells Street, Chicago, Ill.

the good news from our secretary, a few lines of which I will quote later in this letter.

I would like to say first that, personally, I would not be in favor of an association, at least as a name. I firmly believe that the quickest, best, surest and most successful way to become organized is by unionism, pure and simple. The results obtained already by the Philadelphia body I offer as proof of the assertion. The very first move towards forming the said union was to get in touch with the organizer and representative of the American Federation of Labor to find out just how matters stood, and I assure our brother workers that it was not over six weeks until we had a charter on the walls of our meeting room. A short time afterwards an examining committee was appointed, and every member put through a mild examination, which was deemed sufficient at that time. After experiencing numerous trials and tribulations, which new organizations usually have to encounter, I am informed that the membership is nearly forty, and the treasury is growing steadily. The union is just finishing up the first year of its birth and conditions have been greatly improved and wages also, without even a hint on our part. Just a proof of conditions before organizing. On top of it all, I learn there has been added lately to the A. F. of L. list of charters one in Boston, Mass., one in Galveston, Tex., and one in Indianapolis, Ind. We have reliable information that the entire forces of the representatives of the American Federation of Labor, covering nearly, if not all, the States in the Union, are scattering seeds sown by the organizing of the Philadelphia operators and the harvest has already begun. Therefore, if it is the wish and will of the operators in general, let us all throw aside the talk of forming an association and let us become union men at once without delay. The word association seems to me would be more appropriate to business men or employers, but hardly think we could get together quicker or surer than by taking advantage of the work that has been accomplished by organized labor farther back than I can remember, and whose doors are open to us, not to get us in and then hold us, but to put us on a firm, solid foundation until the time comes when we can say, We are ready to have a State or National body as our head.

I hope to be allowed space later on to explain a few things regarding the rights and standing of unionized operators with the sister unions, such as: Theatrical Employees, Calcium Light Workers and Electrical Workers, who, your editorial says, throw out the operators' delegates and who do not want us. Why? And who cares? Hoping I may have the privilege of explaining later on to the best of my knowledge, I will close with personal thanks and good wishes from the organization, which will, in course of time, be looked up to as the leader in the movement to elevate the standard and ability of operators, which above will bring about the much desired results.

M. E. BACKENSTOSS,
Harrisburg, Pa.
Representing Moving Picture Operators' Union, No. 12370, Philadelphia, Pa.

* * *

Are These Gentlemen, Or ——?

Kingston, Ont., December 9, 1907.

Editors MOVING PICTURE WORLD:

Gentlemen:—Here is a news item I think will interest you:

Saturday night was the annual election of the Queen's College Alma Mater Society. About 9.30 P. M., after results were announced, a body of 400 students came down town on a run and demanded admittance to the Bijou Theater.

The house was then filled with mostly women and children.

The proprietor asked them kindly to go away and come back at eleven, when he would turn the house over to them.

His offer was rejected, and the students made a rush, broke the doors down and smashed things up generally all around.

The leader got into an argument with the piano player and was so badly damaged that he is now in the hospital.

The house people, aided by several citizens, succeeded in putting out the few who succeeded in getting in.

All at once the wires were cut on the outside, throwing the house into darkness. Half a dozen women fainted and a panic was narrowly averted.

The people then in the house were compelled to leave by the back way.

The students then divided, one-half staying in front of the Bijou and the other half went up to Wonderland, where they forced themselves in, too.

After being entertained at Wonderland, they came up to the Princess Theater. There was no trouble here, as the last show for the night was then on, Mr. J. J. Allen, the manager, threw the doors wide open and invited them all in and gave a special show for their benefit.

Mr. Allen was heard to remark later that it was the biggest

house he ever showed moving pictures to, the students being accompanied by 200 kids.

At eleven o'clock the entire crowd of 400 or 500 students were still besieging the Bijou, held back by four policemen, with drawn revolvers.

The Alma Mater Society has sent representatives to the proprietor of the Bijou, offering to settle for all damage. What he will do is not yet known. The police have the names of a half a dozen ringleaders, and the charges, if any will be made, will be rioting and destruction of property.

Respectfully,
J. J. ALLEN,
Mgr., Princess Theater.

Will G. Barker on Moving Pictures

Previous to his return to England, Will G. Barker wrote the editor: "Sorry, old man, to leave you without giving you some matter for the MOVING PICTURE WORLD, but, as an old commercial, you know how I have been rushed. Get the *Show World* and copy my ideas for your readers."

With the above we went to Warren A. Patrick and obtained his consent to the reproduction of the article from the *Show World*.

* * *

The recent convention of the leading moving picture manufacturers, importers and film renters of the United States marks a new era in the progress of the moving picture industry in this country. Conspicuous among the guests of the convention was Will G. Barker, head of the Warwick Trading Company, Ltd., of London, and one of the foremost exponents of cinematography in the world.

Mr. Barker came to Chicago with the Chicago delegation as the guest of George Kleine, of the Kleine Optical Company, and prior to his return to London on Wednesday submitted to an exclusive interview with *The Show World* upon the subject of cinematography which will be of deep interest to all connected with the moving picture industry.

Mr. Barker is an undisputed authority upon the subjects referred to by him, and in the appended interview his remarks upon the trend of the business in this country and its uplight are most timely.

OBJECT OF VISIT TO THIS COUNTRY.

"Mr. Barker, what is the primary object of your visit to the United States?" was asked.

"The object of my visit to the United States of America and Canada," he replied, "was to see for myself the possibilities of the cinematograph trade in the two countries. I landed in New York; from there I went to Buffalo; thence across to Toronto, Montreal, Ottawa and Quebec. I then doubled back to Toronto and went to Winnipeg, and from Winnipeg to Saskatoon and Regina, and thence to Edmonton. Between Saskatoon and Edmonton I touched villages where four years ago there was neither rail nor village, and where to-day there are thousands of people. I went to Vancouver, thence to San Francisco and back to Vancouver by steamer. I then returned to Winnipeg, and from there to Port Arthur, where I went up into the lumber camps, amongst the lumber jacks, and also around Winnipeg, with a view of securing some pictures showing the vastness of American farming.

"I came down to Chicago, and here I find the moving picture theater at its very highest. I am given to understand there are about two hundred such places of entertainment in Chicago, and I do not know of any other city in the world that can boast of so many."

CRITICISES USE OF OLD FILMS.

"Have you any criticism to make of moving pictures in Chicago?"

"A fault which I have to find in Chicago and practically throughout Canada and the United States is that the films seem to be used when their useful life is finished. The projecting machine of to-day has been made as perfect as human ingenuity can make a machine, and it is—I think I may say absolutely—doing no injury whatsoever to films. The injury to the films comes through the continuous winding and rewinding when passing through a machine at the rate of a foot a second, and forming static electricity. This static electricity attracts all the particles of dust which are floating in the air, and if you take a large, powerful reading glass, or magnifying glass, and look at the film as it is passing through a machine, in a strong ray of light, you will see all the particles of dust jumping on to the film. As soon as the film is run through, that attractive power evaporates out of the celluloid. and leaves the dust and dirt free. In pulling the film up tight on the reel that dust scratches, hence the 'rain.'"

A

wise man once made

MERRY

because for a

CHRISTMAS

present he adopted our

PREMIER FILM SERVICE

AND

now he is

A

very contented and

HAPPY

man because he is getting the best film service possible, all his films being practically

NEW

and he is now on the high road to prosperity for next

YEAR

You have tried the rest, now try the "best"

PITTSBURG CALCIUM LIGHT & FILM CO.
Pittsburg, Pa.
Don't forget our Western Branch, Des Moines, Ia.

INSPECTS MOVING PICTURE THEATERS.

"Have you ever made a personal inspection of the various moving picture theaters in the country?"

"Yes, I have. And here I might say that I have never gone into any show in the whole of Canada or the United States and revealed my identity until after the show. I paid my nickel or ten cents at the door and walked in as an ordinary sight-seer. I wanted to see for myself exactly the way in which they are conducted.

"On taking my seat in a certain motion picture theater—a big one, in the heart of Chicago—I found in the next seats to me a woman with her little girl. The picture on the screen was very good comedy, an American production picture—really good comedy. But right in the midst of one of the most comical scenes, which, by the way, was the interior of a room, the little girl passed the following remark to her mama: 'What a pity it was raining all the time, mama!'

"This expression is more significant than we would think it on the surface, and means a lot. We have a phrase in England 'That there are only two people who tell the truth, viz.: children and drunken men.' And if a high comedy picture should lose all its comedy in the mind of a child, and the child's real attention is drawn to the 'rain' which is running down the screen, there must be something radically wrong in the way in which a picture show is run on tne American continent.

"The knock-about comedy naturally is the first thing that a child is pleased with, enjoys, and is carried away with. A child hardly sees petty details, and if in the mind of the child the rain is the most attractive thing in the picture, what about the grown-up person, and the educated man and woman?"

TOO MUCH SUCCESSIVE COMEDY.

"'Did you observe any other direction in which you might suggest room for improvement?'

"Well, one point which I noticed was the succession of comedy subjects following comedy. The merest tyro in vaudeville management knows that he dare not put three comedians following one another. It is asking of human nature a little too much to sit laughing all the time. A vaudeville manager puts on a comedy, a dumb show turn, then a pathetic creation, then again a comedy, by which means the second comedy man gets a better laugh as a set-off against the pathetic previous number on the bill.

"To further illustrate what I mean, if Uncle Tom's Cabin or East Lynne were shown from start to finish without a comedy relief, it would indeed be a very dull show. That very comedy relief draws the tears more copiously from the eyes of the audience when you come to the pathetic scene, and so in the inverse, the pathetic sets off the comedy. The more serious the educational and scenic the better the comedy picture goes. Life is made up of contrasts. If we had all business throughout our life, and no play, Jack would indeed be a dull boy, and, on the other hand, if we went about our business all day long in a hilarious spirit I am afraid business would soon fall down. We must be serious sometimes.

"Don't think for a moment that I am attempting through the medium of *The Show World* to even convey the impression that I am seeking to dictate to the exhibitor in the great American continent; but I would point out to the great exhibitor that today, from all I can learn, he has been steadily hedged in with rules and regulations by municipal authorities which savor somewhat of irksomeness, to use no stronger expression. I would venture to suggest that if he would make his show to savor just a little of the educational as well as the amusing, he would have a magnificent answer to any criticism which was passed upon his show. The public will not stand for one moment paying to go into a show to be educated, if you tell them that they are to be educated. But they will pay to go into a show to be interested and amused, and yet educated without their knowing that they are being educated. Call your show an educational medium, and I am afraid you will play to empty seats. Call your place an amusement, but put on some educational subjects, and you will have success, and the general uplift will be given to the people as well as to the tone of your own show."

HINTS TO EXHIBITORS.

"Do you know of any improvement which might be made by the present exhibitors, without changing their present films, machines and light?"

"I can say, without hesitation, that every exhibitor can improve his show by blacking out all the white on his screen except that which is absolutely required for the showing of his picture. I find this is a rarity. Take five cents' worth of drop black and mix it with a little water and size. Then with a brush go around the screen and black in the whole portion which is not used for the picture, and you will find that the brilliancy and luster of the picture will be very much enhanced."

"Another point which struck me on my visits to these various exhibitions is the lack of care taken by the operator in keeping the mask of his machine scrupulously clean. Look at the first picture you see and you will find ragged edges top and bottom of the picture. This is nothing more nor less than sheer neglect on the part of the operator. At the end of each reel, if he will only put his finger in the mask and rub off any little bits of grit, or dirt, which have accumulated there, the picture will appear set in a good, hard, firm line frame.

"These little details may seem very small to the ordinary exhibitor, but once let him attend to them, or get his operator to attend to them, and he will see that he improves his show all along the line. We must always remember in all the interests of this business, viz.: the manufacturer, the importer, the renter and the exhibitor, that we are all dependent on the good graces of the great public whom we serve for our living, and must do all that we possibly can to make our show as perfect as it can be presented. Once let the public find grave faults with our shows, and we shall all have to go back to the respective pursuits from which we came out of, which may be a little difficult to find room in. Hence, it behooves us to do all that we possibly can, not only to please ourselves, but to please the great public whom we serve."

APPROVES CHICAGO AUDIENCES.

"How does the general conduct of the audiences in Chicago compare with that elsewhere?"

"The conduct within the show, and the demeanor of the audiences compares very favorably with anything that I have seen in any part of the world, and I say in this connection that I have personally visited moving picture exhibitions in Mexico, in several places in South America, Australia, New Zealand, Japan, China, India, Italy, Spain, Greece, Germany, France, Switzerland, Norway, Sweden, Denmark, Finland, and naturally, of course, in my own country, the British Isles. In fact, the little strip of celluloid has taken me to almost every portion of the globe."

"What is the difference in the form of entertainment provided the American public with, for instance, London, in the character of the pictures?"

"In England we try to make them an animated newspaper, and show the stay-at-home Englishman the wonders of the world. We are endeavoring to make cinematography take its proper place in the world, namely, to convey truthfully, without any garnishing, the true state of things and manners and customs, etc.

KING EDWARD IN MOVING PICTURES.

"As an illustration of what I mean: King Edward visited a place in Westminster called the Horticultural Hall, in connection with a South African exhibition. After declaring the exhibtion open he called Peter Ban forward and thereupon knighted him. Accompanied by another operator, I was stationed up in the gallery, and cinematographed the whole of the proceedings. His Majesty then came down off the platform and walked around the exhibition. In the meantime my operator had got into an automobile outside and flown off to the dark rooms. Development was at once proceeded with, and almost simultaneously with a return of the King to Buckingham Palace, we were showing to the public at the Palace Theater that afternoon the whole event on the screen. This was within two hours and twenty minutes of the happening.

"Another instance: One of our battleships, H. M. S. Montagu, went onto the Shutter Rocks, off the west coast of England. We got the information on the ticker in our office, and immediately sent an operator to the scene. The sea was running very high indeed, but he chartered a tug and went off to the scene of the wreck. That same afternoon he returned to London, having traveled a matter of about 600 miles, and in the evening the wreck of the Montagu was being shown on the screen in London.

"The American exhibitor has yet to realize the drawing power of such a picture. It will induce a person to put down his money to see that incident, which is the topic of the moment. Therefore, the topical picture deserves serious thought.

(*To Be Continued*)

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Not having the capital to manufacture the above, I give you the benefit of the following offer: Will send you complete plans and specifications, so that you can construct the NEW RHEOSTATIC INDUCTION, upon the receipt of one dollar. Something every M. P. man ought to know and cannot afford to be without.

Address, H. A. Mackie, 254 Main St. Buffalo, N. Y.

Film Review.

This week's issue of the Biograph is "Mr. Gay and Mrs."

"Love one another" is a maxim worthy of consentaneousness—at any rate the blithesome Mr. Gay thought so. To love and be loved was to him Nirvana; but, as Jerrold says, "love is like the measles—all the worse when it comes late in life"—hence the gay Gay's cardiacal throbs get him into lots of trouble, as they often make him forgetful of Lady Gay, who, besides being strong-minded, is pretty strong-armed as well.

In the opening of the story we find Mr. Gay at breakfast, served with coffee and rolls from the fair hands of a pretty petite French maid, whose cherry lips like rose leaves seem tacitly inviting and he proceeds to accept the invitation, when Mrs. Gay appears. "The venom clamours of a jealous woman poison more deadly than a mad dog's tooth," and a fury of furies rage as Gay escapes and the maid is discharged. At the office, as his typewriter, is a veritable Andromeda, whose radiant beauty makes him her sycophantic Perseus, and often while her lithe digits are galloping swiftly over the ivories of the keyboard he cannot resist seizing them, and the trend of his dictation becomes a mellifluous flood of "silly nothings." It was during one of these effervescent ebullitions that Milady Gay enters the office. Convulsed with rage, she goes for the indecorous couple, throwing Gay into his chair, and driving out the pretty typist, hurling her cloak and hat, with execrations, after her. Poor Gay. Explanations and excuses are futile. The Mrs. will engage the next typewriter, and at once goes in quest of one to her own fancy. Gay takes advantage of her absence to meet the evicted charmer and together they go to a lobster palace to soothe their ruffled nerves with a cold bottle and a hot bird. But unelusive wifey is on their trail, and he has barely time to get under the table when she rushes in. His hiding place is discovered, and sardonically brandishing a huge china plaster, she brings it down upon the shell of his cerebrum with a jolt that loosens his teeth and raises an excrescence the size of an egg. Meanwhile the cause o fthe trouble has flown, and Gay is lead crestfallen back to the office, where the new typewriter awaits him. Merciful heaven! What a sight—Hecate, the witch, is a nymph of loveliness compared to her. A fact that is an affliction and a figure like a Chinese idol. Installing her in the position, Mrs. Gay, with an air of satisfaction departs. Gay makes an effort to tolerate her presence, but it is simply impossible, so dispatching his office boy to the costumer's to procure the ugliest mask in his stock, he persuades the new amanuenses with a generous bribe of bank notes to go—go and never return. The modern feminine Eumenides, quite overcome by this magnanimous munificence, accepts the money and is off. The boy arrives with the mask, and a message is sent for the charmer, who returns and dons the mask during wifey's calls, which scheme works like a charm.

Mr. Gay next visits his favorite manicure shop, and while the pretty manicurist is polishing his nails, persists in playing the game of "holding hands." His advances are mildly repulsed by the maid, and during this little pleasantry Mrs. Gay enters and at once recognizing the voice of her hubby, climbs upon a chair to peer over the top of the screen that separates them. The sight she beholds throws her into a frenzy of passion, which causes her to fall from her perch, entangled in the screen and chairs, a fighting, fuming, struggling, screaming termagant from whom the trembling Gay and poor manicure girls cower in abject terror.

Upon his return home in the evening, he is just in time to see a gentleman, with the courtly bearing of an Italian nobleman,

The Imperial Moving Picture Co.

WM. S. MILLIKEN, Mgr. H. R. 'Phone 184

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effusively received by Mrs. Gay and invited to her boudoir. Gay's erring soul is torn with jealousy, and seizing a revolver resolves self-destruction, but his courage fails him, and upon sober second thoughts decides to put his apparent rival out of existence. So following on to his wife's apartment, he finds, much to his chagrin as well as relief, that the imagined Barbarello is but an Italian barber, who has come to dress his wife's hair. Sheepishly he retires from the house and an attack of acute dipsosis seizes him. He arrives home in a potulent, boozy condition to find Mrs. Gay, though in bed, is awake to fling at him a most loquacious tirade. Nothing can stop her nerve-racking harangue, until a bright idea strikes the bibulous Gay, and he shuts her up in the folding bed, effectually drawing the curtain over her curtain lecture, and at the same time dropping the curtain on a film story, that for bright, telling comedy situations has never up to date been excelled. The performers of the characters were chosen with special care from among the best known artists of the professional stage.

For the Christmas holidays Edison issues a new film, "A Little Girl Who Did Not Believe in Santa Claus."

One cold Winter's day in the park, a rich little boy, with his governess, finds a poor little ragged girl crying in the snow. He stops to comfort her, much against the wishes of his governess. The poor little girl is almost freezing. The rich little boy gives her his warm fur overcoat and insists on taking her home with him.

They arrive at the rich little boy's house—the play room. They talk of Santa Claus. The poor little girl does not believe in Santa Claus. "He never brought me anything." The little girl starts for home. The boy gives her a warm coat and some candy.

The night before Christmas.—The rich boy's home.—The stockings are hung.—One little boy sleeps in a bed of down while one little girl sleeps on a couch of straw.

Midnight. The rich boy dreams of the poor little girl. He wakes up. He has an idea. Down-stairs he creeps with lasso and revolver. He is going to capture Santa Claus. Old Santa arrives with his bag of toys. The magic Christmas tree. The little boy holds up Santa and makes him empty his bag. Then off they go together up the chimney and away.

The exterior of the poor little girl's home. Santa and his sleigh of toys arrive with the rich little boy, but poor Santa is too big for the chimney. The little boy ties Santa to the gate post and climbs down the chimney himself and lets Santa Claus in at the door. The poor little girl sleeps on while Santa and the little boy fill the room with toys and then away they go back home again, having done a good night's work.

The poor little girl wakes up. Her joy at finding all the beautiful toys and things. Never again will she doubt that there is a Santa Claus.

Good Old Santa puts the little tired boy back in his bed and away he goes off on his rounds to the homes of other little boys and girl.

The newest production of Lubin is "The Pay-Train Robbery."

Scene 1—Father and Son Leaving for Business: The president and his son go to the office.

Scene 2—Betraying His Father's Confidence: While the father is busy, the son steals to gamble.

Scene 3—Lost Again: With the ill gotten money he goes to a race track. He bets and loses again.

Scene 4—Planning the Robbery: Fearing exposure and not knowing how to replace the stolen money, he decides to hold up the Pay-Train.

Scene 5—Delivering the Money to the Paymaster: When the money is delivered to the Paymaster the son follows him with companions to whom he entrusted his scheme.

Scene 6—Disguised as Workmen: The four Gentlemen Robbers disguise themselves as workmen. They walk the tracks until they come to the place which they have selected for the Pay-Train Robbery.

Scene 7—Preparing the Train Robbery: The robbers cut the rails, lay a wooden plank across the rails, and thus bring the train to wreckage.

Scene 8—Wiring the Disaster: The Train-Master is seen wiring the disaster to the station.

Scene 9—Rover Flags the Superintendent's Train: The telegraph line being cut, the flagman sends his dog to flag the train.

Scene 10—Captured: Luckily nobody has been hurt. The robbers are captured, and brought before the president of the road. The old man is nearly overcome with grief when he finds one of the robbers to be his son.

"Waters of Life" is a production of L. Gaumont.

The first series of views shows a beautiful young lady seated in front of an imposing edifice waiting for someone, upon which scene an old man appears and makes advances to her which are spurned, whereupon her Knight Errant comes forward and escorts her into the interior of the building. Left alone, the old man bemoans his fate and goes into the woods to seek solace.

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tion she discloses to him that she possesses the secret of youth. To prove her powers she swings her magic wand, causing a scene to become visible showing two old and bewhiskered men standing at the brink of a pond. Stooping, they partake of the water and are immediately transformed into two handsome and sprightly young men. This scene fades away as suddenly as it appeared. The old man is charmed with the vision, whereupon she hands him her wand and disappears in smoke.

The next series of views show the old man wearily returning home, an old and imposing medieval castle where he is received with deference and cordiality by his children and servants. He confides to them his determination to seek the waters of life and starts off on his pilgrimage, escorted by his kinsfolk and servants. Winding through the castle the tottering old man and his fond relatives reach the church where he offers prayers, blesses his children and distributes the heirloom. He resumes his weary tramp through beautiful courts, rustic lanes and bridges, at the end of which he bids his last farewell and enters the woods alone. Tired and discouraged, he is surrounded by several dancing girls who assist him to a resting posture and then disappear in smoke. Arising, he finds himself before an insurmountable wall which, touching with his staff, opens up and discloses daintily clad maidens, each one assisting him and immediately turning into smoke. Reaching the top of the rock one of the damsels attaches a pair of wings to his rod, with the aid of which he flies through the air and lands at the brink of the magic pool of water, from which he sees a horseman on a fiery steed spring up and as suddenly turn into a windmill.

Partaking of the water, he is instantly transformed into a young and sprightly man and immediately sets off for the church where he first met his affinity. There he arrives just as the wedding procession is leaving the church, too late. Again he is disappointed and rambling off aimlessly meets his servants by whom he is not recognized. Then later meeting his children he attempts to embrace them, for which act he is turned away as an intruder. Becoming disgusted at the treatment he receives in his changed form, he resolves to try to be transformed to himself again. Going into the woods he again meets the witch, to whom he makes his wishes known. She with a swing of her magic wand changes him to the decrepit, stooping and bewhiskered man of old and herself disappears into smoke.

The last scene shows the old man trudging home. He is sighted by the lookout at his home, who notifies the anxious children of the return of their lost father, whereupon they all turn out to welcome their prodigal and respected father, lovingly embracing him and escort him back to his old domicile, happy and a wiser man.

Another Gaumont is "Father Buys a Hand Roller."

Passing along a busy thoroughfare the old gentleman beholds a hand roller on sale and as he has been in want of such a contrivance it requires little effort on the part of the salesman to close the transaction. But now how is it to be brought to its field of usefulness? the purchaser is in a quandary. Coming down the street are two of nature's less favored sons and these our friend accosts and soon induces to agree to deliver to his premises the roller. Giving the necessary directions as to the place of delivery he turns over to them his purchase and departs. The unwieldly appliance causes some considerable annoyance and their strength and patience is soon worn out so that the first opportunity to indulge in liquid refreshment is immediately taken advantage of, but while thus acquiring a new supply of vigor a cyclist is unfortunate enough to collide with the roller and totally demolish his bicycle. This soon draws a crowd and after the excitement subsides we see our new friends trudging along the street with their hand roller in tow. Many somewhat similar experiences are encountered along the route, all of which are ludicrous in the extreme to the observers, but which for the time being cause moments of deepest anxiety to our friends. In due time the destination is reached and the spirits of our friends are high at the thought of the reward that awaits them at the conclusion of their wearisome and difficult task. However, they are doomed to disappointment, as the gateway through which they are obliged to pass with the roller is too narrow and as the weight of the roller prohibits their lifting it over the entrance they see no other way than to force one of the brick pillars. They pull the roller to the entrance, but the force of the impact totally demolishes the pillar and a portion of the fence. Undismayed they tow their burden through the grounds, but before they can realize it they have collided with a pedestal and cast of a sculptor which is destroyed. The sculptor, after a moment of absence, returns and views with dismay the wreck before him, seeks the owner and together they go in pursuit of the guilty culprits. They are soon joined by an irate horticulturist, whose domain has been trespassed with a vengeance. The final scene is a climax to the trying experiences of our friends, who, trying to pass over the structure fording a mire on the premises, are precipitated with the ill-fated hand roller into the depths of the mire, from which they with difficulty extricate themselves. They now seek their would-be benefactor empty-handed—this individual coming upon them about the same time is without ceremony thrown into the mire and our friends now make their escape. All hands lend aid to rescue the old man and the roller as well. The roller, however, is now again for sale at the home of its recent purchaser.

This week Pathe introduces:

"Madam's Fancies." An indulgent husband takes his wife out because she is in bad humor, and resolves to be very good to her. She suddenly takes a fancy to a beautiful, expensive feather boa, and she takes possession while he pays for it, and when she takes him to a milliner he not only pays, but carries the boxes. At a florist's she adds a potted plant to his burden, and later a globe jar of live little fish. A dog is next, and so she goes on, hanging up her purchases on every available inch of space on her husband's person. When he is almost through he looks like a human van, but his wife fits a lamp shade over his hat, and caps the whole business by seating herself on a donkey to ride home on, while the overloaded husband walks behind. The entire cargo travels well, until, on reaching the house, he trips, and the whole load goes down in fragments.

"The Daily Life of a French Sailor." The first view is that of the entire French sea-dog, Joan of Arc. The first idea of the tars' work is given as they tumble out of their hammocks, and deposit them in the

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locker. Very quickly they wash, several gathering around a tub at once, and then the decks are mopped. After their wet clothes are hung on a line, the men go to exercise, running, work on the horizontal bar, foot calisthenics and handbalancing by some. Then they line up for mess, and after receiving their rations settle about in groups. This done with they demonstrate the manner of loading guns of all sizes, the entire process being gone through up to the depositing of the huge shells. The next view is that of a sixteen-oared boat manned by a crew of tars, tearing away from the ship, and then cutting the water on a trip back again. The men are next seen lined up on the forward deck in their regulation togs; several officers pass between the straight lines and inspect the jackies, after which they march away. The last picture is another view of the big battleship under way.

"On the Grass." A young man and his sweetheart are seated on the grass, apparently on a little outing. They take a handkerchief as a shield and are about to kiss when the kerchief is knocked from between them by the saber of a stout gendarme who had been an unseen witness. He immediately orders the young man be off and takes charge of the girl. He seems to be rather attracted by her grace and charm, and removing his cumbersome sash, hat and saber, begins to make love to her. The girl objects violently, but afterward decides to humor him. Soon the ill-matched couple are sitting on the grass, spooning. Meanwhile the girl's companion happens along, appropriates the gendarme's divested regalia, and just as his sweetheart is about to be kissed beneath the handkerchief he brings the sword down on it. The gendarme rises, beholds the sash, hat, etc., and promptly flees in alarm, leaving the couple to their embraces.

"An Uncle by Marriage." A boarding-house keeper is dozing in his hammock, when a mischievous young man, a boarder, cuts the rope and upsets him. He promises to even matters, but fails to do so. When he is next seated under a window with a young lady the boarder drops a fishing line and lifts his wig off. Not content, the boarder leads him a merry chase for the wig. Several people join the old man and when he almost catches the fellow he is repulsed by a stream from a hose. The young man with the wig next jumps into a boat, and the pursuer, in attempting to follow is upset into the water. Again, after this, he falls off a bridge. Bald-headed and disgusted he is fished out; filled with anger, he writes out an offer of $1,000 reward for the capture, dead or alive, of the mischievous boarder.

The next scene is laid six months later. The young man is marrying. He signs the contract, and all are ready to go to church. A messenger enters, and hands a note from the bride's rich uncle reading that he is on his way and will be present at the marriage of his dear niece. Everybody is pleased, and they are now gathered in church, when the door opens and a man enters with a grip. But while the bride embraces her dear uncle, the groom seeks a means of escape, for the newcomer is none other than his former landlord. In a twinkling the old man recognizes him, and there is a grand melee. But the last picture shows him giving his blessing to the young couple, the groom begging many pardons.

"Manners and Customs of Australia." The first view of this film shows the Hawkesberry River and the steel bridge spanning it. This is followed by a view on the busy Rue a Melbourne, after which several types of uncivilized Australians are shown, one of them being pictured throwing the boomerang. Now is seen a large ostrich farm, a big herd of the fine birds being in view. The manner of plucking the plumes out of the tails is demonstrated, a powerful bird being cornered against a fence for this purpose. He puts up a terrific struggle, and the men are forced to drop a black hood over his head to get the feathers, which are now shown. The next scene is the killing of scores of rabbits, which infest and destroy the Australian crops. Dogs and huge clubs wielded by boys figure here. The last pictures show several typical wild horses, the cowboys trying to mount them, suffering several shakings-up in the attempt.

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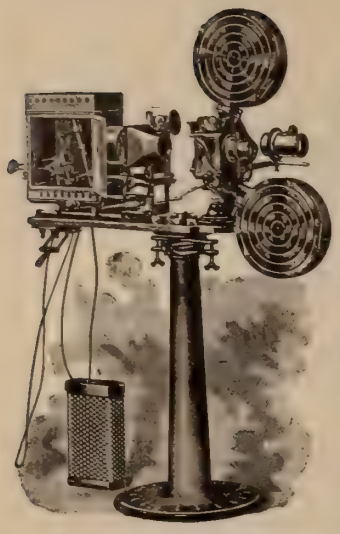

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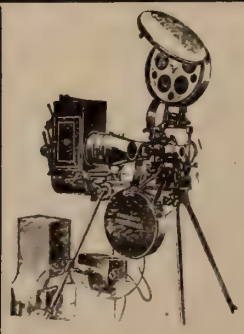

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THE MOVING PICTURE WORLD

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Editorial.

WITH THIS ISSUE WE COMPLETE VOL. I OF THE MOVING PICTURE WORLD

A Retrospect.

Usually at the year's end, business men take their books in hand and look back through the year, for faults and failings, keeping a keen eye on the debit and credit sides of the ledger, and until an even balance is struck many anxious moments arise. If the balance is on the right side of the ledger all is well, and keen satisfaction abounds. On March 9 this year we launched the MOVING PICTURE WORLD in the interests of the animated picture and allied trades. We knew there was need for an independent and free weekly such as ours, a journal open to every section of the trade—manufacturers, renters, nickelodeon proprietors and operators alike. A paper free from the influence of any firm or firms in the trade, as far as their owning any stock or lot in it; a paper free to map out its own policy without fear or favor, and with the knowledge that there was no big stick hanging over our heads if we trod on the pet corns of an employer. Facing numerous difficulties and secret enemies, we came forth and found friends from the outset; many in the trade gave us their unqualified approval and support. Others looked on, told us we had to fight against long odds, gave us the best of good wishes, patting us on the back, telling us at the same time to keep up our courage and go in and win if we could, but—well, they did not just see how we were going to succeed. They proved veritable Job's comforters. We have to-day the satisfaction of proving them mistaken in their prognostications. That we have filled a long felt want has been proved by advertisers and readers alike. To them and our numerous friends we tender our thanks for the support they have given us during the year now closing. Looking through the editorial we wrote in our first issue, we feel we have carried out the pledges made therein, and during the coming year we can promise still better fare, so that our readers will look forward still more eagerly for each issue than they have done during the past year.

Sunday Opening of Nickelodeons.

We were under the impression that with the passing of the Douell measure by the aldermen of New York, that nickelodeons could open on Sunday as did theaters, vaudeville houses, etc. We rubbed our eyes in amazement when we took up our paper on Monday morning to find that some forty proprietors had been summoned for opening and that the police had forbidden others to open. Why this invidious distinction? Why this unjust persecution? Why this one-sided reading into the law of New York? These are questions that puzzle us, and it needs the wisdom of a Solomon to unravel the tangle. If it is right for theaters, dance halls, museums and vaudeville to open to the public, it is right for the nickelodeons to do so. We were glad to see such a gathering of the clans in the large hall of Miles Bros. Tuesday morning to discuss the rights of the nickelodeons. The meeting was full of the right spirit and we feel sure that full justice will be done to all concerned. But it is only by organization that full victory can be secured, and the resuscitation of the MOVING PICTURE ASSOCIATION is a step forward to secure this.

"United we stand, divided we fall," is as true to-day as when written thousands of years ago. In unity is strength, and we urge (as we always have done) the complete uniting of every proprietor into a strong phalanx. We feel sure that the meeting will accomplish much, but every one must join; this is no time for petty jealousies or strife. The victories won by Florence J. Sullivan in the past are an augury of what he can do for the association in the future, and there must be no tying of his hands, or thwarting of interests. The proprietors fully realized the position in which they stand, as was shown by the more than eager effort to enroll into membership, resulting in the sum of $795.00 being handed to the treasurer. More is wanted—much more—and the promises made indicate that it will be forthcoming. There must be no dividing of ranks, which is suicidal, every man must know what he wants and be prepared to support the leaders through thick and thin, then victory is assured.

Chicago Conference.

In reply to several correspondents asking for particulars of this conference, we beg to state there are none. The press were excluded from the meetings, and rather than give a garbled report from hearsay, and in the absence of authentic information from the secretary, we prefer to say nothing. All that was worth reporting appeared last issue.

Hundreds of readers endorse the free and open policy of The Moving Picture World. Subscribe now for 1908, and get more value for $2. than from any other paper in the trade.

Moving Picture Association.

A preliminary meeting of proprietors was called in the hall in Miles Bros.' building, at which many were present. It was resolved that a committee of three be appointed to arrange data, obtain counsel's opinion, and report at a meeting to be held Thursday. The committee consisted of Messrs. Miles, Driscoll and Seraphine.

Thursday, December 26, at the Murray Hill Lyceum, the meeting was called to order by Mr. Miles, who said:

"The purpose of this meeting is to perfect an organization and to secure, first and foremost, Sunday opening in Greater New York; after that we hope to so consolidate all exhibiting interests so that we will work in unity for the protection of the business in general and for the benefit of the business and in such a way that all members of the association will be helped. If we are to secure Sunday opening and work with all moving picture interests it is necessary to secure the greatest financial support from the nickelodeons."

Fifty-five applications were handed in at the meeting.

We, Herbert L. Miles, Joseph F. Driscoll and Nicola Seraphine, the committee on organization of the Moving Picture Association, elected at a meeting held on December 24, 1907, report as follows:

First. That the exhibitors of moving pictures in Greater New York be organized in a permanent association, the affairs of which association shall be managed by an executive committee consisting of seven members, which committee shall select from its number a president and secretary and a treasurer, and which committee shall have full charge of the affairs of the association.

Second. That the name of said association shall be Moving Picture Association.

Third. In order to insure the selection of an executive committee which shall be widely representative and fully qualified to manage the affairs of the association, the organization committee recommends to this meeting that the following seven gentlemen be selected as the executive committee for the period ending January 1, 1909: Messrs. Nicola Seraphine, Fox, F. J. Driscoll, Brinkman, D. Donnegan and J. Valenci.

Fourth. That any person engaged in the business of exhibiting moving pictures shall be entitled to full membership in the association upon the payment by him of the initiation fee of twenty-five ($25.00) dollars for each place of business conducted by him in accordance with the resolution adopted at the meeting held on December 24, 1907.

Fifth. That the executive committee be selected at once and be directed to report immediately to this meeting a plan of action to be adopted by this association as its policy in regard to the question of Sunday opening.

An adjournment of an hour was taken, after which the executive committee reported to the meeting as follows:

First. That after examining the information blanks which have been filled out by those present at the meeting the committee finds fifty-five men are present, representing in all seventy licensed moving picture places.

Second. That all have signed the applications for membership, pursuant to the recommendation of the committee on organization.

Third. Your committee has consulted with the organization committee and had from that committee a very full report on the question of Sunday opening, and further, your committee has consulted with counsel in respect to the status of the moving picture business in Greater New York as affected by the ordinance of the Board of Aldermen amending the Charter of the City of New York, and the provisions of the Penal Code, together with the opinion of the Corporation Counsel and the various decisions of the courts construing these laws. We are of the opinion that the appellate courts will sustain the contention that the moving picture business can be conducted on Sunday. Your committee therefore recommends that proper tests be made in the criminal courts for the purpose of establishing this right.

Your committee further reports that it is inadvisable to test this question by means of injunctions, because such relief is only of a temporary nature and will last for only one Sunday and there is no appeal from an unfavorable decision.

We find, therefore, that the only practical way is to start the test in the police court and take it to the Supreme Court on habeas corpus proceedings.

We believe that at the present state of affairs in New York City the persons in charge of every moving picture place that opens on Sunday will be arrested, and we therefore advise that a proper test or tests be made as your counsel may direct.

In closing Mr. Miles stated that this association would take the place of the other two associations, from which the two presidents, Messrs Seraphine and Fox, were represented on the executive, and that both were working for the best interests of the movement in perfect unison.

Will G. Barker on Moving Pictures

Continued from page 689.

"In broaching this sphere of moving pictures to several of the biggest concerns in the amusement business of America, I have been met with the reply that all the happenings are in Europe, and very few in America. This is indeed news, and very strange to me. We in Europe always have envied the newspaper man of America for the wonderful and marvelous happenings which you get on this vast continent. I ask any one in the moving picture business to pick up the first newspaper, either morning or evening, which he can lay his hand to, and see whether there is not a fund—I might say almost inexhaustible—of subjects ready and waiting to be depicted in moving picture photography.

"Incidents, such as your President going down the Mississippi River with that wonderful flotilla of steamers, accompanied by a coterie of the most prominent Statesmen and business men giving an added importance to the value of the picture, would indeed have made a very fine and attractive series of pictures, with that educational influence which I am trying to impress upon your public. Furthermore, you have the value of such a picture as an undying record of a great historical happening, and when the Panama Canal has been opened and the great waterway route shall be traversed by the ships of the world, with what pride would posterity look upon that living picture of the really first great step toward the realization of that great American dream which has become an established certainty. Such a picture would no doubt fill a most important niche in the archives of the world's history.

"In passing, I might say that already the French Government is forming a library of film subjects which are to tell the history of the country in moving pictures. I am also given to understand that your own government here is procuring such a set to show the advancement of the navy.

MIGHT PHOTOGRAPH BALL GAMES.

"I find your public is mad, as is our own, on football. (We have no baseball in the Summer time, although we are trying hard to learn the game.) Your baseball and your football crowds are a big factor to remember, and you have an enormous clientele to draw upon if you would but show an animated record of the games that take place away from home. Recently you had the post-season games for the championship of the world, and I understand that thousands were turned away, and that many paid as high as $10 for a seat. Surely, if they would pay such large amounts to see the game, the ones who were turned away would at least pay a nickel or ten cents to see a reproduction of those memorable battles on the diamond that makes baseball history.

"Another thought occurs to me. How many people are there in Chicago who have never been out of Chicago? This applies to all other cities also. The thinking man is fond of reading of the wonders of the world. As an instance, to make the thing as local as possible, how many of the thinking men who are not blessed with the dollars to get there, have visited your wonderful National park—Yellowstone Park? Wonder upon wonders meet the eye as one goes through that magnificent place. In such subjects I feel there is a vast field for the exhibitor to get a good, steady, thinking, better class man into his show.

"Once the exhibitor shows his interest and his need for such subjects, he will find that the film manufacturers of the world are ready and waiting to supply his wants.

"What can be more interesting to a man living in the heart of such a vast continent as America than to see how salt water fish are caught? The majority can only read about it. It is not given to every man to have the means to travel to his heart's content, but by means of such pictures of industries you enable him to enjoy all the beauties of travel without the cost, trouble or inconvenience.

"To come right down to something which Chicago has a direct interest in, that is, the wonderful, fearless attempt of Walter Wellman to plant the American flag on the North Pole. Here is a man thousands of miles away from civilization, with just a few faithful followers, and with all the difficulties of handling one of the largest airships in the whole world. Last July a storm blowing at the rate of eighty miles an hour fetched down some of the steel work upon which they had spent two laborious years in setting up. Here were difficulties unheard and unthought of. How entertaining to every one throughout the wide world to see the efforts of Walter Wellman and his lieutenant, Major Hersey, struggling against nature's forces to do something which has never before been accomplished. It is only by moving pictures, and moving pictures only, that such scenes can be depicted and brought home to your very door, at the cost of a nickel, or thereabouts.

"A moving picture man to-day accompanies all such expeditions. We have just sent out a moving picture camera to the South Pole. A moving picture camera has just been taken right through that fever infected place, the Belgian Congo. Our operator, as is already known to the world, stood in the trenches at Casablanca, when France was fighting the Moors on behalf of civilization. In that picture we see something which we can only read about, viz.: the new French field gun at work, which, by an ingenious construction, utilizes the gases formed to counteract the recoil. A still photograph or drawing, or description, could not convey an adequate idea of the workings of this wonderful instrument of warfare.

"Do you think that the present prosperity now prevailing will continue?" asked *The Show World* man.

"I have met one or two pessimistic men in the business who fear that the boom which we are now enjoying to-day in moving pictures will not last. Let me tell such people that in the whole eleven years I have been connected with cinematography I have heard the same tale, that to-morrow will be the last day that moving pictures will draw. But to-morrow never comes. I would tell the great American exhibitor that he is only on the verge of the enormous possibilities of the cinematograph. There are fields lying fallow which have never had a furrow put into them, so far as moving pictures are concerned. They are simply lying there waiting for the plow to come along, and the man who puts the plow in and sows the seed will have a very rich harvest.

"I refer to the working men's club, the Band of Hope, the church, the schools, political world, the big dry goods store enterprises, the railways, the steamships, and various other places which will most readily suggest themselves to a live man in the business so soon as he puts his thoughts in that direction.

"So impressed am I with the possibilities of the business here in the States that I have determined to open a branch of my business in New York. Also, I am putting the interest of my Canadian business in the hands of Mr. George Kleine, of the Kleine Optical Company, whom I consider the Napoleon of the moving picture industry of the American continent.

"Do not think in the views which I put before you—and I want you to make it quite clear to the whole of the trade—that it is in no dictatorial spirit that I have given you my views. My one and sole idea is for the uplifting of the business. I feel that only by uplifting our business, and it is in the hands of the exhibitor to do it and not in the hands of the manufacturer, that we shall become as sound and as stable an industry as the rock of Gibraltar, and as necessary as the butcher or the baker.

"The American public are our masters in this business, as they are in all businesses which cater to amusement. We must always remember we are in a business which can be done without, and it is only by having our business on the solid foundation of clean, wholesome, interesting and educational amusement that we can get that solidity which we are all seeking."

"Mr. Barker, what, in your opinion, is the general trend of the industry?"

"The general trend of amusements is upward, and the moving picture industry must keep pace with that trend, if not set an example to the whole amusement world. Every individual exhibitor has it in his power to aid in this movement by seeing that he puts on the screen nothing he would have the least qualm about showing to his wife, his children, or his sweetheart, his sister or his mother.

"Edison, with his wonderful invention, put it into the power of the human race to see with its own eyes all the glories of this wonderful world that we live in, just as he put into our hands the power of recording forever the actual voices of the departed great. So that really the moving picture man has a mission, and we must see that we do not abuse that mission. The moving picture should be as much a necessity of our lives as is the daily newspaper, and even more.

"Natural events, or, as we call them, actualities, are far more graphically described in pictures than in cold print. It is the trend of the educational age to-day to teach rather through the eye, the first sense, than through the ear. A lesson taught through the eye is calculated by teachers to have far more lasting properties than that which is taught through the ear. And so we find that in the art of healing—I refer to that great body of men studying at the university to be physicians and surgeons—these are being largely taught operations, etc., by the aid of the cinematograph.

"One operation, which is brought to my mind very vividly, as I had the honor of turning the handle, was a case of trepanning, one of the most delicate operations which a surgeon can perform to-day. This art is being taught in many medical colleges by the aid of the cinematograph, in deference to the views of anti-vivisectionists, and it is held by some of the most learned professors in the world that such operations can be as correctly and as vividly taught by the aid of moving pictures as they can be by subjecting poor, harmless monkeys and dogs to such an ordeal."

"What was your general impression of Pittsburg?"

"My impression of Pittsburg, if you mean the city and not the convention, was that I felt instantly at home on my stepping from one of your palatial Pullmans. I could scarce see my hand for smoke and fog—in fact, to use a good old London expression, I could cut it with a knife. This very fact made me feel instantly at home, being a Londoner, or, to use a more familiar phrase, or term, a cockney. But evidently you don't mean what were my impressions of Pittsburg.

"My impression of the convention was that I never saw a body of men get down to the real work of the moment quicker and with fuller understanding of their needs. That convention should mark a wonderful period in the history of moving pictures on your great continent. One thing struck me very forcibly indeed, and that was that the gray beards were conspicuous by their absence. There was all the vivacity, go aheadiveness, smartness and typical Yankee impetuosity amongst the young men who seem to have got hold of the moving picture business in the United States. This is to my mind a very fine omen for the future of the business. Young blood is very tenacious and enthusiastic, and they have this advantage, that they can grow up in the business as it develops. They have not the disadvantage of growing too old before the business is down on a sound bottom. They have youth at the helm, and with youth at the helm the ship of the moving picture industry should sail trough fair weather and rough weather seas of all times.

"Youth in America assumes responsibilities that a man of fifty in Europe would not dare. In that phase of American life I fancy I see that which we Englishmen want to know very much indeed. I feel that I have unearthed the secret, or one of the secrets, of America's great success and prosperity, in that she believes in youth, whereas in Europe the son is still a child until the father is dead, which very often means that a man is looked upon and treated as a child until he arrives at such an age that all his spirit of initiative has been lost. In other words, the spirit of initiative has not been permitted to burst forth in the flame of action."

"Are you to remain in the States long enough to attend the coming meeting in Chicago?"

"Unfortunately, I have already been too long away from my headquarters in England, and it is with deep regret that I cannot see the consummation of the Pittsburg meeting. For I feel that the Pittsburg meeting will be consummated at the adjourned meeting to be held in Chicago. But although separated by leagues of land and sea, please consider that I shall be with all the boys in spirit. By the courtesy of *The Show World* you have allowed me to talk to the great moving picture industry of America, a privilege I very much appreciate. I feel I have

reached everybody, which months, or even years, of travel would never have enabled me to do."

"We have received innumerable inquiries from interested parties as to the future supply of new subjects. What is your opinion on this point?"

"I think the production of subjects is illimitable. I have only to point out one or two businesses which depend upon novelty to show you that the moving picture manufacturer should have no difficulty in supplying the demand. I refer to wall-paper manufacturers; the cartoonist—and here I might say that the cartoonist gets the bulk of his inspiration from the matter of the moment. Again, the artist for the colored supplements of metropolitan newspapers, the song writers, and story writers in the magazines. Here are a few instances of that illimitable supply which the human brain is capable of evolving. Then, as regards actualities, or natural subjects, or scenic subjects, or whatever you call them here, the earth has only yet been scratched.

"Here is one idea which one would think very stupid of a picture man to risk his money and the life of his operator in securing. On December 26, of this year, one of our operators, O. I. Roseman, sets out from Hammerfest, Northern Norway, on absolutely untrodden ground, with Harry De Windt, the eminent explorer, and William LeQueux, the great novelist. The combination is a happy one. You have the moving picture man to depict for the eye, the lecturer to tell the story by word of mouth, and the novelist to paint the word pictures for posterity.

"They are setting forth across Lapland, and will come out at Archangel, in Russia, given good luck, about the end of May next. FOR THE FIRST THREE MONTHS THEY WALK IN TOTAL, ABSOLUTE DARKNESS. Of course, no possible use could be made of the camera. Then kind Nature begins to give a little sunlight to those northern regions, and the camera is unpacked, the tripod and machine brought forth, and the camera man sets to work on that vast waste of land known as Lapland.

"The unthinking will say, but why go in the Winter time? Why not, when there is light? My answer to that is that it is impossible for man or beast to walk in the Summer time across Lapland. The perpetual snow is sloppy, and they would sink. It is only possible in the Winter time, when the snow is frozen hard, to give them a foothold for themselves and their reindeer pulling their sleighs.

"St. Nicholas, returning from having administered to the joys of mankind the day after Christmas, will look upon this brave little band, who are giving up their holiday pleasures, and for what? For the amusement of the public and the instruction of the world.

"Without regard to the tremendous cost of such an expedition, think of the hardships which a camera man has to endure. Think of his boundless ambition, his courage. Money is a great incentive in causing these men to undergo such hardships, but the prevailing influence is the glorious reception accorded them on their return, and the craving to see the realization of their dream on the screen.

"But the future supply of moving picture subjects depends largely upon the encouragement which those who exhibit them to the public give to the manufacturer. As a business proposition Lapland sounds somewhat absurd. But if you encourage us manufacturers to go on with such exploitation we will go to the furthermost ends of the earth to meet your wants. No expedition is too big, too hazardous, or too costly to undertake, if the manufacturer feels that he has the whole of the trade at his back, and will duly support him on the return of the expedition.

"While on this subject of the support which the exhibitor can give the manufacturer, there crosses my mind one great ban in the moving picture industry, and that is duplicating the product of a man's work, brains and money, *i. e.*, making spurious prints from an original. This is a very serious phase of the business. Let me put it to you in cold dollars and cents. A manufacturer starts an expedition off with some thousands of dollars in their pocket. They must have cash because checks are useless, and there is no credit. He spends his money, the expedition returns, and he puts the result of that expedition on the market.

"It is possible for a man devoid of all commercial morality to unscrupulously take one of the prints and make copies therefrom. He floods the market with such duplicate copies, and thereby robs the manufacturer of the profit which HE MUST HAVE TO ENABLE HIM TO MAKE THESE EXPEDITIONS POSSIBLE.

"Apart from the robbery and the injustice to the originator of such expedition, you have bad photography, which will not do credit to your show, and hence you are offending the artistic taste of your audiences.

"If every exhibitor would make a careful study and avoid, as he would loathsome disease, any pirated or duplicated copies, regardless of the monetary difference, he will find that he is building up a business for the future, and not one upon the sands of unfair and unscrupulous business competition.

"In this business we all depend upon one another. The public depends upon the exhibitor; the exhibitor depends upon the film exchange man, and the film exchange man depends upon the manufacturer, and it is the duty of all of us to see that we get that which we pay for, or to use an old worn-out phrase, 'Beware of spurious imitations.'

"While the trend of my thoughts is in this direction, might I venture to suggest that there is another grievance which we manufacturers have against some other manufacturers? Perhaps I ought not to mention this, as it is rather a matter of manufacturer to manufacturer than of general interest to the renter and exhibitor, but I cannot allow this opportunity to pass without giving you, or saying to you in the strongest possible terms which are at my disposal, how I abhor, and what a miserable business proceeding it is for one manufacturer to re-stage another manufacturer's ideas.

"Perhaps, after all, it does somewhat affect the renter and exhibitor, in so far as the exchange man has to buy, and the exhibitor has to put before his public very often an absolutely similar subject photographed scene for scene, action for action, in exact replica of that which he had handled a month previously. Here again I appeal to the exhibitor and the exchange men to put their foot on such proceedings. Remember that once you take the impetus of initiative away from the manufacturer by ANY means, whether it be by giving bad shows or duplicating or by re-staging, so sure will the days of the moving picture industry be numbered."

WHEN "MUSIC" IS A NUISANCE.

A peculiar phase of the nickel theater is on trial, literally as well as figuratively, in quiet Philadelphia. The cheap "shows," in addition to other objectionable features, have introduced "outside music" by phonographs and small bands. As Market street, one of the best business thoroughfares of Philadelphia, is blessed with an abundance of the 5-cent theaters, the result of the energetically applied innovation will easily be imagined. A local contemporary speaks of the music discoursed by the competing instruments and bands as "a horrid din" that reminded the traveled citizen of Cairo and the average man of the midways or pikes or trails of the world's fairs.

Gentle suasion was first resorted to in the hope of inducing the owners of the picture shows to dispense with the musical forms of street advertising. It failed sadly. Police admonition came next, but for some unexplained reason that, too, proved ineffective. Finally the business men of Market street applied for an injunction to restrain the employment of bands and instruments and the making of "outside music" for the purpose of attracting patronage to the cheap establishments.

This measure raised delicate questions of law and art. Unnecessary noise has, to be sure, been held as a nuisance, but is music unnecessary noise? And if the answer be that a lot depends on the "music," who is to determine when harmony passes into discord? Again, if the employment of barkers is lawful in advertising legitimate business, why is the use of bands or phonographs unlawful?

The court, however, was equal to the difficult task. The injunction was granted, but the noise versus music issue was evaded. The opinion contained some dicta about "constant and incessant playing" becoming intolerable, even maddening, where an occasional performance might be pleasurable, but these were only incidental observations. The order stopping the outside music was based on the fact that it had resulted, according to the evidence, in the blocking of the street, the interference with the business of adjoining stores, obstruction of entrances and views of artistically arranged shop windows, and injury to trade at least as entitled to protection as the moving picture entertainments.

This is hard sense rather than art criticism, but it will answer.—Chicago Record-Herald.

* * *

A moving picture theater was opened Wednesday in Middle street, Pittsfield, Me. The managers, Messrs. White & Totman, claim that they have a good entertainment in the moving picture line together with illustrated songs. The theater is open afternoons and evenings.

* * *

An interesting lecture on moving pictures and how they are made was delivered by Mr. S. Lubin, at the Franklin Institute, Philadelphia, last week.

Trade Notes

SUNDAY TEST CASE PUT OVER; FORTY ARRESTED.

David Robinson, manager of the Colonial Theater, who was one of forty theatrical men arrested for alleged violations of the new Sunday law, was arraigned in the West Side Court on Monday, 23d inst., but this case, practically a test of the new ordinance, was adjourned until Thursday morning, because of the absence of the Corporation Counsel.

The Robinson case is being watched by all the other theatrical managers of the city, for upon its disposition depends a decision as to the exact character of the shows they may give on Sunday and stay within the provisions of the Doull ordinance.

Robinson was served with a summons by Captain Farrel, of the West Sixty-eighth street station, because of a Sunday lecture, with moving pictures, given at the Colonial Theater.

Magistrate Wahle was disinclined to hear the case until a representative of the Corporation Counsel's office was present. He notified the Corporation Counsel to have one of his assistants present Thursday to give the city's view of the meaning of the new law.

Manager Robinson was served with a new summons, and other summonses were issued for John Floyd Humes, the lecturer, who gave a talk on "Panama" at the theater; Edward J. O'Neill, the ticket seller, and Joseph Michaels, the door man at the theater.

After the adjournment of the hearing William Grossman, counsel for Robinson and for most of the other theatrical men of the city, declared that there had been no violation of the new law.

"This lecture on 'Panama,'" said Mr. Grossman, "was certainly an educational feature in the performance, as required by the Doull ordinance. We will fight this case to the end and we feel sure that we are going to win."

Among those arrested in Manhattan were Bernard Supple, ticket taker; Frank Gray, electrician, and Edward Cullinan and John Glass, ticket sellers, at a moving picture show in No. 1498 Third avenue; Abe Newman and George Gaa, managers at No. 155 East Broadway; Joseph M. Goldstein and Harry Hosin, managers at No. 435 East Broadway.

Samuel Truman, at No. 8 Bowery, had obtained an injunction, but when the police saw the moving pictures they disregarded it and arrested him. An injunction was disregarded also in Brooklyn, when Morris Reisman, manager of a moving picture show at No. 1155 Broadway, was arrested. Other arrests in Brooklyn were:

Thomas E. Finn, John Callahan and Thomas O'Hara, at the Majestic Theater; George Candl and Edward Senbert, at No. 837 Broadway; Charles Spriemer, No. 388 Court street; Abraham Halprin, No. 604 Broadway; John Fitzgerald, at Blaney's Theater.

At all these places moving pictures were being shown. The police also stopped a public ball at No. 91 Grand street and arrested the manager, John Travis. At both the Majestic and Blaney's the police made two visits, afternoon and evening. All the prisoners secured bail.

The regular concerts were given at the Metropolitan and Manhattan Opera houses, and the Symphony concert at Carnegie Hall. Dance halls and skating rinks were not interfered with, although many of the larger ones did not try to open. Scores of moving picture shows were kept closed.

The great trouble of the day was the scarcity of "educational" performers. So few were the acts that could be put on under the new Sunday Amusement law that Oscar Hammerstein, Keith & Proctor and Percy Williams started an exchange plan and hurried the performers from theater to theater in autos.

The transfer of performers among the downtown theaters caused many amusing incidents. When the managers came to look over the acts they had to draw from, they discovered that from twenty-five to fifty per cent. could not be used. Therefore Hammerstein's Victoria, Percy Williams's Colonial and Keith & Proctor's Twenty-third Street theaters combined.

Corinne, who is a "head-liner" at the Victoria, was put on second, and then hurried to the Twenty-third street house. Fields and Ward rushed from the Victoria to the Colonial, and Howard and Howard to the Twenty-third Street. The illness of Marie Lloyd, who was billed at the Twenty-third Street, added to the troubles of that house.

At Keith & Proctor's Fifth avenue house "The Passion Play" in pictures had been advertised, and was given, protected by an injunction. Bob Webb, a former detective sergeant, and now tenor in the Big City Quartette, sang five hymns as the pictures were shown.

Justice Greenbaum to-day renewed Keith & Proctor's injunction restraining Commissioner Bingham from interfering next Sunday with the performance at the Fifth Avenue Theater.

Performers were brought in from nearby cities where there are no Sunday shows. They came to town, worked afternoon and evening for double prices, and returned late at night, with fares paid both ways.

Among the places in the Tenderloin that were protected by injunctions were Tammany Hall, Teutonia Hall, Shepard's Moving Picture Show in the Manhattan Theater, which did a big business; Eden Musee, Lyric Hall and Fiss, Doerr & Carroll's skating rink, in Twenty fourth street.

On the East Side injunctions had been secured by the Murray Hill Lyceum, Maennerchor Hall, Terrace Garden, the Palm Garden, in Fifty-eighth street, New Plaza Assembly Rooms, Tuxedo Hall and the Yorkville Casino.

Some of the smaller places were open, and when the police tried to buy tickets they were informed that it was an "invitation affair." So it was, but the invitations were delivered by the managers to their friends, who sold them to their friends.

The Imperial Lyceum at Fifty-fifth street and Third avenue was closed twice and the crowd driven into the street. Some of the small dance halls ran with shades down and were not disturbed.

A "sacred" concert was given at the Dewey Theater, in Fourteenth street, at Conrad's German Theater, in Irving place, and at the Murray Hill Theater. At the Yorkville Theater a show was put on, but most of the audience left before it was over.

Most of the star performers were able to appear in some kind of an act. At the Colonial May Irwin did her regular "turn," and Robert Hilliard gave a recitation. The Empire City Quartette and the Romany Opera Company also appeared. At the New York Theater Louis Mann, Fred Niblo and Josephine Cohan appeared. At the Victoria, besides Corinne, and Fields and Ward, the audience heard Billy Gould, Frank Bush and others.

Percy Williams summed it all up, saying:

"If the people of this city don't want Sunday shows, then I don't know anything about it. This is the worst show night in the year—the Sunday before Christmas—and yet, with the shows we are allowed to give, we are drawing very good houses."

* * *

THE SUNDAY TROUBLE.

NEW YORK.

The Harlem Comedy Theater in West 125th street endeavored to brave the policemen, and Captain Walsh, of the East 126th street precinct and his men made several arrests there. Three arrests had been made there the previous Sunday. Supreme Court Justice Marean in Brooklyn issued an injunction on the application of Solomon Brill and William Fox, of the Greater New York Film Rental Company, proprietors of the place. Captain Walsh received a copy of the injunction, but he asserted it covered only a place run by the men in Brooklyn. Their lawyers advised them, however, it also was broad enough to cover their Harlem place. Walsh investigated the license for the Harlem place and found it was in the name of Louis Rosenbluth and that the names of Brill and Fox did not appear.

"Make arrests there if they attempt to open," Inspector Thompson said when Captain Walsh reported the situation to him.

Papers in contempt proceedings which had been issued against Captain Walsh by Justice Marean were served on the policeman on Saturday. Despite that, when the theater opened Patrolman Hession arrested Edward Harris, 17 years old, of No. 233 Division street, the cashier. That arrest did not serve to close the place, and ten minutes afterward it was in full blast again. Detectives arrested John Beskind, another cashier; Eugene Hunnenden, who was taking tickets, and Joseph Patti, who was working a moving picture machine. Warning was served there would be further arrests if necessary. The owners of the place were defiant, and half an hour afterward Henrietta Kelly, cashier; John Burns, ticket taker, and Otto Getti, moving picture machine operator, were taken to the police station. Two uniformed policemen then were stationed in front of the place. They warned the pleasure-seekers not to enter.

* * *

Canon William Sheafe Chase, of Christ P. E. Church, who has been one of the most persistent fighters against Sunday theatricals, made this statement this morning:

"Alderman Doull's ordinance will give legal opportunity for the vaudeville theatres and the moving picture shows to open on the Sunday before Christmas. The ordinance will not stand

KALEM FILMS

(THE NEW LINE)

THE MERRY WIDOW

Have you seen the Merry Widow?

No?— Can't get seats?

What would you say if you had it for your Nickelodeon?

Can't be done? Exclusive rights?

GUESS AGAIN.

The Kalem Company has a 1,000 ft. production, **done by the original Viennese Cast as follows:**

Die Lustige Witwe.

(THE MERRY WIDOW)

Operetta in three acts by Victor Leon and Leo Stein.
Music by Franz Lehar.

CAST OF CHARACTERS:

Baron Mirko Zeta, pontevedrinischer Gesandter in Paris.	Curt Manthey
Valencienne, seine Gemahlin	Charlotte D'Avis
Graf Danilo Danilowitsch, Gesandtschafts-Sekretaer,	Mary Lange
Donia, eine junge Witwe	Nelly Morena
Camille de Rosillon	Max Katzer
Vicomte Cascade — Franzosische Cavaliere	Otto Boedecker
Raoul de St. Brioche	Willy Schoeller
Kromow, pontevedrinischer Consul . . .	Theodor Wittels
Olga, seine Gemahlin, ...	Dallos Margit
Njegus, Gesandtschafts-Kanzlist bei Zeta . .	Karl Schrader

Accompanying the film will be **a complete musical score** synchronized with the pictures.

Remember! this is the first time such a feat has ever been attempted in moving pictures—the reigning success of the country, the grand New York production about which everyone is talking—condensed into a version which can be put on by any house using a pianist and a singer.

No extra charge for this big attraction.

Every Rental Bureau will have a dozen copies or more.

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in law because contrary to section 263, of the Penal Code, it attempts to legalize labor and business on Sunday, which is unnecessary and not a work of charity. If the ordinance passes, New York City will have a good many more blue Sundays, because we shall probably cause an injunction to be served upon the police to restrain them from obeying the law until its constitutionality has been settled, and that usually takes some time. When its unconstitutionality has been declared by the courts, then my plan for a liberal Sunday would be adopted, for it grants all in the way of concerts and lectures and recitations that Mr. Doull's ordinance permits, using almost the same language, but forbids effectively unnecessary business, immorality and compulsory labor, and provides a commission to interpret the law instead of leaving it to the managers of the theaters and the moving picture shows or to the police. If Mr. Damrosch wants to open his symphony concerts, his only sure way will be to help secure the passage of my proposition, for it permits such concerts and is constitutional.

"About the only objection that is made to the Concert Commission is that it will reduce the attendance at Coney Island. Does not everyone want the immorality at Coney wiped out at least on Sundays? The worst result of Alderman Doull's ordinance would be the opening of the vast number of moving-picture shows on Sunday throughout the city on the ground that indoor entertainments are permitted by his ordinance and that Section 265 of the Penal Code, which forbids public shows, was meant to forbid only outdoor shows. This is, of course, contrary to decisions of Judges Aspinall, Maddox and Kelly, but they would probably be able to persuade some one Supreme Court Judge like Judge Marean to decide with them and thus obtain permission from the police to open and continue business for a while. These iniquitous moving-picture shows are drawing the children from the Sunday Schools and ruining them.

"We are relying upon all patriotic citizens who want decent concerts on Sunday to let their Alderman and the President of the Board of Aldermen know what they think about this matter before next Tuesday afternoon. We want to save the day from business greed and compulsory labor. In this battle, graft is arrayed against godliness. Graft has able, legal, cunning and astute politicians in its employ, but the laboring people and the general public is not so easily deceived as in former years."

* * *

Mayor McClellan signed the Doull Sunday amusement ordinance, and as it takes effect immediately it and the Penal Code will govern the conditions under which entertainments may be held in the city on Sunday. Mayor McClellan had ten days in which to act on the bill, but he said that he had signed it promptly because public sentiment seemed to favor such an amendment to the existing law and because he could see no good reason for delay. He had not deemed it necessary to hold a public meeting before signing the measure for the reason that all the arguments for and against it had been fully threshed out in the hearing held by the Aldermen and in the debates of the board.

The Mayor signed the ordinance after receiving this opinion from Corporation Counsel Pendleton:

"I am in receipt of your request for an opinion as to whether the ordinance adopted by the Board of Aldermen at its last meeting, commonly called the Sunday ordinance, contravenes the provisions of the Criminal Code of the State. In reply I beg to say that in my opinion it does not. The ordinance in question allows on Sunday 'sacred or educational, vocal or instrumental concerts, lectures, addresses, recitations and singing, provided that such above mentioned entertainments shall be given in such a manner as not to disturb the public peace or amount to a serious interruption of the repose and religious liberty of the community.' These matters properly construed are not, in my opinion, prohibited by the sections of the Penal Code in question."

As soon as the theatrical managers learned that Mayor McClellan had signed the ordinance they started in to arrange their programmes for Sunday night. All said that they would comply with the law in every respect and would not attempt to put on any act that would conflict in the slightest degree with the ordinance.

Moving pictures of the Passion Play at Oberammergau will be given Sunday afternoon and evening at the Fifth Avenue Theater.

* * *

BROOKLYN, N. Y.

Despite the fact that an injunction had been obtained preventing the police from interfering with the moving picture places of Brill & Fox at 889 and 893 Broadway, Captain Wormell and his detectives, Behlen and Maxwell, went to the amusement places with warrants yesterday afternoon and placed under arrest five of the employees, including a woman. No resistance

was made to the action of the police, but there is likely to be interesting developments.

When the prisoners were called in the Manhattan avenue court this morning Magistrate Hylan was informed of the injunction that had been obtained. Captain Wormell replied the injunction only affected one place. The complaint against the defendants was based on what policemen saw last Sunday night. Argument in the case will be heard on December 30.

Ever since the injunction was obtained Captain Wormell has tried in various ways to interfere with the Sunday performances, but he was prevented from so doing.

* * *

ST. JOHN, N. B.

Two moving picture theaters, the "Cedar," in the North End, and the "Princess," on Princess street, advertised that they would give a performance Sunday. From the hundreds which collected, it is pretty certain that the shows would have been well patronized. The objections of the police, however, caused the doors to remain closed. Both houses were prepared to show Pathe's "Life of Christ," which they have been showing to large houses during the week.

Circulars were sent out previous to yesterday, advertising the performances. Many who had no other opportunity to see these pictures were pleased with the opportunity, while others looked upon it as the entering wedge, which would soon be followed by open theaters without sacred pictures.

Frank Stanton, manager of the Cedar, said that they were prepared to divide the receipts of the performance between the Protestant and Catholic orphan asylums. The pictures could be run at small cost and he had thought it a good opportunity to raise a fund at this season of the year. However, learning of police disapproval, he did not open his theater.

A large crowd collected at the Princess towards opening hour. The police, however, were also on hand and they received the assurance of George Wesley, the manager, that his theater would not be open for business.

Detective Killen has, however, reported both Mr. Stanton and Mr. Wesley for advertising a Sunday performance contrary to the provisions of the new Lord's Day Act. Mr. Stanton is also reported for causing circulars to be thrown on the sidewalks on King, Dock and Charlotte streets, and Wellington Row, contrary to the law.

* * *

New Britain.—In police court last week Judge Cooper rendered his decision in the Sunday law case.

Thomas J. Lynch was fined $25 and costs. He was found guilty on one count, the first, and discharged on the second and third. Appeal was taken by Judge Gaffney, for the defense, and bond was fixed at $50.

The trial of George Hallaby, charged with running a moving picture show on Sunday night, December 1, was taken up. Attorney William F. Delaney represented the defense.

Hallaby was discharged.

* * *

OSWEGO, N. Y.

The blow has fallen and Oswego has joined the great majority of the cities of the State which from now on will become comatose at 12 o'clock, Saturday night, and will not really regain consciousness until Monday morning. The order has gone forth and beginning with a week from Sunday there will be nothing doing in the entertainment line.

HOLD CONFERENCE.

Mayor Smith, Recorder Bentley and Chief of Police Richardson held a little conference as the result of which the Chief warned all moving picture shows to keep their doors locked on the Sabbath. All this Fall the Orpheum and the Richardson have had moving picture shows on Sunday evening and have shown them to big houses. Right here is where they stop, and people that want to see pictures on Sunday will have to dig up the family album and look at the fine historic old heirlooms.

Mayor Smith said this morning in regard to the new rule: "It is a State law and about every city in the State is obeying it. We think that it is time that we got in line. The Chief will warn the proprietors of the various places of this ruling."

A portion of the proceeds taken in at the Orpheum Theater on Sundays during the past Fall and Winter have been turned over to the hospital. These sums have been running between $25 and $50 per week and the total so far is in the neighborhood of $300. Mayor Smith takes the position that he has no authority to permit the performance to be held. Mayors in nearly all of the cities of the State have taken similar action.

* * *

The annual dinner of the Nassau Country Club is to take place at Delmonico's, in Manhattan, on Saturday evening, December 27. The dinner will be preceded by the annual meeting of the club, to be called to order at 7 o'clock. The dinner will be

NEW

ESSANAY FILM

A CHRISTMAS ADOPTION

DESCRIPTION.

Humanity demands sentiment, sympathy, heart interest and stirring events to appease its nature. They like to watch happenings that touch these characteristics, and we bore this motto in mind when making our Christmas production "A CHRISTMAS ADOPTION." It would be an injustice to this story picture to try and do it justice in so short a description as this card will allow, nevertheless a good idea can be gathered from the following:

A clever crook secures a job delivering a Xmas tree to a fashionable home. When inside the house he secures a plan of same, and by the aid of a little chap (our hero) whom he has picked up in the streets and kept for the purpose of helping him in his crime, gains admission to the home. Their work is disturbed by the little girl of the house who hears a noise, and thinking it is Santa Claus, gets out of bed and comes down stairs where the robbery is taking place. The burglar is just about to strike her when the little boy interferes; he saves the girl a blow, but gets one for his interference. The burglar now conceives the idea (besides robbing the house) to kidnap the little girl for ransom. This he does, but he reckons without his host, as the little boy also has formulated his plans; for when the burglar hands him the ransom note, he takes it, but comes back into the room where the little girl is tied; he tears up the note, unties the girl, takes the stolen goods and quietly leaves.

The next scene shows the distracted mother and father telling the police who have now arrived. The officers are about to leave when the little boy walks in with the stolen plunder and the child. Explanations follow by the little girl, and our hero is adopted into the home and made a brother to the girl he saved.

Length about 850 ft. Price 12c per Ft. Code, Turpin

Story DRAMATICALLY STRONG MORALLY EFFECTIVE PICTORIALLY GOOD

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served at 7:45 and is to be followed by a vaudeville entertainment by professionals.

The special feature of the occasion, however, will be the moving picture exhibition which will follow the vaudeville. The pictures are calculated to greatly interest the members of the club. They are made from negatives which were taken at the club during last Summer. They show club members and visitors on the golf links, the tennis courts and croquet lawns. There is little doubt that the pictures will be well worth seeing, and that the thanks of the members will be given to George Dupont Pratt, who took them, and made the exhibition possible.

* * *

Bayonne, N. J.—Glass Bros. and the Bayonne Amusement Company have been granted licenses to operate moving picture machines upon payment of the regular fee of $50 a year.

* * *

London, December 14.—F. Martin Duncan, lecturing before the Royal Photographic Society last night, said that before long it might be possible to secure cinematograph records of the changes undergone by the parasites in the malarial, typhoid and other fevers. Such records would be of the utmost importance from the scientific point of view.

* * *

The managements of 150 five-cent theaters in Chicago were notified by Building Commissioner Downey to begin at once to place their theaters in a semi-fireproof condition. Mr. Downey said many of the theaters were in unsafe buildings.

"Five-cent theaters located in brick buildings will be required to have fireproof ceilings constructed of steel and asbestos; those in frame buildings will be obliged to have both fireproof ceilings and walls," said Mr. Downey. "The boxes inclosing the machines must also be fireproof."

Mr. Downey said that beginning January 1 he would close all five-cent theaters in which his order had not been obeyed.

* * *

A display most offensive both to good taste and to the reverence and respect due to the most sacred traditions of Christianity is given at a moving picture show adjacent to the Imperial restaurant on Broadway. It is called "The Life of Christ," and purports to show in moving pictures the birth, childhood, condemnation, death on the cross, resurrection and ascension of the Savior.

Whatever may be said for or against the Oberammergau passion play, or even "Parsifal," the display in question is nothing but atrocious vulgarity, which arrives at such a ridiculous stage as to make absurd the sacred situations depicted.

The angels brought into the picture are evidently girls who would be appropriate to an Amazon march in a burlesque, and the centurions and populace are composed of what are known to theater managers as "extra people," the men and women who for fifty cents a night carry a spear, or vacillate between Marc Antony and Brutus in their regards.

The central figure of this travesty of the greatest tragedy of the world is depicted by a low-browed man who deals in the most approved delsartean gestures, and who can easily be imagined after having been photographed, taking off his make-up and spending his wage on beer and cigarettes.

The most offensive and inexcusable of the pictures are those showing the crucifixion and the Agony.

The procession to Calvary is wretched in its details. Christ is made to indulge in all manner of commonplace theatrical poses and gestures, while the Roman soldiers and the Hebrews would be discreditable to the stage of the lowest class theater.

All the details are inexpressibly shocking and repellent.

An extreme almost beyond endurance is reached where Heaven itself is pictured with the tawdry stage women posing as triumphant angels blowing the trumpets of praise.

The only detail of any worth is shown by the sheep guarded by the shepherds. The sheep, in their ignorance of the fool parts they are made to play, show some little dignity and decency.

Even to the irreligious the show must be disagreeable, while to those of reverent inclination it is sacrilegious in the extreme. —*Los Angeles Examiner.*

* * *

Indianapolis, Ind.—An ordinance to give the city building inspector control over the five-cent theater buildings, which Judge Whallon, of the Police Court, has said he does not now have, is under consideration and will be presented at the meeting of the City Council. Building Inspector Thomas A. Winterrowd knows what he desires, but wishes to leave the actual form of the ordinance to the legal department of the city.

The ordinance proposed will provide, primarily, that the building inspector shall have control over the structure of all buildings or rooms used for moving picture exhibits, and that no room may be used for such shows that has not been approved by the inspector. The outer walls of such a building or room, the ordinance will provide, must be of incombustible material and the floors fireproof, or, if of joist construction, then of fireproof material between joists.

ON GROUND FLOOR.

All moving picture shows must be given on the ground floor, according to the proposed ordinance, and may not be run in connection with any other business or in a room opening into a room devoted to another business. This provision will prevent the operation of moving picture shows by saloons, a matter that has given the city much trouble. There must be ample exits on a main street, with at least an emergency exit opening into an alley or a court leading directly to a thoroughfare, and all exits must be marked by illuminated signs, with letters at least six inches high.

Precautions for fire safety will be rigidly enforced if Mr. Winterrowd's ordinance is enacted. It will require that all the electrical wiring shall be in conformity to the existing national code of fire underwriters, and that the picture machines shall be set in a fireproof booth. It is proposed further to lessen the danger from explosion or mishap from the picture machines by providing that the machine operators must be licensed by the city, on the payment of a fee, probably $5 a year, but only after passing an examination to be given by a board consisting of the city building inspector, the electrical inspector and the chairman of the City Council committee on public safety and comfort.

TO MEET NEW CONDITIONS.

The ordinance with which Mr. Winterrowd proposes to handle the five-cent theater problem is only one of several which he will seek to have passed to meet conditions that have arisen or points that have been raised since the passage of city's general building ordinance, nearly four years ago. Another ordinance will provide that all buildings of more than two stories in height shall be provided with fire escapes, as well as exit stairways, and that both stairway exits and fire escape entrances on each floor shall be plainly marked by illuminated red signs.

A third and minor ordinance will require that all hot air, steam or hot water pipes shall be covered with standard fire-resisting covering, either of magnesium carbonite or calcium carbonite, with binders of asbestos fiber, or asbestos fiber and metal sheeting.

* * *

A breath of Chicago still lingers with us, and each time we hear the bass drum it reminds us of the little play time we had between 1 and 2 a. m. Sunday morning. The business of the admission of members was over, and a little relaxation of nerves was necessary. Like a troop of schoolboys, led by Wm. Steiner, a party of us rushed to the ballroom; one was seated at the piano and began to strum out some music, Alfred Weiss took hold of the bass drum, cymbals, and kettle drum and kept good time. Steiner caught hold of the Editor, but we were too rusty, so he had to be a wall flower. Then Bachman, Cohen, Kohl, Schwalbe, Calnhuff, Cline and several others trod the light fantastic toe until the head waiter said: "Sunday law rules here, gentlemen, and turned out the lights.

* * *

The threatened invasion of Richmond Hill, in Queens Borough, Brooklyn, N. Y., by a moving picture and slot machine establishment has been put down by the landlord of the store in which the show was to be run, who alleges that the premises were sublet to the moving picture man without permission. The matter has now resolved itself into a possible lawsuit.

Frank Libschik, a Richmond Hill business man, was to have been the proprietor of the show, which was to have been conducted at 3202 Jamaica avenue. The building is owned by Flushing parties, who are represented by a local real estate dealer.

It appears that the store in question was originally leased for three years to a baker, who later sublet it to C. M. Griffin, a realty dealer, who in turn subleased it to another real estate man, who turned it over to Libschik. The latter paid a month's rent, and spent, he says, fully $1,500 in getting the place ready for his show. All this time, it is said, the owner knew nothing of the matter. As soon as he found out, he promptly objected to the operating of the show on the ground that he had given no authority for subletting the store. Apparently the owner is unwilling to lease the place to a moving picture concern.

The matter has been placed in the hands of a lawyer by Mr. Libschik, who is considering a suit to recover the money spent in fixing up the place. It is said that he is seeking another location for his show.

* * *

Charlottetown, P. E. Island, has another moving picture house which is known as the Nickel. They opened on December 4 with a bumper house and are still keeping it up. The hall is a cosy one, being in the upper part of a building known as the

Lyceum Theater, and was formerly used as a dance hall. The building was formerly the only theater Charlottetown boasted of until the Opera House was built, about twelve years ago. It is now owned by Mr. Michael Duffy, who has made many improvements on it. In fact, now one would not know it was the same building. He has rented it to the Nickel and it is under the management of Mr. Chas. J. Mitchell, who is making things hum. Their pictures are conceded by all to be the best in town. Mr. Howard Murley sings the illustrated songs and Mrs. F. McGuigan furnishes excellent music. Their programme changes three times a week.

* * *

Montreal, Que., December 18.—Last Sunday Archbishop Bruchesi issued a pastoral letter calling upon all proprietors of moving picture shows to keep their places closed upon Sundays, and upon all good Catholics to refrain from patronizing these places. The instructions produced no effect whatever. All of these places were open and all did a rushing business. It is now likely that a civic by-law will be introduced. That it will be bitterly fought appears likely inasmuch as these places have increased at a wonderful rate within the last few months, and there must to-day be nearly a hundred in operation, principally in the east end of the city. All are apparently making money.

* * *

"Closed on account of malicious mischief!" is the sign on the door of the Art Nickelodeon at 540 Haight street, San Francisco, Cal. Monday afternoon mischievous youths of the neighborhood broke into the amusement house through an upper window and completely wrecked the place. Seats were broken, the piano was smasked and the slides and electric appliances were demolished. When the management came to open the place in the evening it was found that $300 damage had been done. Eighteen of the boys concerned are known and warrants for their arrest were sworn to yesterday. The proprietors of the nickelodeon are Fred Sutro and Robert Shaw.

* * *

As the result of complaint filed at police headquarters, New Orleans, by John Bernadas, proprietor of a moving picture show at 1117 Poydras street, detectives are now looking for a man whose name is given as Williams and who, it is said, was employed by Bernadas until a few nights ago.

According to the story told by Bernadas, when he went to his place of business he found the front door open and all his mechanical appliances for producing pictures gone. They were worth something like $350.

Williams had charge of the machinery of the place.

* * *

Paris.—The lurid moving picture entitled "The Fall of a Horse and Carriage Down the Terrible Cliff Known as Hellhole" is something the public will not see. A Paris cinematographist conceived the brilliant idea of making such a picture, and bought an old, worn-out horse and a dilapidated carriage for the purpose. These he took to the little island of Groix, or Groais, in the Department of Morbihan, west coast of France, where the terrible cliff is located. But when he ascended the cliff, intending to throw the outfit over the edge, while photographers took pictures of the descent, the islanders took a hand. They had meanwhile learned the object of the preparations on the top of the cliff, and were filled with righteous indignation at the plans of the wretched people from the "City of Light." Rushing upon the strangers, they threatened to hurl them into the sea if they persisted in "making their picture" as they had intended to do. The men fled, amid the howls of the brave country-folk.

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Correspondence.

Gentlemen—Reading in your interesting paper about the operators' association, I would only be too glad to belong to such a union if they will only make all operators pass an examination and to be over the age of 21. There are places over here where they employ boys about 14 years of age to operate, on account of the cheap labor. I was talking to one the other day, and he said to me: "I have quit the job, but I have fixed the machine so that it will not run right." I thought at the time that any man employing such as he ought to be fixed. He was employed by a manager of one of the Pittsburg film renting firms. I, for one, think that something should be done to protect the experienced operators. I gave up my position on account of the wages paid in the town, and if something is not done, before long it will be the same all over the country.

Hoping this meets with your approval, I remain,

Yours respectfully,

JAMES PEARSON.

MADISON, Ind., December 19, 1907.

MR. ALFRED H. SAUNDERS,

Editor MOVING PICTURE WORLD, New York City.

Dear Sir—In your 14th inst. issue, note your editorial, "Some Careless Operators." Quote following from same: "His explanation of the fire was that the friction caused by the rapid passage of the film over the take-up sprocket made the spark which set the film afire."

Want to say there is plenty of room for a fact in this statement, which, it seems, many of us have not considered. Do not use tobacco nor liquor myself, and previous to becoming a moving picture operator was employed by Electric Light and Power Company, and have had some experience with wiring buildings. Salary induced me to make a change. Am somewhat acquainted with National Code and know that absolute insulation is required in all cases.

In regard to picture machines, there is, it does seem, one thing the National Fire Underwriters have failed to note, so far as I am informed. It may seem trifling, but it sometimes reaches enormous proportions. With the up-to-date, "fireproof" (?), "hermetically sealed," iron-bound "Leyden jars" the Board would put us fellows into, it has made no provision for the safe disposal of static electricity, caused by the friction of the celluloid film in passing through the machine.

Now, don't get it into your head that I'm making excuses for the tobacco man. In all probability he doesn't know what static is. Knowing the high inflammability of film, any sane man ought to know better than smoke near it. I abhor cigarette fiends and booze-fighters. However, it must be remembered that static electricity, if not properly disposed of, plays havoc sometimes in rather unexpected quarters. Take, for instance, the unexplainable breaking of big belts in some of our factories. Many times the cause is traced to the action of static electricity and its results, *i. e.*, electrolisis wherever there is moisture. And fire is seen, and smoke issues from such breaks, and they always look burnt.

Now, don't judge me a spellbinder, *but*, with these "improved" metal magazines, where the film is entirely enclosed, should the spindle holding the reel become insulated from the reel and sufficient static electricity had accumulated in the film to cause a spark to jump from the film to the metal case, there is great probability a terrific explosion would follow, owing to the inability of the accumulating gas to escape. If you don't believe it, just put your nose close to a newly unpacked film from your exchange and note the stifling gas arising. Now put some film in a sealed tomato can and arrange a discharge from a Leyden jar through the end of the can to the film, which is also insulated from the can, and stand back. You may have to experiment a little to gain results, which goes to show that accidents happen from a well-grounded cause. Unaccountable always. True enough, there is no one so responsible for one's condition as one's self if we only knew it. Numerous times, while re-winding film, I have received severe shocks right off the reel. Looked for wires grounded, but there were none but what were enclosed in flex duct. Investigation proved the head of the machine to be absolutely isolated so far as electrical connection was concerned. Must confess that I stumbled onto the cause. One night I was re-winding film when my lamp (for illuminating booth) burned out. Continued to wind in the dark, when I noticed a little blue flame traveling from the film to the reel. The film had piled up on the wooden center of the reel and had not touched the sides. Touched the reel, which is mounted on insulated reel-hanger (Edison Ex. model), and saw a spark and received a shock. Saw through it all at once. Since then have had a collector convenient to my reels and have experienced no further inconvenience. You may use this as you like, Mr. Editor.

Yours truly,

RAYMOND KAHN.

Film Review.

Gaumont issue this week "The Romance of a Fisherman's Daughter." The opening scene portrays two of the principle characters of this subject, the fisherman standing on the threshold of his home with his daughter, a demure but sweet-faced lassie, seated on a bench next to the door-step mending a net. A traveler approaches and requests to be permitted to photograph the two. The request is granted and, having made the exposure and expressing his thanks, the stranger passes on followed by the admiring gaze of the maid. A sailor coming along the same path is received by the father very kindly, but the latter soon enters the home leaving the former in the company of his daughter. He is evidently deeply in love with the maid, for he makes his declarations in a very dramatic manner, but his attentions are not acceptable and she joins her father. Hopeless, he staggers on to his quarters. We next see the stranger at the coast throwing stones into the rough sea. The fishermaid passes along with a basket of fish bound for the market, and as the two meet he presents the finished photograph, purchases her lot of fish, and as she passes on he throws a kiss and watches her longingly. The next scene is that of the rough sea-coast with the water dashing itself against the rocks in a mad fury. The maid is seated on a large rock listlessly gazing out to sea, when our stranger happens along. He offers his attentions, which she shyly permits. The sailor lad seeking the maid comes upon the two unexpectedly, and the sight of the traveler making love to the object of his adoration causes pangs of jealousy to vibrate his frame. He follows them as they pass along the rocks and when he comes upon them he madly separates them and with a bowie knife endeavors to strike the traveler, but the maid interposes and receiving the knife thrust falls to the rocks apparently mortally wounded. Consternation now fills the heart of the traveler, and grief-stricken he bears the limp form of the maid to her home. The final scene is the interior of the fisherman's home, the daughter is convalescent and at her bedside is seated the sad parent. The traveler calls to learn the condition of the patient, is ushered in and is shortly followed by the sailor, who now is remorseful for his deed and craves the pardon of the one he wronged. This she grants and he is roughly thrust from the room by the indignant parent. Our traveler soon expresses his love, is accepted and receives the parental blessing. This is a very touching scene. The evening scene at the sea-coast is beautifully tinted.

And "A Red Hot Day." This is a film depicting very vividly the unadulterated bliss of a sweltering hot day in a large city. Pedestrians are seen on all thoroughfares with scarcely enough vigor to retain themselves intact and with absolutely no ambition to follow their regular vocations. So oppressing are the conditions that in one instance a poor mortal blessed with an overabundance of avoirdupois is sompletely liquefied, leaving the garments on the sidewalk in front of a refreshment parlor. The other patrons are horrified, but the quick wit of the waiter comes to the fore and he immediately produces a large tub, with a sponge dips up the water from the walk, throws into the tub the garments, and then brings into play an electric fan, and with all others aiding to create cool air with various appliances the desired result is accomplished as, behold, to our astonishment the incarnation of the unfortunate mortal is brought about and all continue on their way. Farther on we come to a number of tenement houses where the squalid conditions make the suffering more intense. Men and women fall in a faint, overcome by the torrid rays of the sun, when a shower of rain comes to the relief and in blissful glee all dance about delighted to be deluged.

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from Carlo Rossi. This is a subject issu-trating an incident in the life of a hunter in the quest for game.

The introductory scene shows us the typi cal abode of the hunter in the mountain dis trict and the affectionate leave-taking of the hunters as they start out upon their mission We follow them as they scale the cliffs and ford the mountain torrents, carrying with them guns, ammunition, ropes and other ne cessary equipment. Reaching a summit they scan the mountain side with the aid of a telescope in the search of game, and sight ing a mountain goat they are about to dis patch him when the animal moves out of range in the protection of a sheltering bor der, all unawares of the respite to life the gods had meted out to it. This necessi tates a hurried scampering over more dan gerous cliffs and down precipitous declines until they are again afforded a favorable position from which to pluck off their prey The unerring aim of the hunter is awarded and we can see the goat, peacefully feeding on the mountain side and entirely oblivious to the danger to which it is exposed, fall and roll down from precipice to precipice The hunters are now seen scurying along in their anxiety not to lose sight of their prize, regardless of the dangers to which they are exposing themselves. By means of a rope one of the men is let down to the ledge on which the carcass of the goat is found resting. After properly fastening the rope to the feet of the animal he deftly climbs the rope to a place of safety and now the prize is drawn up where it is fast ened to a long pole and borne upon the shoulders of the men the homeward journey is undertaken. Evening has now set in and in the moonlight they stride along with careful and steady step, proud of the suc cess of their day's labor. Reaching home, the game is conspicuously displayed to the admiring gaze of the mistress, who compli ments her spouse very affectionately upon his prowess.

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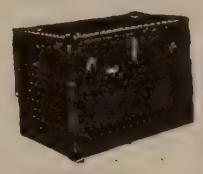

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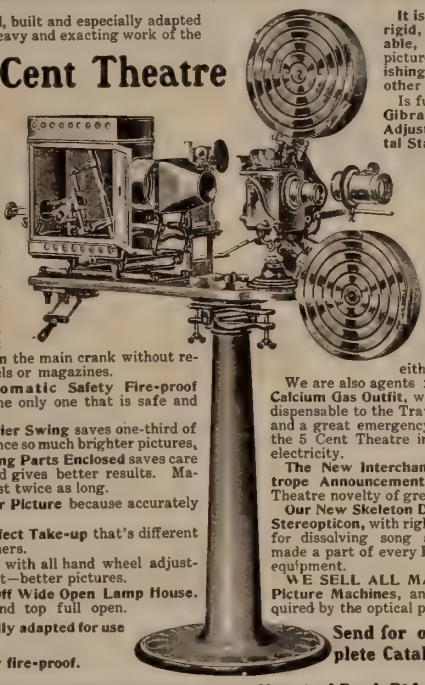

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